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RECREATION IN THE UNITED STATES

National Historic Landmark Theme Study

by

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Recreation in the United States

The history of recreation in America is associated with a broad range of properties representing activities that suggest themselves for possible historic recognition. Baseball parks; college and professional football gridirons; yacht clubs; amusement parks, roller coasters, and carousels; circuses; camps; resort hotels; horse and auto racetracks; zoos; aquariums, planetariums; world's fair sites; and casinos are all recreational sites. This report examines a number of outstanding and illustrative examples of these types for potential National Historic Landmark designation.

The properties described in this study have been selected to represent places and activities that have had a major impact in American history. The properties and individuals associated with them are, in many cases, just as well known to most Americans as masterworks of architecture and political and literary figures. Those accessible to the public are visited by numbers of people that would overwhelm learned societies or scholarly institutions.

Certain properties on this list will be known to the most casual sports fan or traveler. Other sites included are relatively obscure, but treasured by enthusiasts. Overall, there is little pattern to the relatively few sites illustrating these subjects that have been recognized by local or State programs through nomination to the National Register or in the handful of properties that have been designated National Historic Landmarks in the field. It has also proved difficult to find intact sites for some sports and activities. Tastes in sports and amusement change and there may be little immediate use or reason to save their decaying remnants. Some recreational sites, such as world's fairs, in fact, were usually designed to be temporary.

The contributions of ethnics, minorities, and women to recreation and sports merit consideration. These studies have been prepared with a conscious effort to relate these contributions. Considering the early dates of some of the properties, the accomplishments noted are exceptionally worthy and demonstrate how sports and recreation have served to advance these elements of society.

A broad definition of recreation has led to the selection of a diverse collection of properties. Some categories are, however, not included because it appears best to treat them under other subjects. The most noticeable exclusion is of properties whose significance rests strongly on landscape architecture, such as golf courses, highways, trails, and most major public parks. Such properties grow and change in ways that buidings, or even tennis courts, do not. Boston Common and Boston Public Garden, on the other hand, are included because they are of fundamental importance to the Park movement and because they have notable recreational associations on other accounts.

An example may help explain the difficulty with this aspect of recreation and the decision to exclude it from this study. A number of the early automobile roads of this century were designed with touring, as well as transportation, in mind. For that reason, the Columbia River Highway, in Oregon, was closely examined, but not nominated. Historic roads and trails clearly present problems in integrity and require analysis of landscape design. Because of their enormous size and unusual shape and because the very use that makes them significant may help destroy them, they require exhaustive study. (There are a number of such historic recreational associations, e.g., the Skyline Drive traversing Shenandoah National Park.)

The National Parks have been excluded from this study, although there are examples in many recreational fields in them. For example, the role of mountain climbing clubs in the establishment of Mount Rainier National Park suggests that some of the trails within the Park may be significant historically. Also, the National Park Service already possesses its own carousel, at Glen Echo Park near Washington, D.C. In the latter case, a decision on the level of significance of the more distinguished carousels presented in this theme study can offer guidance on how the Glen Echo carousel should be evaluated.

Exclusion of nearly all homes of individuals has also substantially narrowed the scope of the study. Thus, "Babe" Ruth's houses are not included but Wrigley Field and Fenway Park, two of the baseball parks where he played, are. In the existing National Historic Landmark list, there are exceptions to this practice. Only one major exception is proposed in this study, for John James Audubon.

Organization of the Report

In the introductory summaries that follow, the existing Landmarks important in recreation are listed topically, along with those nominated in this study and a capsule explanation of how they were selected and issues they raise. Not all properties suggested or considered for nomination will be noted, in the interest of keeping this essay brief.

Some properties in this study have significance in more than one area of recreation or in other themes that lend strength to their consideration. Only a handful of National Historic Landmarks have been specifically designated for their recreational importance. Because they are physical remains, recreational sites may represent or include accomplishments in architecture, engineering, art, or other subjects. These exceptional areas of importance are specified in the individual studies. Harvard Stadium, is, for example, significant in the history of concrete construction, as well as football.

CLASSIFIED LIST OF PROPERTIES

BASEBALL PARKS

Proposed:

Comiskey Park, Illinois
Wrigley Field, Illinois
Fenway Park, Massachusetts
Cleveland Municipal Stadium, Ohio
League Park, Ohio

Designated:

Jackie Robinson House, New York

Notes:

Few sites from baseball's early years have any reasonable historic integrity. Those presented here are all early 20th-century baseball fields that have not, with the exception of League Park, been heavily modified in recent years. Cleveland Municipal was designed as a multipurpose stadium, but is included here for convenience.

Consideration was also given to nominating Yankee Stadium and Tiger Stadium, in light of their great importance in the sport. Both have, however, been greatly altered in recent years.

The briefness of this list may shock baseball fans, but as Lowell Reidenbaugh has documented in his recent book, Take Me Out to the Ball Park, the majority of early 20th-century ball parks have been demolished. All the proposed properties also represent early professional football as well as baseball because the early professional football teams did not have their own facilities.

STADIUMS AND "BOWLS"

Proposed:

The Rose Bowl, Pasadena, California
Yale Bowl, New Haven, Connecticut
Grant Park Stadium (Soldier Field), Chicago, Illinois
University of Illinois Memorial Stadium, Urbana, Illinois
University of Notre Dame Main and South Quadrangles Historic District and Stadium, Notre Dame, Indiana
Harvard Stadium, Massachusetts
University of Michigan Stadium, Ann Arbor, Michigan
Ohio Stadium, Ohio

Designated:

Los Angeles Memorial Coliseum, California

Notes:

Some of these facilities have been used for an astonishing variety of sports and recreational events in addition to football, although they are all primarily representative of it. Those at universities represent the athletic achievements of the players and coaches early in this century. Other university stadiums and sites of "Bowl" games might have been included; the "Cotton Bowl" is within Dallas' Fair Park, which is being nominated as a whole. The selections here represent the class, but should not be regarded as a definitive selection. The spectacles and ceremonies that attend the events in the stadium are pageants that may merit some recognition.

COLLEGE ATHLETIC FACILITIES

Proposed:

Butler Fieldhouse, Indianapolis, Indiana
Herron Gymnasium, Miami University, Oxford, Ohio

Designated:

None

Notes:

Other properties might be considered under this subject. Butler represents an era in the history of basketball. Herron Gym was significant for the accomplishments of the coaches it graduated, whose lifework, it should be noted was mostly accomplished at stadiums and baseball parks, including those proposed in this study.

CRICKET, TENNIS, AND LAWN BOWLING

Proposed:

St. Petersburg Lawn Bowling Club, Florida
Germantown (Manheim) Cricket Club, Philadelphia, Pennsylvania
Merion Cricket Club, Haverford, Pennsylvania
Newport Casino, Newport, Rhode Island

Designated:

None

Notes:

Cricket, an important sport historically, was once a workingmen's game as well as one favored by aristocrats. Tennis has undergone a contrary transformation. Germantown and Merion are important in both cricket and tennis. Merion Cricket also has a highly commendable role in squash rackets play. The Newport Casino has additional importance in architecture and social history. Bowling Green in New York, which might suggest itself in light of St. Petersburg, lacks historic integrity.

RACETRACKS AND SPEEDWAYS

Proposed:

Hialeah Park Race Track, Florida
Indianapolis Motor Speedway, Indiana
Churchill Downs, Kentucky

Designated:

Historic Track, New York

Notes:

Racing is an antique sport in America, but most of the early tracks have been destroyed. The dilemma in these cases is the relative importance that should be attached to the tracks themselves, as opposed to grandstands, barns, and other facilities at the tracks. Belmont, Pimlico, Santa Anita, and several others have been excluded because of great changes to them. Keeneland and Saratoga, on the other hand, merit further study if Churchill Downs and Hialeah set the standard. The Kentucky State Historic Preservation Officer has also suggested that the horse farms around Lexington should be recognized.

PUBLIC PARKS AND GARDENS:

Boston Common, Massachusetts
Boston Public Garden, Massachusetts

Designated:

Central Park, New York City, New York

Notes:

As mentioned above, multiple properties seem to deserve additional attention under this subject. For example, many have been the sites of outstanding events, such as the Louisiana Purchase Exposition (St. Louis World's Fair of 1904) at Forest Park and Washington University in St. Louis. San Pedro Springs Park in San Antonio is an exceptional early park site set aside during Spanish rule. Other parks are important in city planning, e.g., Chicago's system and Frederick Law Olmsted's "emerald necklace" of Boston parks. All need study for their landscape architecture and may have other attributes as well; the Boston Public Garden has its renowned swan boats, and the Boston Common has a notable connection to the early history of football.

WORLD'S FAIR AND EXPOSITION SITES

Administration Building, Golden Gate International Exposition (1939), Treasure Island, San Francisco, California
Pan-Pacific Auditorium, Los Angeles, California
San Francisco Civic Center (Panama-Pacific International Exposition [1915]), California
Washington University Hilltop Campus Historic District (Site of Louisiana Purchase Exposition and Third Olympic Games [1904]), Missouri
Buffalo and Erie County Historical Society Building (New York Building, Pan-American Exposition [1901]), New York
Fair Park (Texas Centennial Exposition [1936]), Dallas, Texas

Designated:

Balboa Park, San Diego (Panama-California Exposition of 1915 and California-Pacific International Exposition of 1935), California
Cincinnati Music Hall (Cincinnati Industrial Exposition of 1879 and Centennial Exposition of the Ohio Valley and Central States of 1888), Ohio
Memorial Hall, Fairmount Park, Philadelphia (Philadelphia Centennial Exhibition of 1876)

Notes:

Several other properties must be acknowledged. The New York World's Fairs Site (1939-40 and 1964-65) has a surviving landscape plan as well as several structures from 1939 and others from 1964. Of the sites of Chicago's two great fairs, that of 1893 survives largely in the landscape plan of Jackson Park and Midway Plaisance. The important Museum of Science and Industry there is a reconstruction of an 1893 fair building. Of the 1933 "Century of Progress" only features there before the fair (Soldier Field, Adler Planetarium, the Shedd Aquarium, and the Field Museum, the first three of which are nominated elsewhere in this study) remain. The rest of the latter fair's site in Burnham Park is vastly changed.

A number of fair buildings, such as the Lustron houses from the "Century of Progress," at Indiana Dunes National Lakeshore, have been removed from their original sites. None of these moved features are included in this study, because it does not seem clear that they merit an exception to the rule on moved buildings.

AMUSEMENT PARKS, CAROUSELS, AND ROLLER COASTERS

Proposed:

Mission Beach Roller Coaster, California
Santa Cruz Beach Boardwalk Looff Carousel and Roller Coaster, California
Santa Monica Looff Hippodrome, California
Philadelphia Toboggan Company Carousel #6, Burlington, Colorado
Broad Ripple Park (Children's Museum) Carousel, Indianapolis, Indiana
Logansport Dentzel Carousel, Logansport, Indiana
Parker Carousel, Abilene, Kansas
Flying Horse Carousel, Oak Bluffs, Massachusetts
Highland Park Dentzel Carousel, Meridian, Mississippi
Armitage-Herschell Carousel, Minden, Nebraska
Playland Amusement Park, Rye, New York
Kennywood Park, Pennsylvania
Flying Horses Carousel, Westerly, Rhode Island
Crescent Park Looff Carousel and Shelter Building, E. Providence, Rhode Island

Notes:

Some 225 wood carousels of varying ages, histories, and states of preservation survive, of thousands built in the United States beginning in the 1860s. Carousels can also be classified by manufacturer. The examples presented in this study are, in general, the oldest and best preserved that survive from each manufacturer.

The National Carousel Association Census has been a basic tool for examining and selecting the examples proposed here. In addition to the carousels that are nominated here individually, historic carousels remain as features within certain amusement parks and other properties proposed for designation. Unlike most historic properties, carousels tend to have been moved, often repeatedly. Thus their shelter structures tend not to have survived, and are even rarer than the carousels themselves.

Carousels then can be considered as a separate category of properties. On the other hand, many have been features of amusement parks. Likewise for roller coasters, which tend to be even rarer than carousels because of their scale; in other words, they cannot be as easily moved or restored. Other features of amusement parks, some of great rarity, have not been as exhaustively studied or described, by anyone, as carousels and roller coasters, both of which have active constituency groups urging their preservation.

Amusement parks themselves tend not to remain the same. Few are substantially intact from historic times. They usually retain a few popular classic features and "retheme" the rest. Only a handful of the great amusement parks have survived relatively intact by having resisted Americans' increasing mobility and the emergence of the modern theme parks. Kennywood, near Pittsburgh, and the Santa Cruz Beach Boardwalk are practically the last of their types and even they have been much modified. Playland, in Rye, New York, is notable as a well-preserved park designed for early automobile travelers.

Coney Island, where the prototypes of amusement parks developed, has many small amusements of some age, but only one old coaster, the ("Cyclone") (1928) [not as old as others included in this study]; a giant Ferris wheel; and the Parachute Jump, which actually was a feature of the 1939-40 New York World's Fair and was afterward moved to its current site.

In addition to the properties presented here, the Stein & Goldstein Carousel, Central Park, New York, and the Natatorium Looff in Spokane, Washington, have similar qualifications.

CIRCUS PROPERTIES

Proposed:

Wallace Circus Winter Quarters, near Peru, Indiana

Designated:

Ringlingville, Baraboo, Wisconsin

Notes

Circuses in America have traditionally been traveling collections of performers, animals, and curiosities. The greater ones resembled combinations of world's fairs and zoos. There are relatively few sites available to commemorate their vagrant existence. Their winter quarters are one of the exceptions.

Several sites, including the Peter Sells and John Robinson Houses, both in Ohio, and the Ringling House, Sarasota, Florida, which were once residences of great circus figures, have been considered but ruled out. They do not have extant historic circus quarters in their vicinities.

ZOOS

Proposed:

New York Zoological Park (The Bronx Zoo), New York
Cincinnati Zoo Historic Structures, Ohio

Previously Designated:

None

Notes:

Zoos originated as stationary circuses and existed in primitive form even in antiquity. The Philadelphia Zoo, which is slightly older than Cincinnati's, has important historical remains that deserve study if the Bronx and Cincinnati Zoos qualify. San Diego's genius has been in its landscaping and use of open enclosures. It has very little in the way of intact structures of qualifying age.

NAUTICAL RECREATION AND SPORTS

RMS *Queen Mary*, Long Beach, California
New York Yacht Club, New York City, New York
Boat House Row, Philadelphia, Pennsylvania

Notes:

These three properties represent strikingly different aspects of water recreation. *Queen Mary*'s role is more complex than might be imagined. Since *America* has been destroyed, the New York Yacht Club seems to be the premier site for yachting. Boat House Row is one of the finest collections of structures associated with rowing.

RESORT HOTELS, SPAS, CASINOS, AND CAMPS

Proposed:

Asilomar Conference Grounds, California
Avalon Casino, California
W. Baden Springs Hotel, Indiana
Mapes Hotel and Casino, Reno, Nevada
Canfield Casino and Congress Park,
  Saratoga Springs, New York
Saratoga Spa State Park, near Saratoga Springs, New York
Hotel Breakers, Ohio

Already Designated:

Hotel del Coronado, San Diego, California
Mission Inn, Riverside, California
Tampa Bay Hotel, Florida
Cape May Historic District, New Jersey
Timberline Lodge, Oregon

Notes:

This group of properties represents the passive side of recreation, which takes many forms. Additional properties might be proposed as counterparts to those included here. The history of American camping, especially, is poorly documented.

The selections here have a highly eclectic mixture of associations, including everything from the perfecting of the foreward pass to the "big band era."

SCIENCE AS RECREATION

Adler Planetarium, Chicago, Illinois
Shedd Aquarium, Chicago, Illinois
Mill Grove, near Audubon, Pennsylvania

Designated:

None

Notes:

These properties illustrate the relation of recreation and science or reveal how avocations can grow into scientific enterprises.

Just as colleges may be reluctant to accept praise for their athletic teams, when they want to be known instead for (or at least also for) scholarship, some institutions that perform scientific work have the same duality of purpose. Adler Planetarium and Shedd Aquarium are institutions aptly illustrating this dichotomy. Mill Grove, on the other hand, illustrates the same conflict growing out of the work of a transcendently important individual who contributed vastly to natural science, but also fathered bird-watching.

PAGEANTRY AND FESTIVALS

Proposed:

Atlantic City Convention Hall, New Jersey

Designated:

None

Notes:

This great structure has merits in engineering, and perhaps music, as well as for the pageant for which it is best known. In common with Churchill Downs and the Rose Bowl, the Miss America pageant in Convention Hall is a focus of great interest and attention and a celebratory spectacle in which the majority of the Nation to some extent, shares, whether they endorse the concept or not. The Mardi Gras and other great American pageants are of comparable significance but were not examined in this study.

BASEBALL PARKS

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Comiskey Park

and or common Comiskey Park (White Sox Park)

2. Location

street & number 324 W. 35th Street ___ not for publication

city, town Chicago ___ vicinity of

state Illinois code county Cook code

3. Classification

Category
- ___ district
- ___ building(s)
- [✓ structure]
- ___ site
- ___ object

Ownership
- ___ public
- [✓ private]
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- [✓ occupied]
- ___ unoccupied
- ___ work in progress

Accessible
- [✓ yes: restricted]
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- [✓ other:] Recreation (baseball park)

4. Owner of Property

name Chicago White Sox

street & number 324 W. 35th Street

city, town Chicago ___ vicinity of state Illinois 60616

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds

street & number Cook County Courthouse

city, town Chicago state Illinois

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
_X_ excellent
___ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
_X_ original site
___ moved date ____________

Describe the present and original (if known) physical appearance

Comiskey Park is a double-deck baseball park of concrete and steel faced with white-painted brick on the exterior.[1] The second level partially covers the lower deck. The exterior can be recognized by the rhythmic flatheaded arches that ring it below the roofline and the "Cs" (for Comiskey) embossed on the walls.

Comiskey Park is highly symmetrical because Comiskey felt that was the way baseball parks should be built. At the time of construction, the field measured 363' down each foul line and 420 to straightaway center. Ed Walsh, Comiskey's star pitcher, who advised the architect on the design, may have been responsible for the outfield's generous dimensions. The symmetry has been preserved, although the playing field's dimensions are now slightly reduced, to 352' to the corners and 415' to center field.

When built in 1910, Comiskey Park featured a double-deck concrete grandstand running from the left-field corner to the right-field corner with wooden bleachers in the outfield, except in centerfield. The main grandstand was covered. Capacity was about 35,000.

In 1926, when the park was drawing great crowds, spurred by exciting games between the White Sox and other teams, notably the Yankees, Comiskey decided to enlarge the park. The wooden bleachers were torn down after the 1926 season and rebuilt in concrete and steel; the seating capacity was enlarged by double-decking the outfield pavilion, except for a small bleacher in center field; and the present bleachers were built. Seating capacity after these changes reached 52,000, which has been reduced to slightly more than 44,000 through later adjustments.

Other changes have been relatively minor. In 1934, the infield was moved 14' out toward the outfield walls. In 1949 and 1969-70, inside fences in left and right field were installed. An inside fence in center field, which reduced the distance to home plate from 440' to a more usual 400, was erected in 1949, removed in 1976, and reinstalled in 1981. An artificial infield was installed in 1967-68, while the outfield remained natural sod; following the 1975 season, the entire field was returned to grass. During the winter of 1982-83, the infield was moved 8' closer to the outfield.

Comiskey Park has had lights, permitting the playing of night games, since 1939. In 1952, a large electric scoreboard, replaced by Bill Veeck's "Exploding Scoreboard" in 1960, was put on top the centerfield bleachers. More recently, a "state-of-the-art" Diamond Vision/Matrix scoreboard has taken its place.

Comiskey Park has also been fitted with other improvements, such as an expanded clubhouse, modern dugouts, and improved washrooms and concessions, that make it an up-to-date facility.

[1] This description has been prepared from data that appears in Chicago White Sox 1985 Program (Chicago: Chicago White Sox Public Relations Department, 1985), pp. 12, 15, 17. Essentially the same data appears in the 1985 Chicago White Sox Media Guide and in Lowell Reidenbaugh, Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), pp. 66-73.

8. Significance

Period
___ prehistoric
___ 1400–1499
___ 1500–1599
___ 1600–1699
___ 1700–1799
___ 1800–1899
X 1900–

Areas of Significance—Check and justify below
___ archeology-prehistoric
___ archeology-historic
___ agriculture
___ architecture
___ art
___ commerce
___ communications

___ community planning
___ conservation
___ economics
___ education
___ engineering
___ exploration settlement
___ industry
___ invention

___ landscape architecture
___ law
___ literature
___ military
___ music
___ philosophy
___ politics government

___ religion
___ science
___ sculpture
___ social/ humanitarian
___ theater
___ transportation
X other (specify)
Recreation (baseball park)

Specific dates 1910; 1926 (altered) **Builder Architect** Zachary T. Davis

Statement of Significance (in one paragraph)

Summary

Comiskey Park, the home of the Chicago White Sox since its construction in 1910, is the oldest baseball park in use in the major leagues. Its claim to distinction, however, does not rest only on its antiquity. It is associated with some of the greatest individuals and moments in the sport, including the first All-Star Game, staged as an event of the "Century of Progress" Exposition in 1933, and also with baseball's darkest hour, the "Black Sox" scandal of 1920. This tragic event, though it severely damaged the White Sox and obscured the legitimate achievements of honest team members, led to a thoroughgoing reform of baseball, and is instrumental to an understanding of the sport's efforts to police itself. The renaissance of the White Sox in the last few years gives the club potential for a future that echoes its glorious early history.

Comiskey Park is significant in black history, for, during the years when segregation excluded blacks from major league professional baseball, it was rented for the annual East-West All-Star Games (1933-50) played by the segregated leagues, and served as the site of some of the "World Series" games between the leaders in their leagues.

In addition, Comiskey Park has ties to the history of professional football. The Chicago Cardinals used Comiskey as their home field before 1960, when the franchise moved to St. Louis.

History

Comiskey Park's construction grew out of the establishment of the second major league, the American, that climaxed around the turn of the century.[1] Since its formation in 1875, the National League had dominated professional baseball and had defeated several efforts by dissidents to organize a new league. Charles (the "Old Roman") Comiskey was one of the leaders in efforts to break the National League's monopoly during the 1890s. He and others, such as Cornelius McGillicuddy ("Connie Mack") and Byron Bancroft ("Ban") Johnson, reshaped the minor Western League into the American League, formally organized in 1900.

As part of these moves, Comiskey bought and transferred a St. Paul, Minn., team to Chicago, where it took the name of the White Stockings, and began to play at the grounds of the Chicago Cricket Club, at 39th Street and Wentworth, where Comiskey hastily erected South Side Park, a single-deck wooden grandstand (no longer extant), that seated about 15,000. The team was impressive from the beginning; it won the league's championship in 1900 and its first official pennant in 1901.

The two leagues battled bitterly for personnel in 1901 and 1902 and finally reached a truce in 1903, falling thereafter into a friendly rivalry, settled, with rare exceptions, annually in the World Series. Except for the abortive attempt, in 1914-15, to establish the Federal League, which both the National and American Leagues opposed, baseball then settled into the familiar pattern it would maintain until both major leagues expanded in the 1960s. The popularity of the sport rose rapidly, attendance doubling from 3.5 to 7 million between 1901 and 1908. This surge in fan support encouraged the construction of new ball parks; Comiskey's Park, constructed in 1910, was among them.

In Chicago, there was crosstown competition for fans with the Cubs, the National League team that settled into Weeghman Field (present Wrigley Field), a park originally built for the Federal League Whales, on the city's North Side, in 1916. In 1906, Comiskey's White Sox beat the Cubs in the so-called "crosstown" World Series. Since the Chicago teams did not ordinarily face each other on such a momentous occasion, they have generally held extra-league games for the city championship (1903-42, 1949-72, 1981, 1985).

Comiskey's White Sox were an outstanding team during their first decade in their new ballpark. In 1917, they captured the American League pennant and went on to win the World Series 4-2 over the New York Giants. (The next year, the Cubs rented Comiskey for their World Series against Boston, because Comiskey's seating capacity was larger than Wrigley Field's.) In 1919, the White Sox again captured the American League pennant, but lost the World Series 5-3 to Cincinnati.

This defeat would bring to the surface, the next year, the "Black Sox" scandal.[2] Rumors had circulated at the time of the 1919 World Series concerning its being "fixed" by members of the White Sox team, some of whom may have been disenchanted with Comiskey's low salaries. Comiskey had shared these suspicions and initiated his own investigation. Matters came to a head late in the 1920 season, when the White Sox were locked in a pennant race with Cleveland.

At that point, a Cook County (Illinois) grand jury indicted eight White Sox players; several soon confessed. Comiskey suspended all eight, killing his chances for the pennant, although his pitching staff performed remarkably -- with four 20-game winners. As he told the grand jury:

> If any of my players are not honest, I'll fire them no matter who they are. If I can't get honest players to fill their places, I'll close the gates of the park that I have spent a lifetime to build and in which in the declining years of my life, I take the greatest measure of pride and pleasure.[3]

Regardless of the exact facts of the case and the subsequent acquittal of the players, the scandal ruined the careers of those implicated. Judge Kennesaw Mountain Landis, who had presided over the grand jury that indicted the players, took over as baseball commissioner, in the wake of the scandal, with broad powers. In one of his first acts, he banned the eight from organized baseball for life. He stated in his decision on the matter:

> Regardless of the verdict of juries, no player that undertakes or promises to throw a ball game; no player that sits in a conference with a bunch of crooked players and gamblers where the ways and means of throwing games are planned and discussed and does not promptly tell his club about it, will ever play professional baseball.[4]

Comiskey had cleansed his team and helped reform baseball. He had, however, removed his team from serious competition for a number of years, until well after his death in 1931, because the disgraced players had been the heart of his team and among the strongest in the league. Not until 1957 did the White Sox again finish as high as second place. Paid attendance did not return to its 1920 peak until 1946.[5]

A stellar event in these difficult years, in addition to flashes of brilliance on the part of individual players, was the first All-Star Game, at Comiskey Park, on July 6, 1933. It was held as a feature of the "Century of Progress" exposition that Chicago hosted in 1933-34. The American League, coached by Connie Mack, won 4-2 over John J. McGraw's Nationals on the strength of a 2-run homer by Babe Ruth.[6] This event, drawing the best players from all the teams into teams representing their respective leagues, became a notable tradition that has captured the enthusiasm of baseball fans. Subsequently, the All-Star Game of 1950 and the "Golden Anniversary All-Star Game" of 1983 have been held at Comiskey.

In the decade from 1957 to 1967, the White Sox were finally again highly competitive, posting a .500 or better won/lost ratio every year, and winning the American League pennant in 1959, under manager Al Lopez. When the Lopez-era ended in 1967, several poor seasons, the worst in 1970, followed. The team's fortunes revived temporarily in the 1971 and 1972 seasons, but then again hit the doldrums. Bill Veeck, who had owned the team in 1959-60, assumed control again in 1975-81, but was unable to maintain the quality of his promising 1977 team.

In 1981, a limited partnership, headed by Jerry Reinsdorf, a Chicago real estate dealer, and Eddie Einhorn, a television sports executive, took charge. Under the new management, the team enjoyed spectacular success in 1983, winning the American League West championship by a 20-game margin, an American League record. Attendance topped 2 million in 1983 and exceeded the 1983 figure in 1984, both records for the club.[7]

The Chicago White Sox have had their share of notable players. Those inducted into the Baseball Hall of Fame who served the White Sox during the Comiskey Park years include the following:

Luis Aparicio (1956-62, 1968-70)
Chief Bender (1925)
Jocko Conlan (1934-35)
Red Faber (1914-33)
Ted Lyons (1923-42, 1946)
Red Ruffing (1947)
Al Simmons (1933-35)
Hoyt Wilhelm (1963-68)
Luke Appling (1930-43, 1945-50)
Eddie Collins (1915-26)
Johnny Evers (1922)
Harry Hooper (1921-25)
Eddie Roush (1913)
Ray Schalk (1912-28)
Ed Walsh (1904-16)
Early Wynn (1958-62)[8]

Comiskey Park's service as the location of the All-Star and "World Series" Games of the black baseball leagues lends it associations with sports heroes who were excluded from the major leagues by segregation. Some of them, such as James ("Cool Papa") Bell and William J. ("Judy") Johnson, overcame obscurity and became well-known figures. Others, including LeRoy (Satchel) Paige, Roy Campanella, and Jackie Robinson, served their apprenticeship in the black leagues and went on to notable success in the major leagues after segregation collapsed in the late 1940s.[9]

Finally, to a dwindling number of older fans, Comiskey retains one other element of significance -- its service as the home field of the Chicago (now St. Louis) Cardinals, the oldest continuously maintained franchise in major league professional football. Although the Cardinals long stood in the shadow of their upstart competitors, the Bears, from crosstown Chicago, they did have their share of excellent players and fine coaches. Hall of Fame players included Guy Chamberlain (1927-28); John Driscoll (1921-25) [afterward with the Bears]; Walter Kiesling (1929-33); Ernie Nevers (1929-31), who coached the team and once scored 40 points against the Bears in a single game; and Charles Trippi (1947-55). James Conzelman (1940-42, 1945-47) and Earl "Curly" Lambeau (1950-51) were notable coaches.[10]

Footnotes

[1] This general sketch draws on "Baseball," Encyclopedia Britannica, III, 228-229. Other data comes from Lowell Reidenbaugh, Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), pp. 66-73, and the sketch of White Sox history in the 1985 Chicago White Sox Media Guide (Chicago: Chicago White Sox Public Relations Department, 1985), pp. 134 et seq.

[2] Lewis Thompson and Charles Boswell, "Say It Ain't So, Joe!" *American Heritage*, XI, 4 (June 1960), 24-27, 88-93.

[3] Cited in Reidenbaugh, *op. cit.*, p. 70.

[4] Cited in Thompson and Boswell, *op. cit.*, p. 93.

[5] From statistics in the *1985 Chicago White Sox Media Guide*, *op. cit.*, pp. 137-138.

[6] Reidenbaugh, *op. cit.*, p. 72.

[7] Team history in the *1985 Chicago White Sox Media Guide*, *op. cit.*, pp. 134-136.

[8] *Ibid.*, p. 152.

[9] Robert Peterson, *Only the Ball Was White* (New York: McGraw-Hill, 1984), *passim*.

[10] Roger Treat, *Official Encyclopedia of Football* (New York: A.S. Barnes, 1972), pp. 245-259 *passim*, and Bob Curran, *Pro Football's Rag Days* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), pp. 53-58.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 9 acres

Quadrangle name Englewood **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 6	4 4 7 3 6 0	4 6 3 1 1 0 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** July 1985

street & number 1100 "L" Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ **national** ___ **state** ___ **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

Bibliography

"Baseball," Encyclopedia Britannica. Chicago: Encyclopedia Britannica, 1967. III, 213-233.

Chicago White Sox. Chicago White Sox 1985 Program. Chicago: Chicago White Sox Public Relations Department, 1985.

________________. 1985 Chicago White Sox Media Guide. Chicago: Chicago White Sox Public Relations Department, 1985.

Curran, Bob. Pro Football's Rag Days. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.

"The Diamond Palaces: Visiting the Grand Old Parks: Comiskey, Wrigley, and Tiger Stadium," Washington Post, August 9, 1984, D1, D11-12.

Hinden, Rick. "Take Me Back to the Ball Park," Historic Preservation, 31 (July 1979): 42-50.

Peterson, Robert. Only the Ball Was White. New York: McGraw-Hill, 1984.

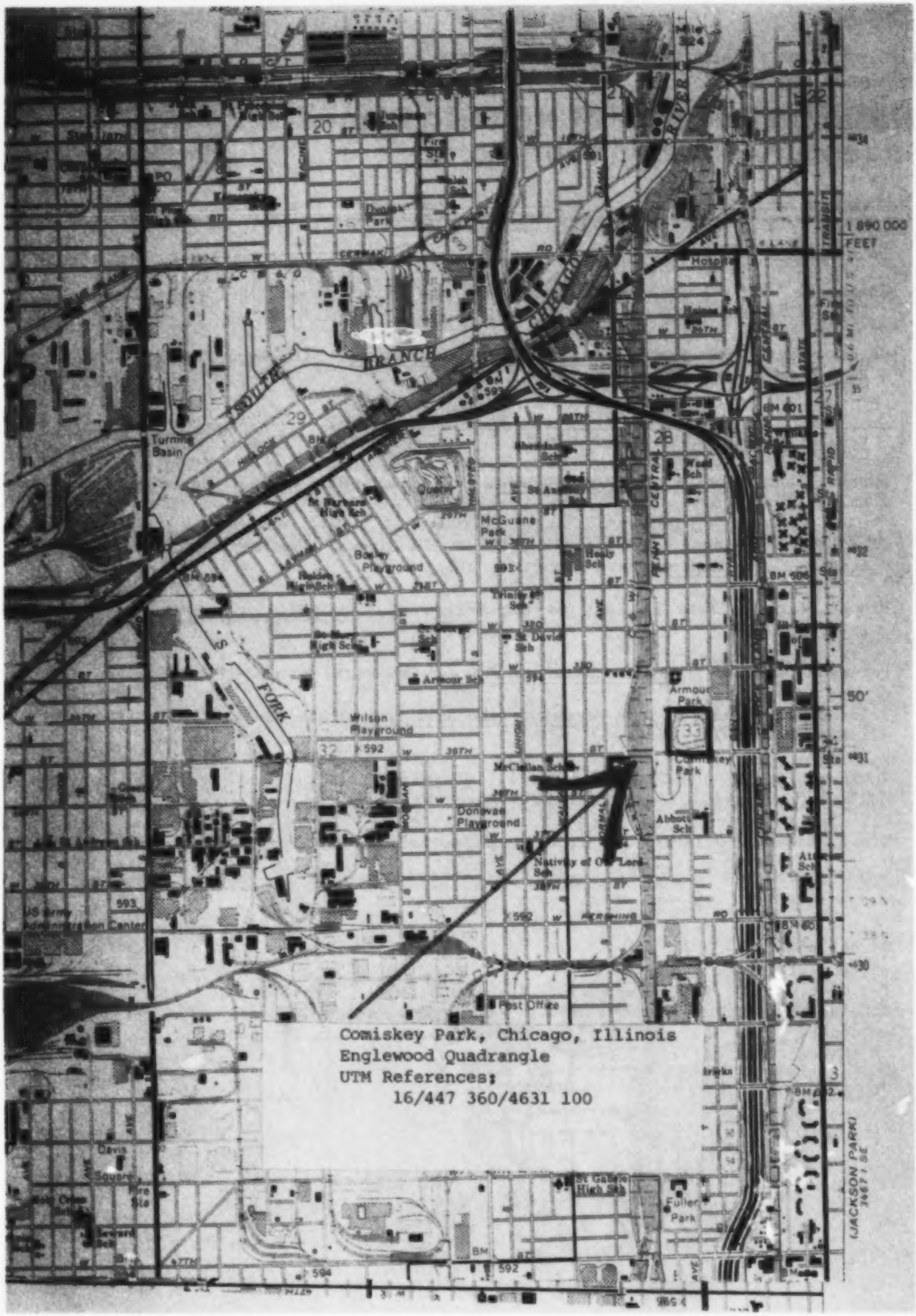
Reidenbaugh, Lowell. Take Me Out to the Ball Park. St. Louis: The Sporting News, 1984. Pp. 66-73.

Thompson, Lewis, and Charles Boswell. "Say It Ain't So, Joe!" American Heritage, XI, 4 (June 1960), 24-27, 88-93.

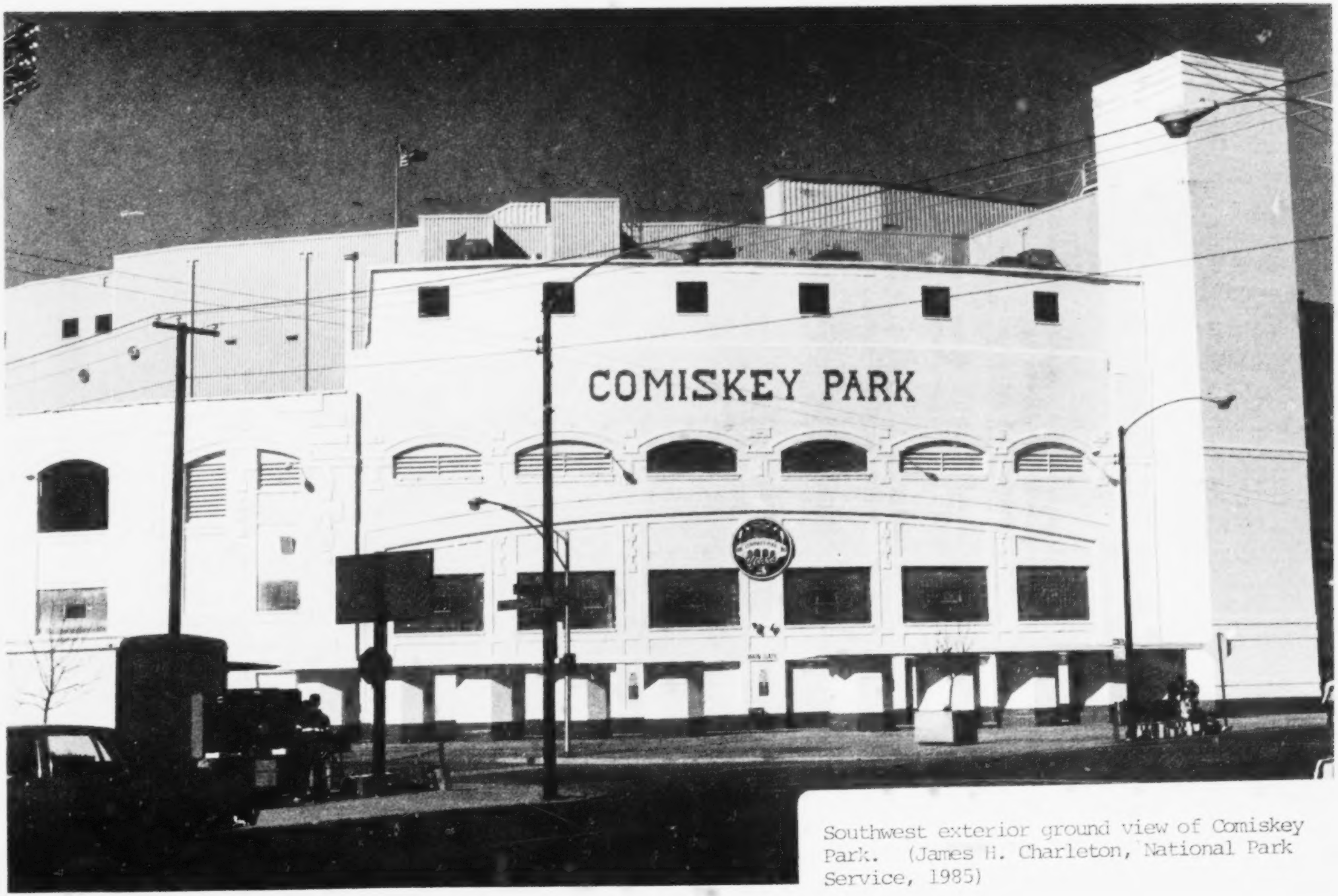
Treat, Roger. Official Encylopedia of Football. New York: A.S. Barnes, 1972.

Verbal Boundary

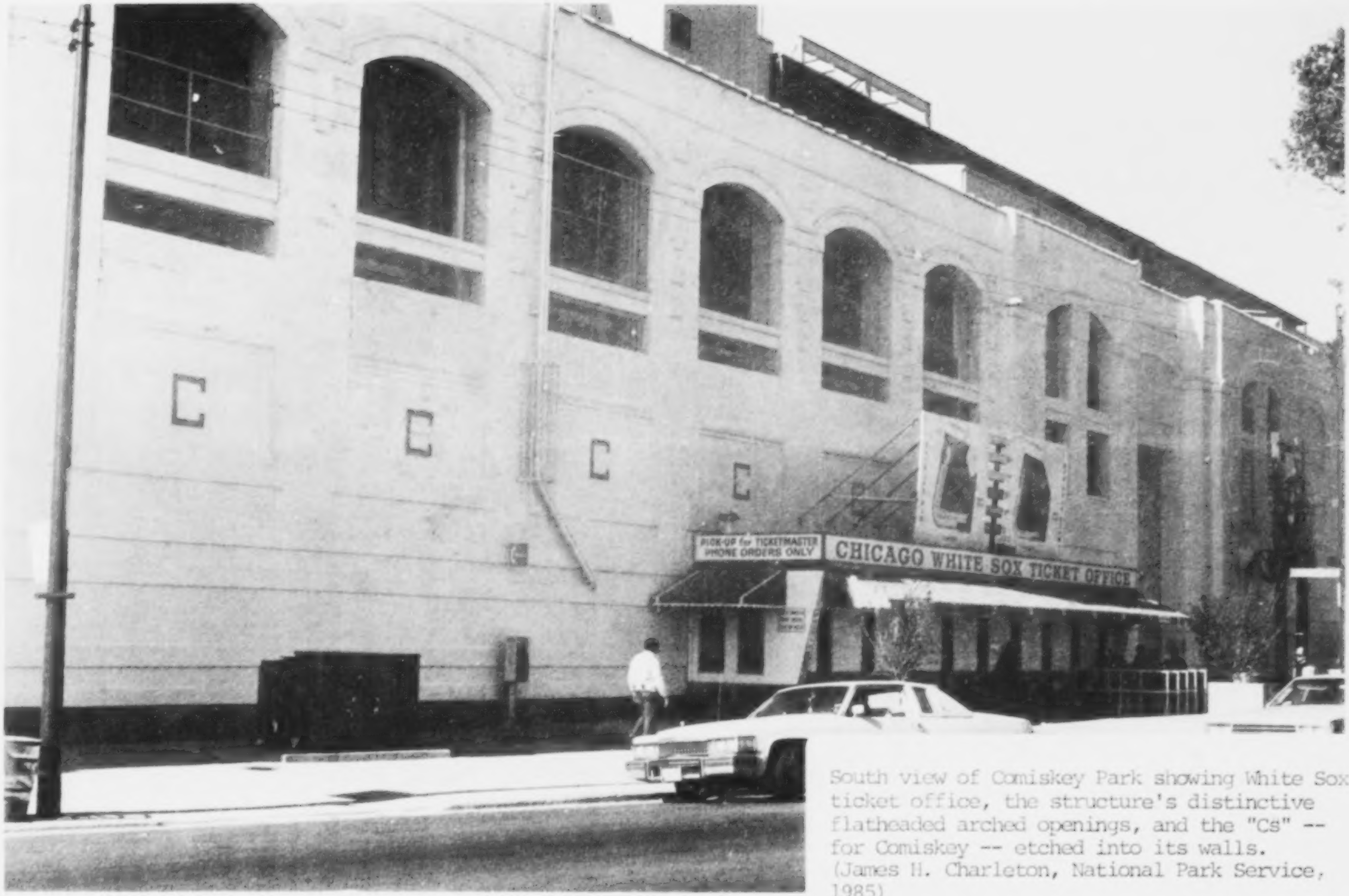
The double city block bounded on the south by W. 35th Street, on the west by S. Shields Street, on the north by W. 34th Street, and on the east by S. Wells Street extended. This includes only the baseball park and its immediate environs and none of the adjacent parking lots.


SOUTH BRANCH
CHICAGO RIVER
S FORK
Turning Basin
Quarry
McGuane Park
Bosley Playground
Wilson Playground
Donovan Playground
Armour Park
Comiskey Park
Fuller Park
Davis Square
US Army Administration Center
Post Office
McClellan Sch
Armour Sch
Abbott Sch
Nativity of Our Lord Sch
St Gabriel High Sch
PERSHING RD
CENTRAL
1 890 000 FEET
50'
(JACKSON PARK)

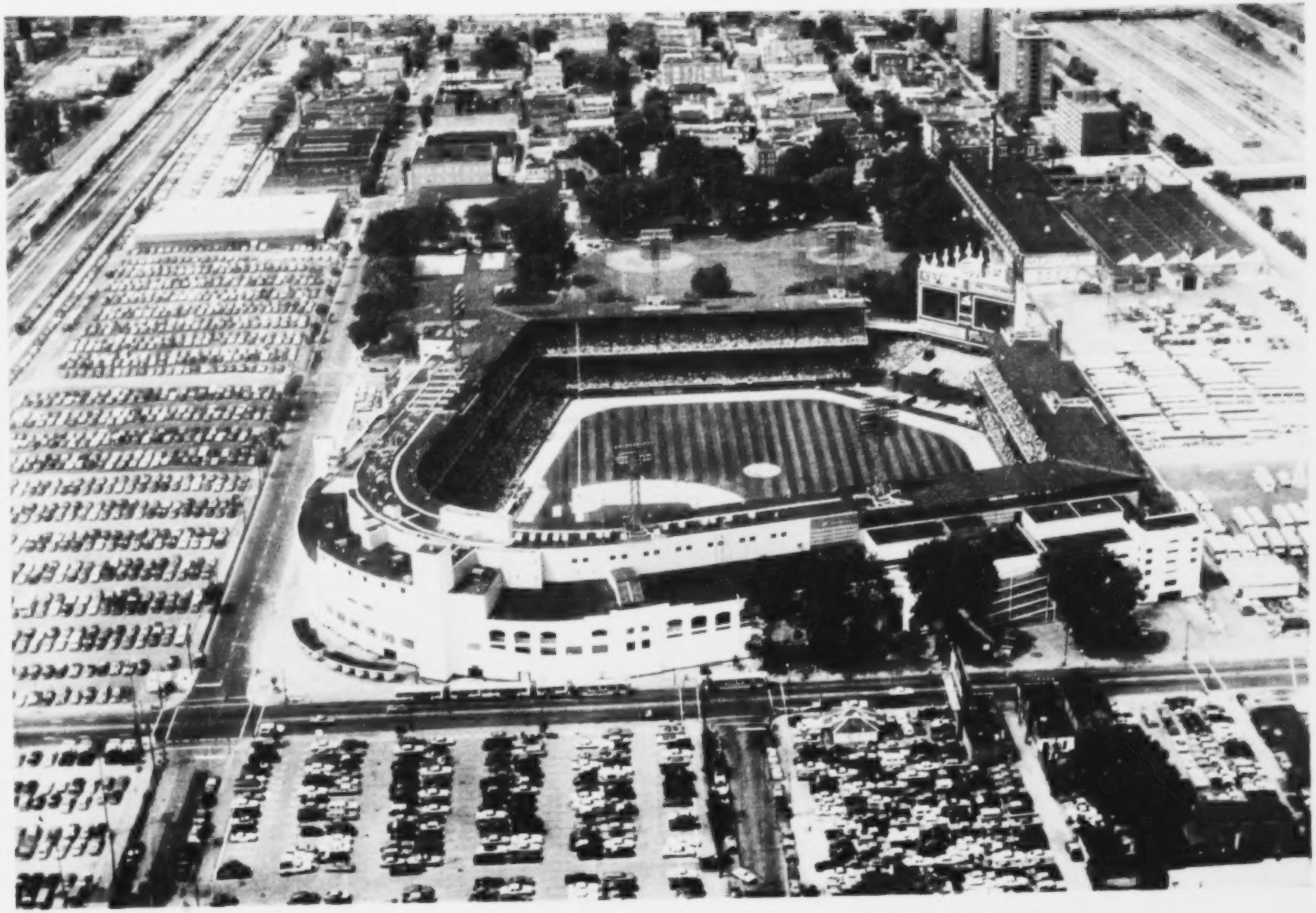
Comiskey Park, Chicago, Illinois
Englewood Quadrangle
UTM References:
16/447 360/4631 100


COMISKEY PARK

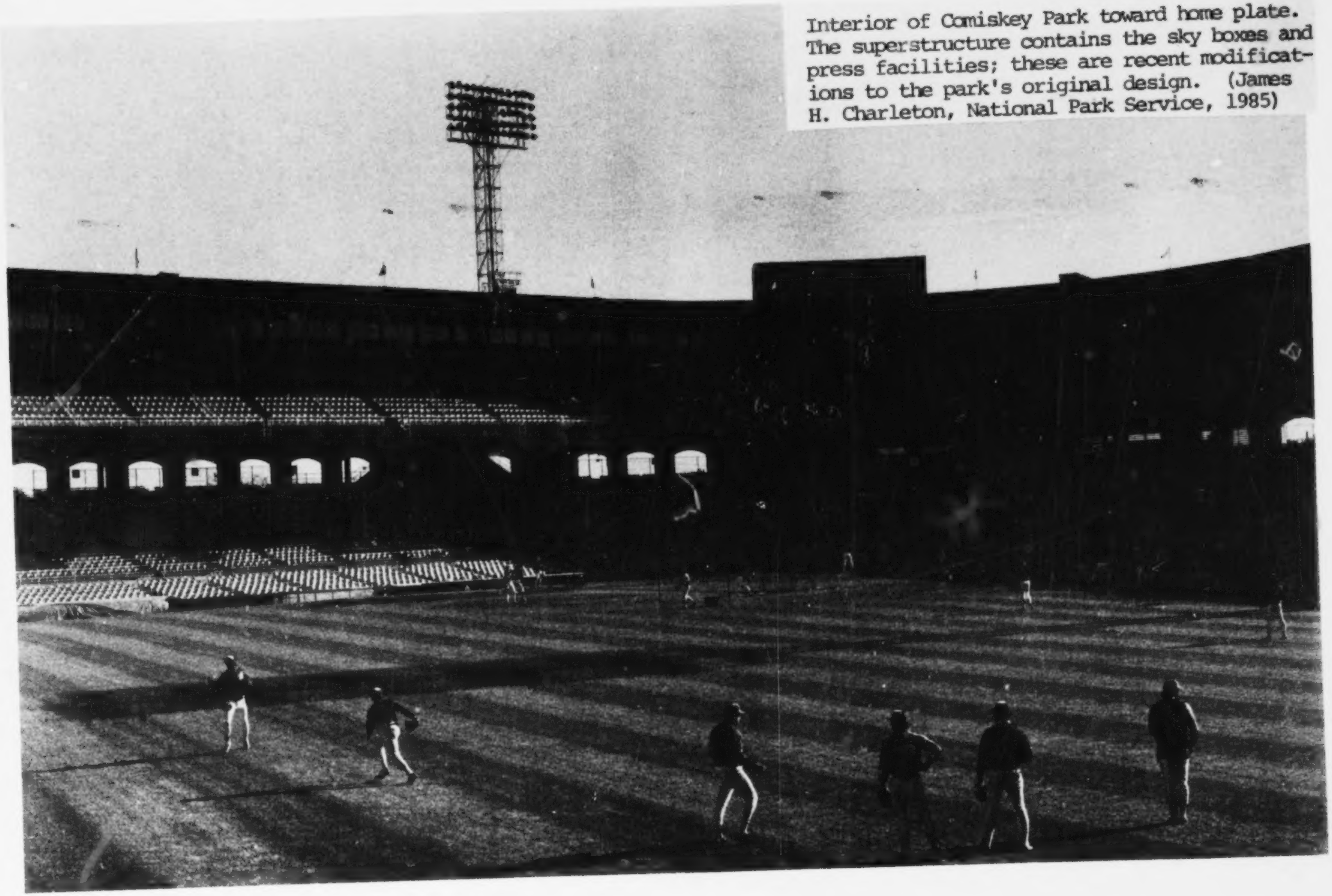
Southwest exterior ground view of Comiskey Park. (James H. Charleton, National Park Service, 1985)


PICK-UP for TICKETMASTER
PHONE ORDERS ONLY
CHICAGO WHITE SOX TICKET OFFICE

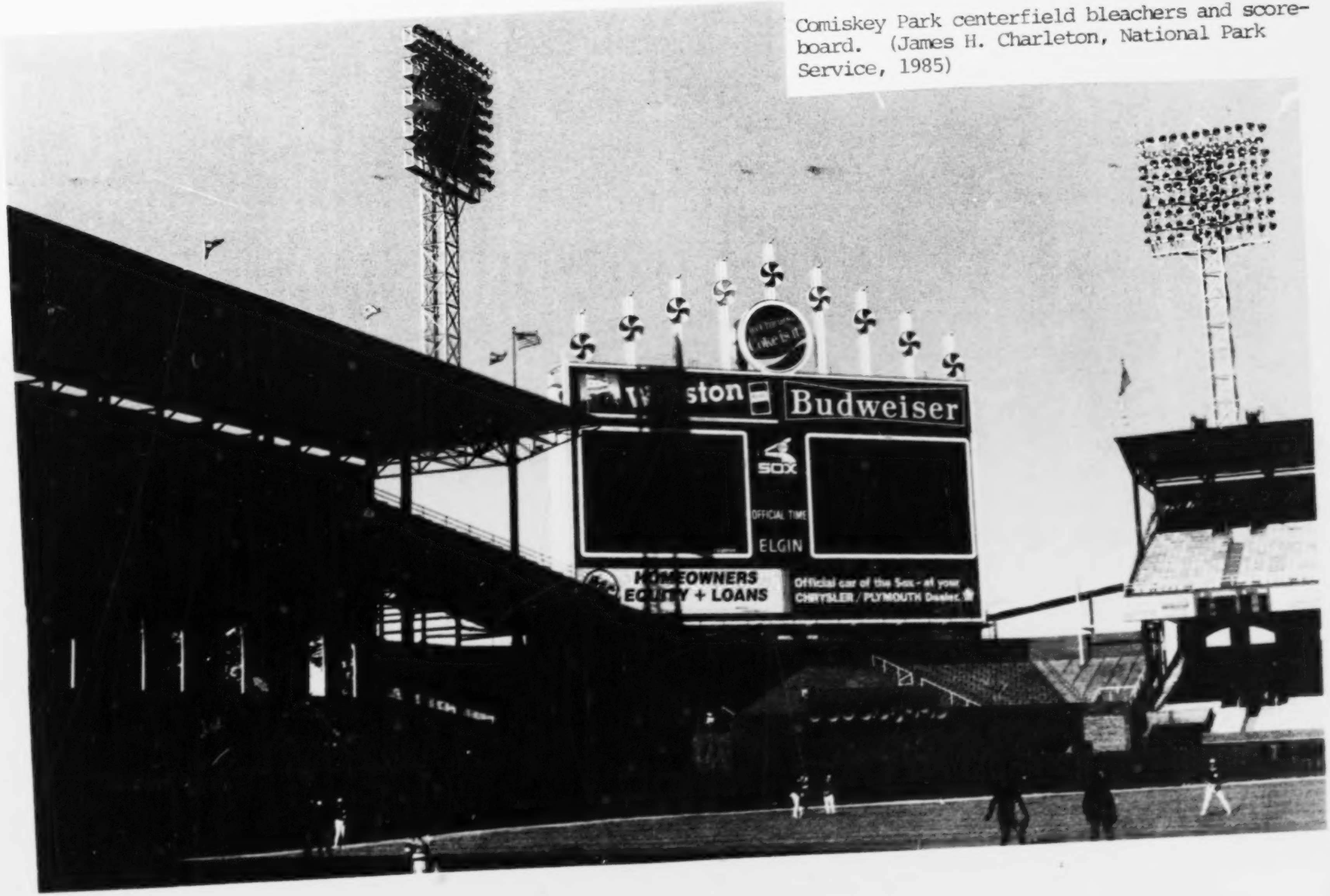
South view of Comiskey Park showing White Sox ticket office, the structure's distinctive flatheaded arched openings, and the "Cs" -- for Comiskey -- etched into its walls. (James H. Charleton, National Park Service, 1985)



Aerial view of Comiskey Park from the south.
(Chicago White Sox, 1985)

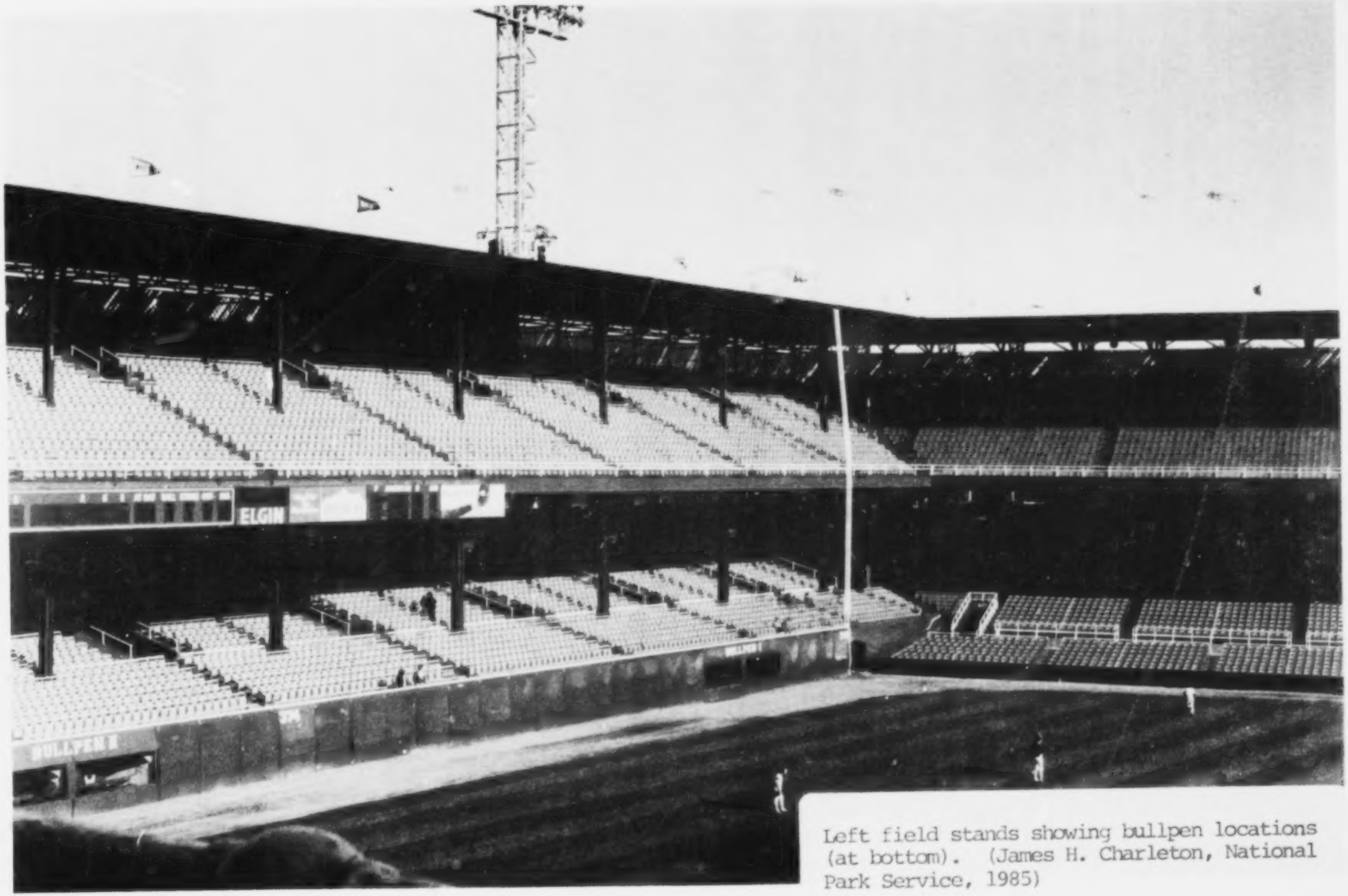


Interior of Comiskey Park toward home plate. The superstructure contains the sky boxes and press facilities; these are recent modifications to the park's original design. (James H. Charleton, National Park Service, 1985)



ston
Budweiser
SOX
OFFICIAL TIME
ELGIN
HOMEOWNERS
EQUITY + LOANS
Official car of the Sox - at your
CHRYSLER / PLYMOUTH Dealer

Comiskey Park centerfield bleachers and scoreboard. (James H. Charleton, National Park Service, 1985)


ELGIN
BULLPEN 2

Left field stands showing bullpen locations (at bottom). (James H. Charleton, National Park Service, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Wrigley Field (Weeghman Field)

and or common Wrigley Field

2. Location

street & number Clark Street and Addison Road ☐ not for publication

city, town Chicago ☐ vicinity of

state Illinois code county Cook code

3. Classification

Category
☐ district
☐ building(s)
☒ structure
☐ site
☐ object

Ownership
☐ public
☒ private
☐ both

Public Acquisition
☐ in process
☐ being considered

Status
☒ occupied
☐ unoccupied
☐ work in progress

Accessible
☒ yes: restricted
☐ yes: unrestricted
☐ no

Present Use
☐ agriculture
☐ commercial
☐ educational
☐ entertainment
☐ government
☐ industrial
☐ military
☐ museum
☐ park
☐ private residence
☐ religious
☐ scientific
☐ transportation
☒ other: Recreation (baseball park)

4. Owner of Property

name Chicago Tribune Company

street & number 435 N. Michigan Avenue

city, town Chicago ☐ vicinity of state Illinois 60611

5. Location of Legal Description

courthouse, registry of deeds, etc. Cook County Recorder of Deeds

street & number County Building

city, town Chicago state Illinois

6. Representation in Existing Surveys

title None has this property been determined eligible? ☐ yes ☐ no

date ☐ federal ☐ state ☐ county ☐ local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ________
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The principal portion of Wrigley Field is a double-decked "V"-shaped grandstand. The second deck is set back and covered, protecting patrons on that level from the elements. Single level bleachers close in the arms of the "V" to form a crude rectangle. Wrigley Field is roughly 580 feet on the arms of the "V," which are joined near the intersection of Addison Road and Clark Street. From a player's perspective, the distances to the fences are 355 to left, 353 to right, and 400 to center field.

The original portion of the park was constructed in 1914. As modified, principally with the addition of the second deck in 1926-27, its seating capacity is just over 37,000. When built in 1914 for Charles H. Weeghman's Chicago Whales of the Federal League, the park was single-deck and seated 14,000.

Details of Changes

Other changes have occurred over time without fundamentally marring the field's basic configuration.[1] In 1922-23, the stands were moved back several feet, increasing the seating capacity to 20,000. In 1926-27, when the stands were double-decked, the playing field was lowered several feet.

The construction of new bleachers and the installation of wider chairs in the boxes and grandstand, in 1937-38, reduced the park capacity by several thousand. About the same time, the tiers in the left-field stands were circled so that all its seats faced home plate. In 1950-51, a similar step was taken with the box seat tiers in right field. Later, a box seat deck extending from left field to first base was torn down and replaced with a new box seat deck of reinforced concrete.

The Wrigley scoreboard, 27 feet high and 75 feet long, is still hand-operated. It provides inning-by-inning scores of all major league games, as well as pitching changes. Situated atop the center-field bleachers, it was constructed in 1935-37 under the direction of a young Cub executive, Bill Veeck, Jr. Earlier the scoreboard was in the left-field corner. In 1982, an electronic message board was placed under the scoreboard.

Other recent changes have been made. In 1968-72, the upper decks were restructured. The dugouts were enlarged in 1977. In 1981-84, new offices were built and the old ones refurbished in the area behind home plate, a new ticket office was built directly behind home plate, and a new home clubhouse was finished under the third-base stands; the former home clubhouse now serves the grounds crew. As part of this refurbishing, the visitors' clubhouse has also been enlarged and the press box extended.

Wrigley is the only ball park in the major leagues that has no lights, and is therefore restricted to daytime games. This tradition would not be so firmly established, however, except for events in 1941. In that year, equipment had been purchased and light towers were about to be erected, when the Japanese attacked Pearl Harbor. The next day, Philip Wrigley, the owner, donated all the equipment and materials to the Government's war effort.[2] After the war, he chose never to install lights and appears to have expressed skepticism as to the desirability of their effect on the sport and the neighborhood.[3]

Other Wrigley traditions should also be noted, even in a brief summary. After a game, a flag is flown from a center-field pole. A Cubs win is denoted by a blue flag with a white "W," a white flag with a blue "L" denotes a loss. The ivy that adorns the walls was planted by Veeck in 1938.

Present Wrigley Field is a well-tended dowager among ball parks, although it has been suggested that there may be deterioration in the structural steel of its reinforced concrete.[4] No engineering studies are on hand to confirm or refute this assessment.

Footnotes

[1] This description and outline of changes to the park draws on the data in Lowell Reidenbaugh, Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), pp. 74-80, and Chicago Cubs, 1985 Chicago Cubs Media Guide (Chicago: Chicago National League Ball Club, Inc., 1985), pp. 6-7.

[2] Reidenbaugh, *op. cit.*, p. 80.

[3] Robert Heuer, "Neighbors, the Cubs and the Community, Seven Decades of Love and Pain," *Reader* [Chicago] 14, 28 (Friday, April 12, 1985), p. 27, cites a 1963 letter from Philip Wrigley to a community group on the issue.

[4] *Ibid.*, p. 32.

8. Significance

Period
___ prehistoric
___ 1400–1499
___ 1500–1599
___ 1600–1699
___ 1700–1799
___ 1800–1899
X 1900–

Areas of Significance—Check and justify below
___ archeology-prehistoric
___ archeology-historic
___ agriculture
___ architecture
___ art
___ commerce
___ communications

___ community planning
___ conservation
___ economics
___ education
___ engineering
___ exploration settlement
___ industry
___ invention

___ landscape architecture
___ law
___ literature
___ military
___ music
___ philosophy
___ politics government

___ religion
___ science
___ sculpture
___ social/humanitarian
___ theater
___ transportation
X other (specify) Recreation (baseball; football)

Specific dates 1914 **Builder Architect** Zachary T. Davis

Statement of Significance (in one paragraph)

Summary

This ivy-studded baseball park, the home of the Chicago Cubs since 1916, on Chicago's near North Side, is one of major league baseball's most venerable structures; it is the oldest extant National League ball park.

It is also highly significant in the history of professional football, as the longtime playing field for the Chicago Bears, a major league professional football team that first gained prominence in the 1920s. Professional football in that decade was just beginning to develop. Consequently, the clubs used whatever facilities that were available. Baseball parks were ideal because the playing seasons did not conflict in a major way.

Thus it is that Wrigley Field is associated not only with Dizzy Dean, "Gabby" Hartnett, "Babe" Ruth, and dozens of other significant baseball players, but was also the site of "Red" Grange's first professional football game, the "T" formation heroics of Sid Luckman, and other memorable events associated with the Bears' preeminent football teams.

Baseball

The Chicago Cubs, the only charter National League team still playing in its original city, have been the primary tenants of Wrigley Field, at Clark and Addison Streets in Chicago, since 1916.[1] It was not, however, built for the team, nor did it originally bear the name of Wrigley Field.

Wrigley Field was built as Weeghman Park in 1914, for Charles Weeghman and his Chicago Whales of the Federal League, a third and self-proclaimed major league that unsuccessfully contended with the established National (1876) and American (1900) Leagues. The so-called "Federal League War" of 1914-15 was settled partially by accommodations between the owners of the teams in the three leagues. As part of these negotiations, Weeghman was offered an option on the Cubs. He raised the necessary money and moved them to the Whales' park. To buy the club, he recruited investors, including William Wrigley, the magnate of the chewing gum company of the same name. In 1918, Weeghman, financially embarrassed, sold out his interest to Wrigley. (The ballpark was officially renamed for Wrigley in 1926.)

Between 1876 and 1916, the Cubs (known before 1900 in succession as the White Stockings, the Colts, and the Orphans, until they adopted their present name in about 1900) had played at no fewer than four other Chicago locations, none of which are extant. Their last stop before Wrigley Field, between 1893 and 1916, was the West Side Grounds, at present Polk and Wolcott Streets, where they had a double-decked 16,000-seat grandstand. At that site, they had won the National League pennants of 1906-08 and 1910 and brought home the World Series title in both 1907 and 1908.

In their new home, the Cubs, except in 1918,[2] did not win the National League championship again until 1929, and then lost the World Series to the Philadelphia Athletics. In the 1930s, the Cubs enjoyed better fortunes, winning the pennants in 1932, 1935, and 1938. In the latter year, Cubs fans in Wrigley witnessed Gabby Hartnett's renowned "Homer in the Gloamin'" that clinched the league lead for the Cubs on the next to last day of the season.

The club, however, lost the World Series in all three years. The third game of the 1932 Series, with the Cubs facing the New York Yankees at Wrigley, gave baseball one of its most immortal and vigorously debated episodes. Babe Ruth came to bat in the fifth inning, with the score tied 4-4. After each of two strikes off Cubs pitcher Charley Root, Ruth held up a finger -- perhaps -- the second time pointing to the center-field corner over the fence of which he then proceeded to hit a home run.[3]

After 1938 the Cubs, except for a National League pennant in 1945, enjoyed no pronounced success until 1984, when they won the National League East title. Their die-hard fans, however, have never abandoned them.

Wrigley Field is noted for several interesting innovations in baseball history. Weeghman, in 1916, originated the custom of permitting fans to keep balls fouled into the stands, now a universal practice. He also placed refreshment booths behind the stands, reducing the number of vendors who plied the crowds, an innovation likewise extensively copied.[4]

The Wrigleys, besides periodic improvements that kept the park in tip-top shape during their 60-odd years of ownership, arranged to broadcast the club's games, beginning in 1925; this was the first occasion on which the new medium was used for this purpose. Rather than causing people to stay home, the broadcasts drew fans from all over the Middle West and contributed vastly to the club's popularity. For example, although the team finished fourth in 1927, its paid attendance set a league record of 1.2 million.[5]

The Cubs, although they have won few championships in recent years, have been blessed with gifted players, too numerous to honor in detail here. The following Wrigley-era players have been honored in the Baseball Hall of Fame:

Grover Cleveland Alexander (1918-26)
Louis Clark Brock (1961-64)
Jay Hanna ("Dizzy") Dean (1938-41)
Burleigh Grimes (1932-33)
Billy Herman (1931-41)
Monte Irvin (1956)
Ralph Kiner (1953-54)
Fred Lindstrom (1935)
Robin Roberts (1966)
Lewis ("Hack") Wilson (1926-31)

Ernie Banks (1953-71)
Hazen (Kiki) Cuyler (1928-35)
James ("Jimmie") Foxx (1942, 1944)
Charles ("Gabby") Hartnett (1922-40)
Roger Hornsby (1929-32)
George Kelly (1930)
Chuck Klein (1934-36)
Walter ("Rabbit") Maranville (1925)
Hoyt Wilhelm (1970)

Twelve others so honored played with the Cubs and their predecessor teams before they arived in Wrigley.[6]

It is also appropriate to note that the 1947 and 1962 All-Stars Games were held in Wrigley Field.

Football

The Chicago Bears and George S. Halas, "Mr. Pro Football" -- whose name is synonymous with the Bears -- began their professional careers as the Decatur [Illinois] Staleys in 1920, the same year Halas helped found the National Football League. They played several games in Wrigley late that same year. (They became the Bears, based in Wrigley Field, the following year, because Halas thought that if Wrigley's baseball players were "cubs," then his football players should be "bears.") Halas was an active player until 1930, as well as an owner and coach. He continued to coach the club until 1967.[7]

The following summary evaluation of the Bears' career, penned in 1972, for the Official Encyclopedia of Football, well summarizes the importance of their role in the history of professional football:

> Halas and his Monsters of the Midway dominated football. They won the most championships, [1933, 1940, 1941, 1943, 1946, 1963]; they won the most games, over 400; they scored the most points, more than 11,000; they gained the most yards, nearly 25 miles; they scored the most touchdowns, nearly 1,600; played to most fans, nearly 15,000,000. They probably made the most money. And they were definitely penalized the most.
>
> The list of Bear players shines brighter than all the rest in the honor rolls of football.[8]

Halas also was responsible for invigorating the use of the T formation in professional football. Sidney ("Sid") Luckman, "Mr. Quarterback," helped Halas put his theories into practice during his 11 years with the team (1939-50).[9]

In addition to Halas and Luckman, the following players, who starred with the Bears in Wrigley Field before they moved to Soldier Field in the early 1970s, have been elected to the Pro Football Hall of Fame:

- Guy Chamberlain (1921)
- Daniel Fortmann (1936-43)
- Edward Healey (1922-27)
- Walter Kiesling (1934)
- William Roy ("Link") Lyman (1926-34)
- Bronko Nagurski (1930-37, 1943)
- Clyde ("Bulldog") Turner (1940-52)
- John Driscoll (1926-29)
- Harold "Red" Grange (1925, 1929-34)
- William ("Big Bill") Hewitt (1932-36)
- Robert ("Bobby") Layne (1948)
- George McAfee (1940-41, 1945-50)
- Joseph Stydahar (1936-42, 1945-46)

Several of these players, including Grange and Luckman, also contributed to the Bears' success by assisting Halas in coaching.[10]

Footnotes

[1] This account of Wrigley's baseball history is based on that appearing in Lowell Reidenbaugh, Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), pp. 74-80.

[2] The Cubs requested and received the use of Comiskey Park, a larger field at the time, for the 1918 World Series.

[3] Jack Miley, "Babe Ruth's Greatest Moment," in Esquire's Great Men & Moments in Sports (New York: Harper & Row, 1962), pp. 78-80.

[4] Michael Miner, "What Will Become of Wrigley Field?" Reader [Chicago] 14, 28 (Friday, April 12, 1985), p. 19.

[5] Robert Heuer, "Neighbors, the Cubs and the Community, Seven Decades of Love and Pain," Reader [Chicago] 14, 28 (Friday, April 12, 1985), p. 26.

[6] Chicago Cubs, 1985 Chicago Cubs Media Guide (Chicago: Chicago National League Ball Club, Inc., 1985), p. 137.

[7] George Halas, Halas by Halas (New York: McGraw-Hill, 1979), pp. 55-71.

[8] Roger Treat, Official Encyclopedia of Football (New York: A. S. Barnes, 1972), p. 599.

[9] Ibid.

[10] Ibid., pp. 245-256.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 10 acres

Quadrangle name Chicago Loop **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	445760	4664100	B	16	445760	4663900
C	16	445550	4663900	D	16	445550	4664100
E				F			
G				H			

Verbal boundary description and justification
Wrigley Field occupies the block bounded by Waveland Street on the north, Sheffield Street on the east, Addison Street on the south, and the Chicago Rapid transit right-of-way on the west.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** August 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

[redacted]

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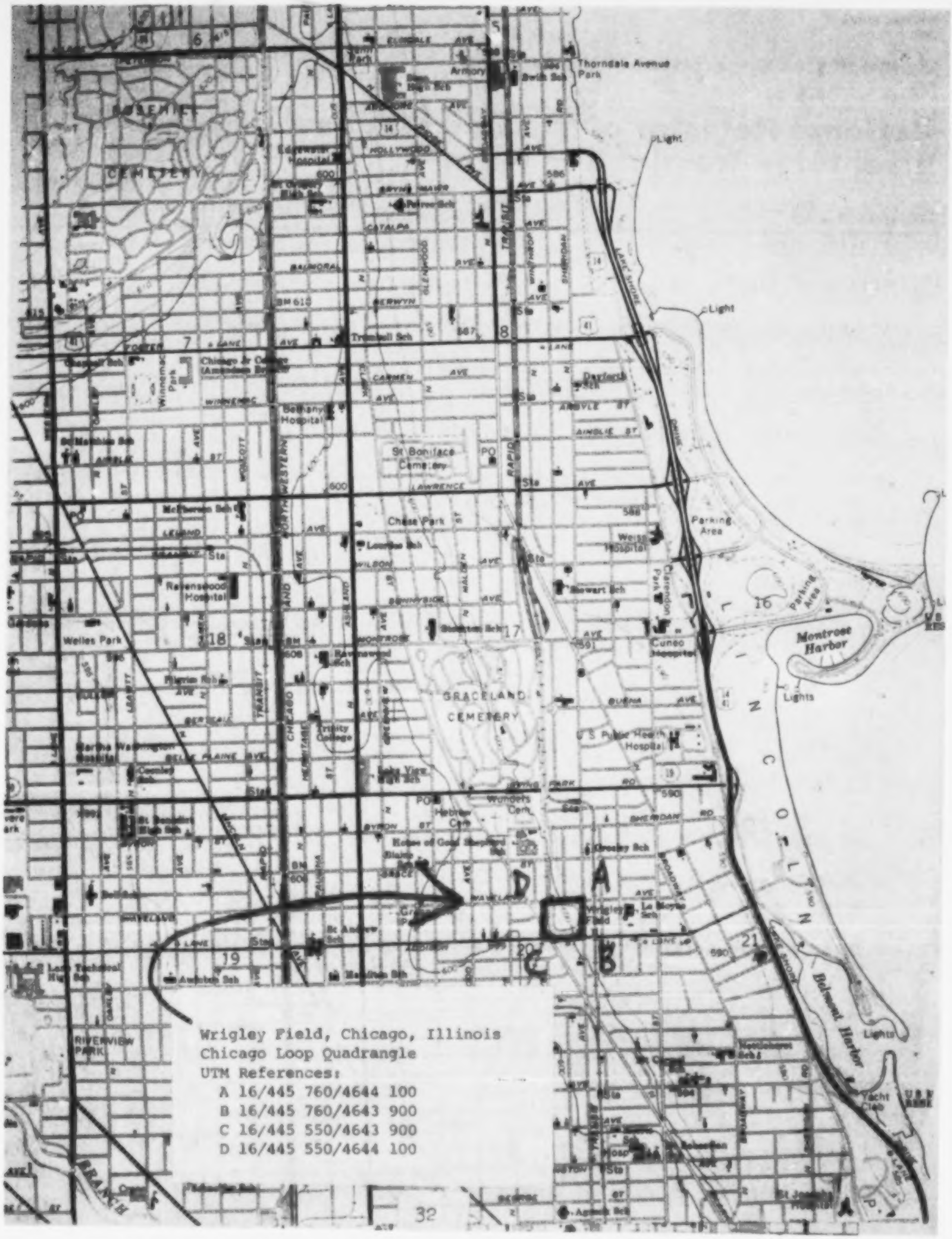
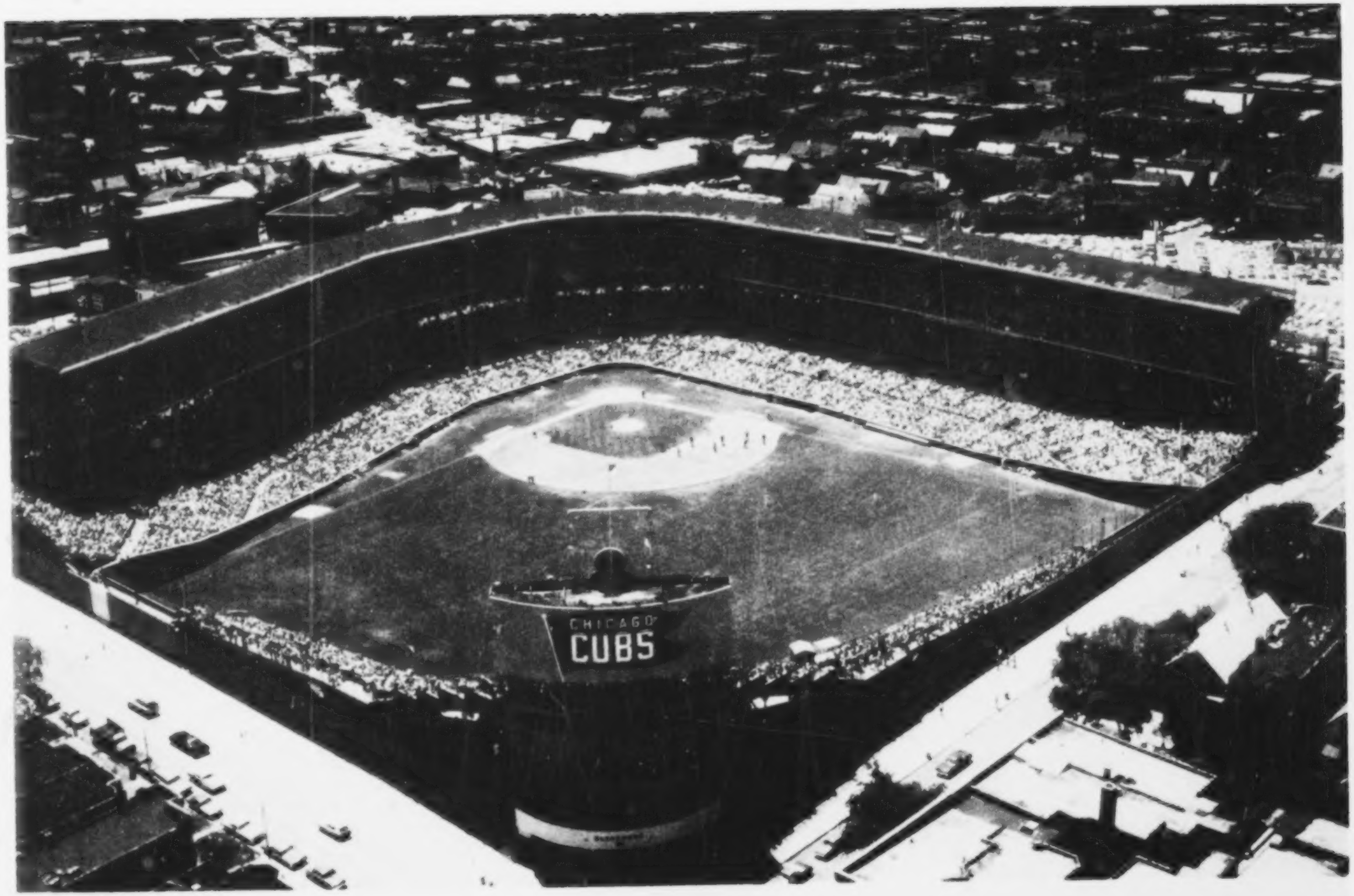
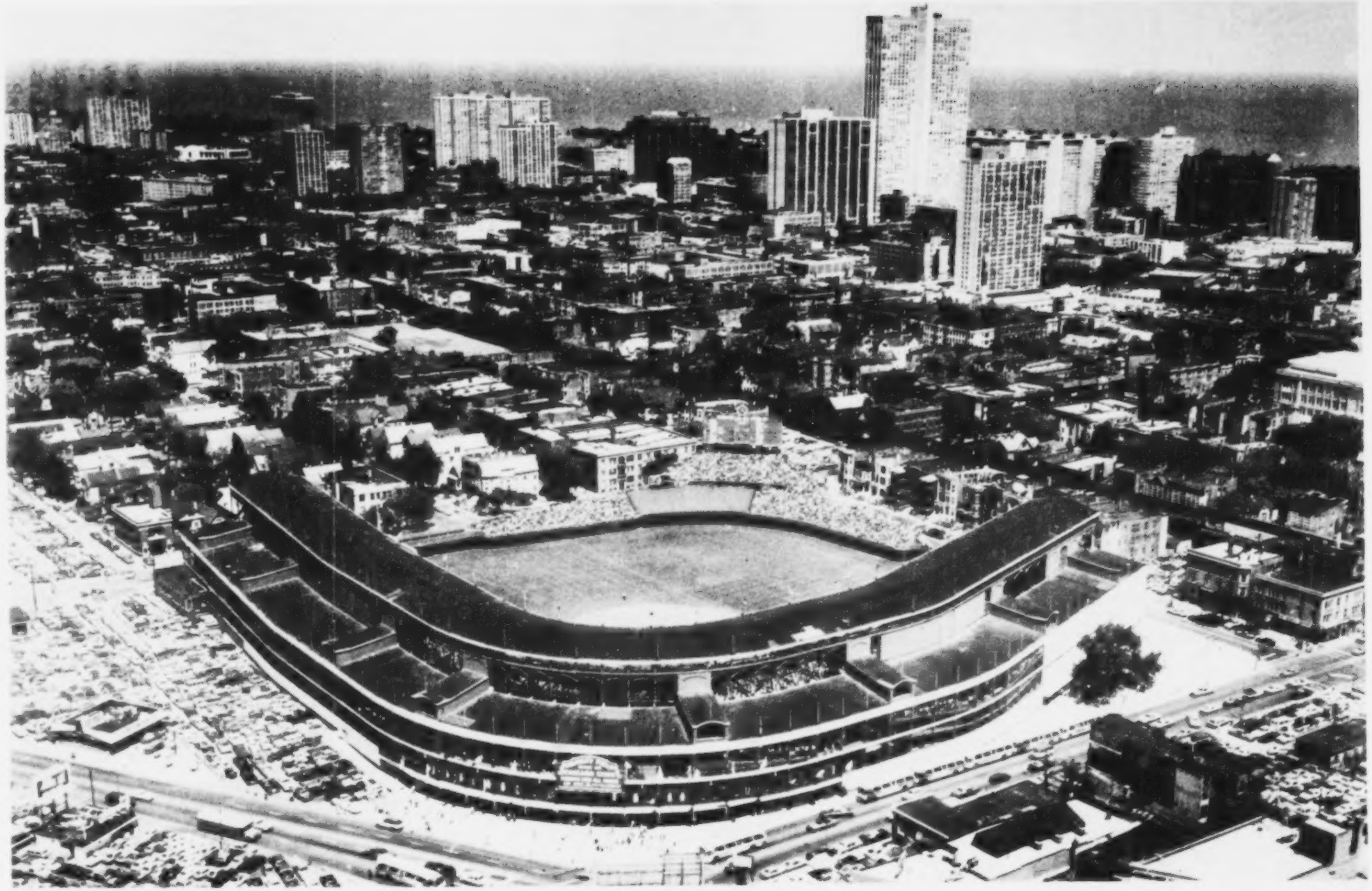

Rosehill Cemetery
Thorndale Avenue Park
Armory
Edgewater Hospital
Light
Chicago Jr College (Amundsen Branch)
Winnemac Park
Bethany Hospital
St Boniface Cemetery
Chase Park
Weiss Hospital
Ravenswood Hospital
Welles Park
Graceland Cemetery
Cuneo Hospital
Montrose Harbor
Parking Area
Lights
U S Public Health Hospital
Lake View High Sch
Martha Washington Hospital
Wunders Cem
Hebrew Cem
House of Good Shepherd
Wrigley Field
Lincoln
Belmont Harbor
Yacht Club
Riverview Park
Lane Technical High Sch
Lake Shore Drive
Lawrence
Irving Park
Addison
Foster
Montrose
D
A
C
B
32

Wrigley Field, Chicago, Illinois
Chicago Loop Quadrangle
UTM References:
A 16/445 760/4644 100
B 16/445 760/4643 900
C 16/445 550/4643 900
D 16/445 550/4644 100


CHICAGO
CUBS

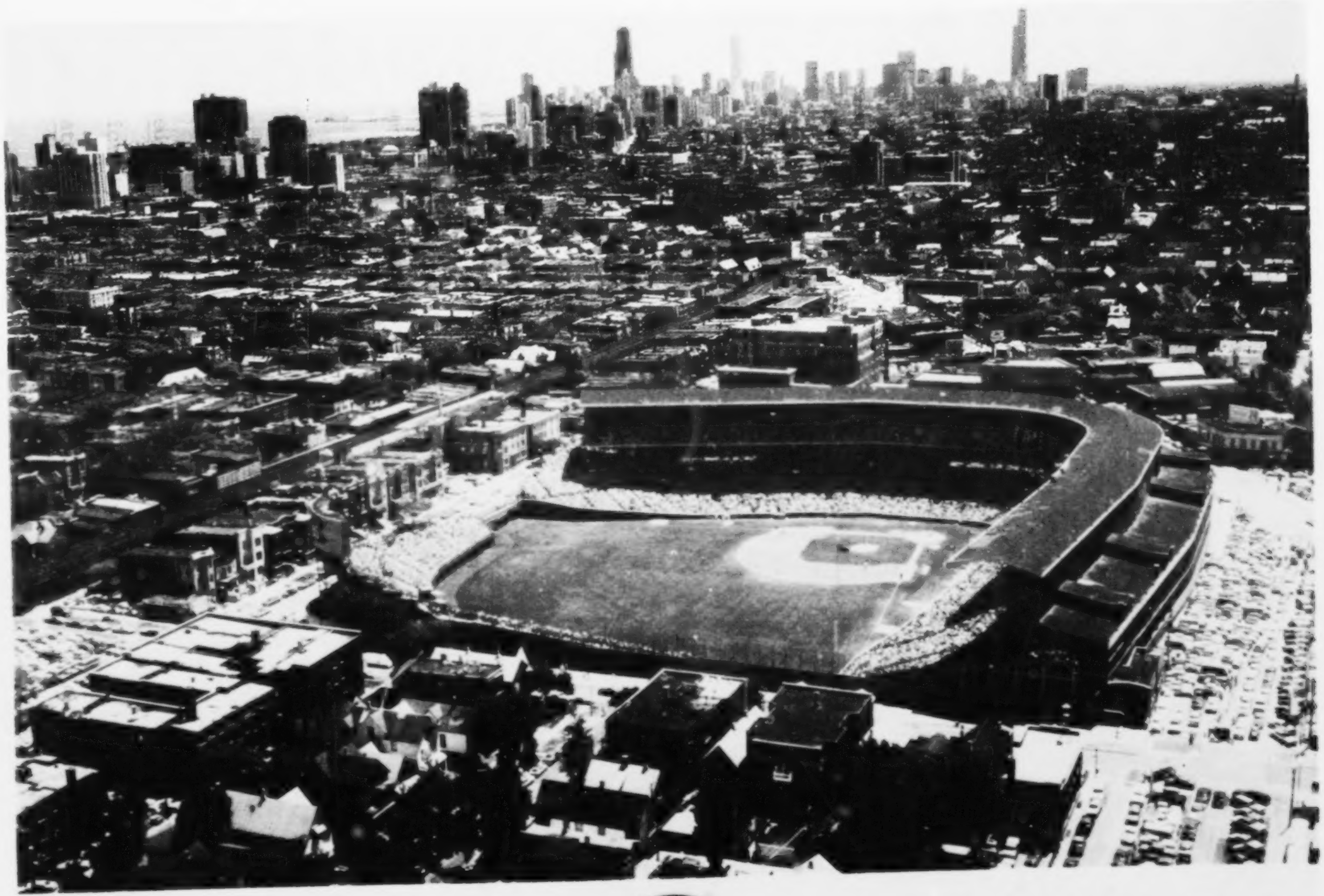
Wrigley Field, view from the north-east. (Chicago Cubs, 1985)

**HOME OF THE
CHICAGO CUBS**



Wrigley Field, view from the southwest.
(Chicago Cubs, 1985)

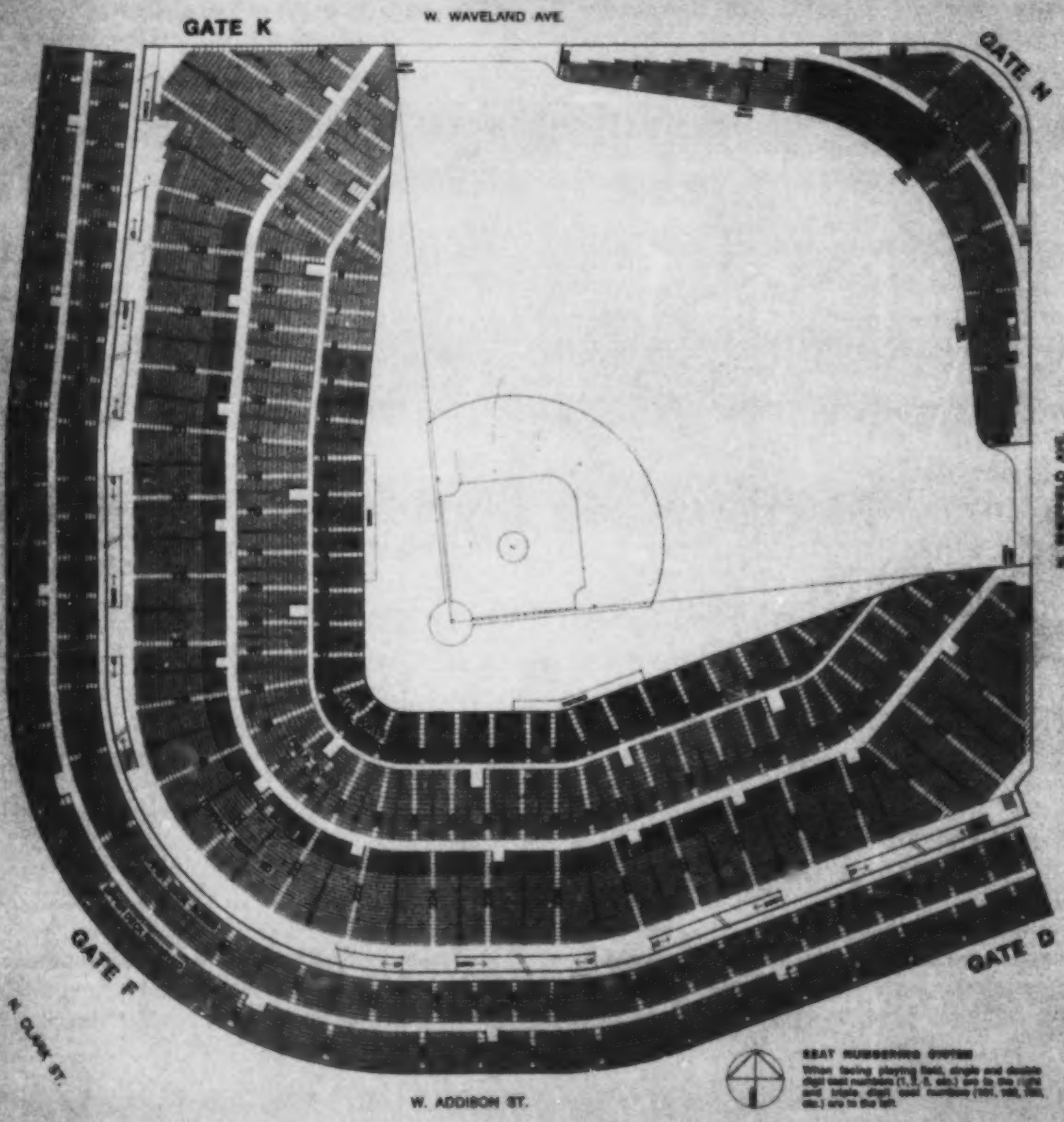
HOME OF THE
CHICAGO CUBS



Wrigley Field, view from the north.
(Chicago Cubs, 1985)

HOME OF THE
CHICAGO CUBS

WRIGLEY FIELD - SEATING CHART
HOME OF THE CHICAGO CUBS

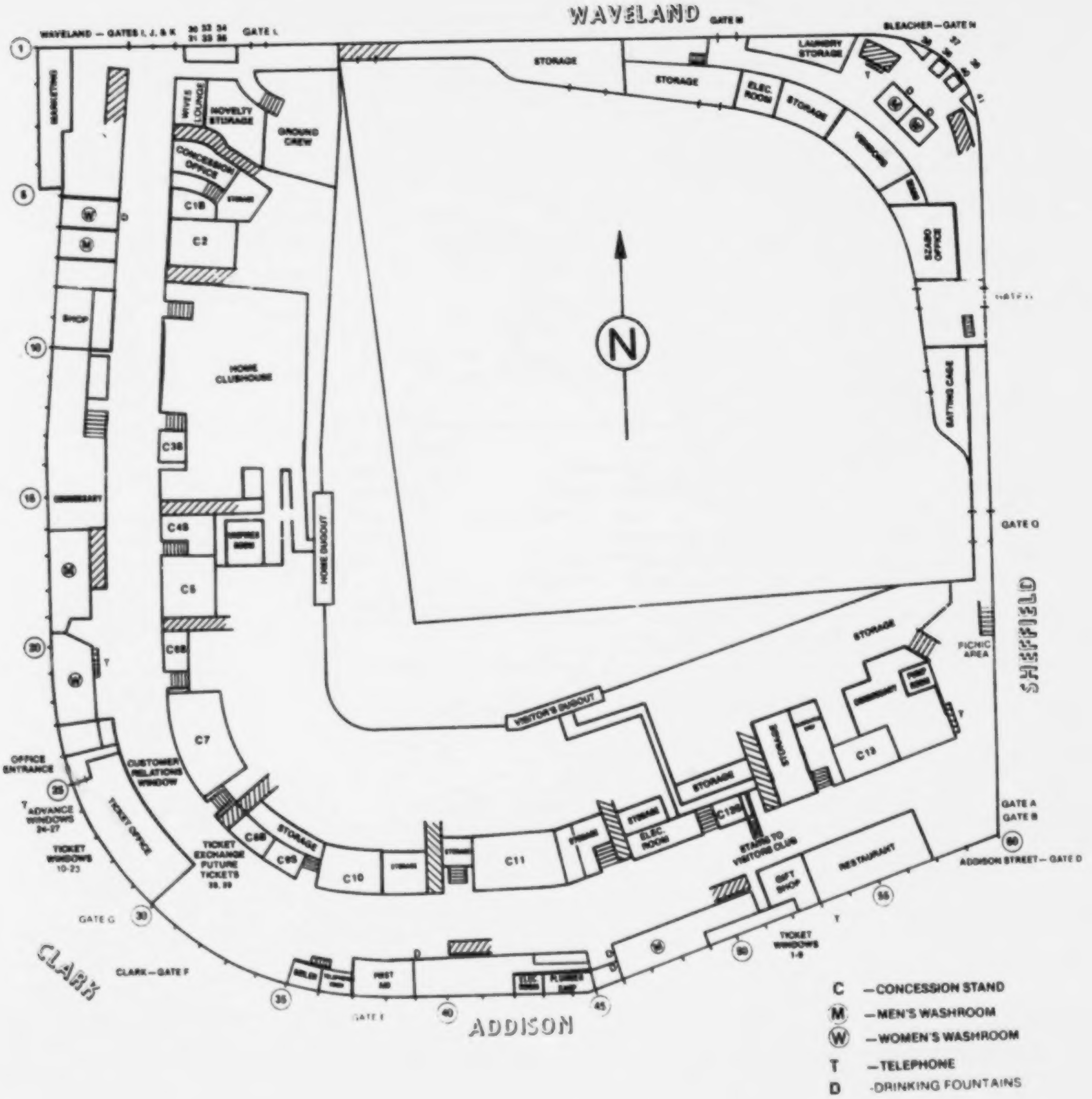

GATE K
W. WAVELAND AVE.
GATE N
N. SHEFFIELD AVE.
GATE D
W. ADDISON ST.
GATE F
N. CLARK ST.

SEAT NUMBERING SYSTEM
When facing playing field, single and double digit seat numbers (1, 2, 3, etc.) are to the right and triple digit seat numbers (101, 102, 103, etc.) are to the left.

CHICAGO NATIONAL LEAGUE BALL CLUB, INC.

1060 W. ADDISON ST.
CHICAGO, ILLINOIS 60613

WRIGLEY FIELD
CONCOURSE LEVEL


WAVELAND
WAVELAND — GATES I, J, & K
30 32 34
31 33 35
GATE L
GATE M
BLEACHER — GATE N
STORAGE
STORAGE
LAUNDRY STORAGE
ELEC. ROOM
STORAGE
SZABO OFFICE
BATTING CAGE
GATE O
SHEFFIELD
PICNIC AREA
STORAGE
C13
STORAGE
STORAGE
C12B
STAIRS TO VISITORS CLUB
ELEC. ROOM
VISITOR'S DUGOUT
GATE A
GATE B
ADDISON STREET — GATE D
RESTAURANT
GIFT SHOP
TICKET WINDOWS 1-9
C11
C10
C9B
C8B
STORAGE
C7
CUSTOMER RELATIONS WINDOW
TICKET OFFICE
TICKET EXCHANGE FUTURE TICKETS 28, 29
OFFICE ENTRANCE
ADVANCE WINDOWS 24-27
TICKET WINDOWS 10-23
GATE G
CLARK
CLARK — GATE F
FIRST AID
GATE E
ADDISON
1
5
10
15
20
25
30
35
40
45
50
55
60
MARKETING
WIVES LOUNGE
NOVELTY STORAGE
GROUND CREW
CONCESSION OFFICE
C1B
C2
SHOP
HOME CLUBHOUSE
C3B
C4B
C5
C6B
HOME DUGOUT
N
C —CONCESSION STAND
M —MEN'S WASHROOM
W —WOMEN'S WASHROOM
T —TELEPHONE
D -DRINKING FOUNTAINS

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Fenway Park

and or common

2. Location

street & number 24 Yawkey Way ☐ not for publication

city, town Boston ☐ vicinity of

state Massachusetts code county Suffolk code

3. Classification

Category
- ☐ district
- ☐ building(s)
- ☒ structure
- ☐ site
- ☐ object

Ownership
- ☐ public
- ☒ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: baseball park

4. Owner of Property

name Mr. Haywood C. Sullivan, Chief Executive Officer

street & number Boston Red Sox, 24 Yawkey Way

city, town Boston ☐ vicinity of state Massachusetts 02215

5. Location of Legal Description

courthouse, registry of deeds, etc. Suffolk County Registry of Deeds

street & number Pemberton Square

city, town Boston state Massachusetts

6. Representation in Existing Surveys

title 1983 Survey & Planning Grant, Part I - Fenway has this property been determined eligible? ☐ yes ☒ no

date 1984 ☐ federal ☐ state ☐ county ☒ local

depository for survey records Boston Landmarks Commission

city, town Boston state Massachusetts

7. Description

Condition		**Check one**	**Check one**
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

Fenway Park, originally constructed in 1912, retains the flavor of that era, although it was renovated in 1934. It remains a single-deck park and has kept its original tapestry-brick-style entrance and perimeter.

It has a standard capacity of 33,583 seats, but has accommodated as many as 47,625. Its dimensions, influenced by its irregularly shaped site, are 315' from home plate to left field, 379' to left centerfield, 390' to centerfield, 420' to deep centerfield, 380' to deep right field, and 302' to right field.[1]

Alterations

As first built, the steel and concrete park featured a single-deck grandstand, wooden bleachers in left field, a wooden pavilion in right field, and wooden bleachers in extreme right and centerfields.

The park's irregular contour adhered to the plot of ground on which it was built, and there was a 10' embankment in front of the left field fence. This incline eventually became known as "Duffy's Cliff" in tribute to Duffy Lewis, a gifted outfielder for the team in 1910-17.

Under Tom Yawkey's management, in 1933-34, the grandstand was lengthened around to right field and new concrete bleachers were built in centerfield, replacing the old wooden seats. In addition, Duffy's Cliff was largely removed and the wooden wall behind it replaced by a 37' metal fence. Continued improvements added a 23' screen (1936) on top of the left field wall (later known as the "Green Monster" after being painted in 1947) to protect the shop windows on Lansdowne Street.

Bullpens were constructed in 1940 in front of the bleachers behind the right and right centerfield walls. This new area was named "Williamsburg," in tribute to the club's young slugger, Ted Williams, who had hit 14 homers into right field in 1939.[2]

Skyview boxes were constructed on both sides of the rooftop press box in 1946. Lights were installed in 1947, permitting night games.

Recent additions have included a scoreboard (24' x 40'), erected behind the centerfield bleachers in 1975-76, and the enlarging and enclosing of the press box. The "Green Monster" has also been refaced. Seating has been modernized and private suites constructed atop the roofs in the first base--right field and the third base--left field sections of the stands.[3]

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(3-82)

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National Register of Historic Places Inventory—Nomination Form

[illegible]
[illegible]
[illegible]

Continuation sheet **Item number** 7 **Page** 2

A feature outside the park that has become associated with it in the popular mind in recent decades is the CITGO sign atop 660 Beacon Street, and visible behind the "Green Monster." This spectacular neon sign, dating from 1965, has become a renowned element of the Boston skyline.[4] (It is excluded from this nomination.)

Footnotes

[1] Boston Red Sox, Red Sox Scorebook Magazine, 1985 (Boston: Boston Red Sox, 1985), p. 5.

[2] Lowell Reidenbaugh, "Fenway Park," in Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), pp. 50-54.

[3] Boston Red Sox, op. cit., p. 5; Boston Red Sox Scorebook Magazine, 1984 (Boston: Boston Red Sox, 1984), p. 32, 34.

[4] Boston Landmarks Commission ..., 1983 Survey & Planning Grant, Part I - Fenway (Boston: Boston Landmarks Commission, 1984), p. 54.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation (baseball park)

Specific dates 1912; modified 1934 **Builder Architect** Coleman Brothers, architects; Osborn Engineering, engineers

Statement of Significance (in one paragraph)

Summary

Fenway Park, built in 1912, 2 years after Comiskey Park, is the smallest and second oldest baseball park in use in the major leagues, and the oldest single-deck one. More than any other ball park, Fenway retains the basic character of early 20th-century baseball. It is indeed, as the Red Sox themselves assert, a "baseball landmark."[1] Renovations in 1933-34 made it more permanent, but did not alter its basic character.

Besides the Boston Red Sox, for whom it has been home since its construction, Fenway has been the domicile of three major league football teams: the Redskins (1933-37), before their move to Washington in the latter year; the Yanks (1944-48), who finally settled in Baltimore as the Colts; and the Boston Patriots (1963-68), before their move to Foxboro, Massachusetts. Boston College and Boston University football teams have also made use of the park.

Baseball History

> After a while, the natives get restless, and then in Fenway Park, too small for a ballgame, too big for a bridge tournament, too old for a shopping mall and too young for a shrine, from the outside downright ugly; a jagged structure wandering all over the place in Back Bay; from the inside, under the grandstand, sterile concrete, confusing to the outlander, ill-equipped with rest rooms, full of concrete ramps that don't seem to go anywhere--in Fenway Park, the roar of disapproval ascends.
>
> Those concrete ramps do go somewhere. One leads to your seats on a warm May night.[2]

Boston was awarded one of the original American League franchises when the league was organized in 1901. The Pilgrims, renamed the Red Sox in 1907, played at the Huntington Avenue Grounds, a 9,000-seat grandstand built on an old carnival site, until Fenway was completed in 1912. The Huntington Avenue Grounds were thus the scene of the first game of the first World Series (October 1, 1903), which American League pennant winner Boston lost to the Pittsburgh Pirates of the National League. (This site is now occupied by buildings of Northeastern University.) Boston also won the 1904 pennant, but John McGraw and his New York Giants [the National League winners] refused to play them.[3]

In their first year in Fenway (1912), the Red Sox again won the pennant. This time McGraw, under the World Series format, was forced to face Boston. The ensuing Red Sox victory, on October 16, 1912, was thus especially sweet. Boston remained a superb team during the rest of the decade, winning pennants and World Series in 1915, 1916,* and 1918, and finishing second in 1917. Babe Ruth, who joined the team in 1914, was one of the stars; for example, he made 29 of the 33 home runs for the 1919 team.

In 1916, however, the club had been purchased by Harry Frazee, a wealthy young man from Peoria, Illinois, who was more interested in producing musical comedies than in his baseball team. Frazee, beginning in 1918, lost heavily on Broadway, and began to sell and trade players, mostly to the New York Yankees. First to go were Carl Mays (1919) and Babe Ruth (1920).[4]

Frazee also took out, from owner Jacob Ruppert of the Yankees, a $350,000 mortgage on Fenway Park. Other players joined the parade to New York: pitchers Waite Hoyt, Joe Bush, Sam Jones, George Pipgras, and Herb Pennock; shortstop Everett Scott; third baseman Joe Dugan; and catcher Wally Schang. These players, especially Ruth, became the foundation of the "Yankee Dynasty."

By 1923, when Frazee sold the club, this "rape of the Red Sox" had so decimated the club that from 1922 to 1930, except in 1924, they were dead last in the league. Even Boston's traditionally dedicated fans stayed away in droves. The club went through 9 managers in 15 years. The year 1932 was dismal--a mere 43 wins to 111 losses, with an average attendance of only 2,400 per game. Bob Quinn, who had bought the club from Frazee, was forced to sell.

The new owner was Tom Yawkey, a young timber and ore heir, who began to reconstruct the team (and would own it longer than any other owner of any team in major league history). He rebuilt the park in 1933-34, spent heavily to acquire new talent, and brought in Eddie Collins as general manager. By 1938, the team had recovered sufficiently to take second place, spearheaded by Jimmie Foxx's 50 home runs and league-leading averages in batting and runs-batted-in; the fans returned.

The next year, an initially reluctant native of San Diego arrived in Boston, destined to become the team's--and perhaps baseball's--greatest hitter, and Boston's stalwart until he retired in 1960--Ted Williams. In 1941, for example, he batted .406, the second highest major league average in modern baseball history, and a record that has stood since that time.

---

*The Boston "Miracle" Braves borrowed Fenway for the World Series in 1914, which they swept; the victorious 1915 and 1916 Red Sox teams played their World Series in Braves Field (constructed in 1915), which had a larger capacity than Fenway. (Braves Field has been demolished.)

Despite the improvements in the club, the New York Yankees regularly proved almost impossible to overcome. The Red Sox did win the pennant in 1946 (but lost the World Series) and in 1948 tied with Cleveland for first place, but then heartbreakingly lost the tiebreaker in Fenway. In 1949, the Red Sox lost the pennant in the last game of the regular season, this time to their Yankee nemesis.

Not until 1967 was Boston to win the American League pennant again. The years beginning in 1959 were particularly dismal. The great exception was the "Miracle Team" of 1967, which captured the pennant on the last day of the season. Carl Yastrzemski's league-leading .326 and 44 homers were instrumental. (Facing the Cardinals again, as in 1946, the Red Sox again lost the World Series.)

The most recent Red Sox pennant was in 1975. They were once again disappointed, however, in the last inning of the seventh game of the World Series, when the Cincinnati Reds captured the series by one run, scored on a soft single. In 1978, the Red Sox made it into the league playoff but lost to the Yankees at Fenway.

The team's role, and Fenway's, in baseball history can also be illustrated by noting the Red Sox members (since 1912) of the Baseball Hall of Fame.[5] Those who played a major part of their careers at Fenway include:

Luis Aparicio	1971-73	Joe Cronin	1935-45
Rick Ferrell	1933-37	Jimmie Foxx	1936-42
Lefty Grove	1934-41	Harry Hooper	1909-20
George Kell	1952-54	Herb Pennock	1915-22, 1934
Red Ruffing	1924-30	Babe Ruth	1914-19
Tris Speaker	1907-15	Ted Williams	1939-60

Other members of the Hall of Fame who have played for the Red Sox in Fenway include:

Lou Boudreau	1951-52	Waite Hoyt	1919-20
Heinie Manush	1936	Juan Marichal	1974
Al Simmons	1943		

Eight Hall of Fame members have managed the Red Sox in Fenway:

Ed Barrow	1918-20	Lou Boudreau	1952-54
Frank Chance	1923	Joe Cronin	1935-47
Hugh Duffy	1921-22	Bucky Harris	1934
Billy Herman	1964-66	Joe McCarthy	1948-50

Two long-time Red Sox executives are also enshrined:

Eddie Collins	1933-51
Tom Yawkey	1933-76

Football

The Boston Redskins (1933-36) played in Fenway before they became unpopular in Boston and moved to Washington. Their leading stars in Boston were Clifford Battles, first in rushing in 1933; Albert Glen ("Turk") Edwards; and Wayne Millner, all of whom have been elected to the National Football Hall of Fame. "Lone Star" Dietz, an American Indian, was the first head coach, and there were several Indian players on the team.[6]

Footnotes

[1] George Sullivan, "Fenway Park, a Precious Antique," in Boston Red Sox, Red Sox Scorebook Magazine, 1984 (Boston: Boston Red Sox, 1984), p. 29.

[2] George V. Higgins, "Ballpark: Fenway, with Tears," in Daniel Okrent and Harris Lewine, eds., The Ultimate Baseball Book (Boston: Houghton Mifflin, 1981), p. 345.

[3] This summary of the history of the Red Sox is based on the account in Lowell Reidenbaugh, "Fenway Park," pp. 48-55, in Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), and Donald Honig's, The Boston Red Sox, An Illustrated Tribute (New York: St. Martin's Press, 1984).

[4] Frazee's role is described in Honig, op. cit., pp. 43-47.

[5] The following lists appear in Boston Red Sox, 1985 Media Guide (Boston: Boston Red Sox, 1985), p. 89.

[6] Bob Curran, Pro Football's Rag Days (Englewood, New Jersey: Prentice-Hall, Inc., 1969), pp. 142-143, and Roger Treat, The Official Encyclopedia of Football (New York: A.S. Barnes & Co., 1972), pp. 61-69, 245, 247, and 252.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 8
Quadrangle name Boston South **Quadrangle scale** 1:24,000
UTM References

	Zone	Easting	Northing
A	1 9	3 2 7 2 0 0	4 6 9 0 1 5 0
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date November 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only
I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

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Exp. 10-31-84

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National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet Item number 9 Page 1

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National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet | Item number 9 | Page 2

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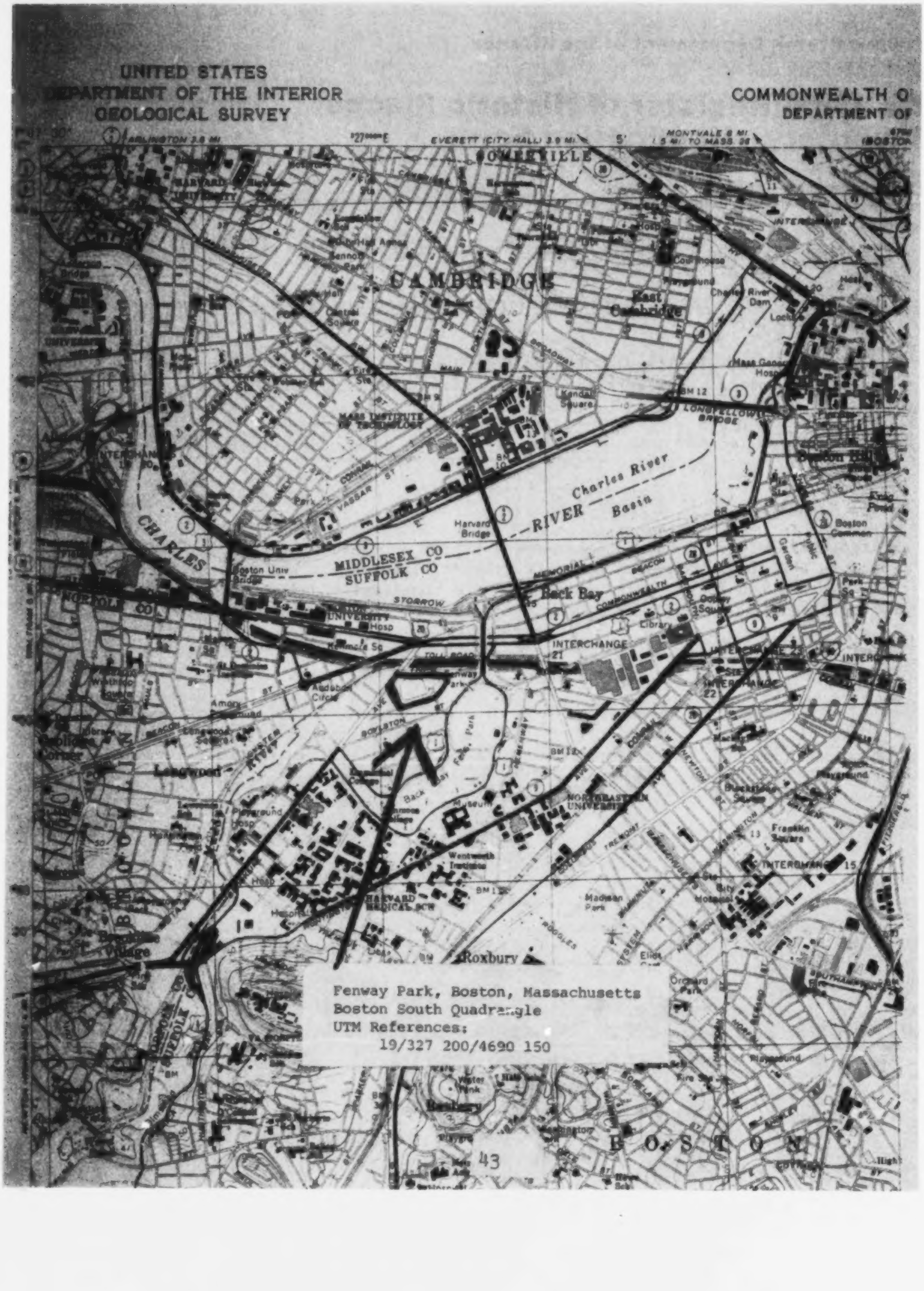
Verbal Boundary

An irregular polygon bounded by Lansdowne Street on the north, an alley between Lansdowne and Ipswich Streets on the northeast, Ipswich and Van Ness Streets on the southeast and south, Jersey Street on the southwest and west, and Brookline Avenue on the northwest. The area enclosed is the perimeter of the park.


UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
COMMONWEALTH O
DEPARTMENT OF
SOMERVILLE
HARVARD UNIVERSITY
CAMBRIDGE
East Cambridge
MASS INSTITUTE OF TECHNOLOGY
Kendall Square
LONGFELLOW BRIDGE
Charles River Dam
Harvard Bridge
CHARLES
Charles River
RIVER
Basin
MIDDLESEX CO
SUFFOLK CO
Boston Univ Bridge
BOSTON UNIVERSITY
Kenmore Sq
STORROW
MEMORIAL
BEACON
COMMONWEALTH
Back Bay
Copley Square
Library
INTERCHANGE 21
TOLL ROAD
Audubon Circle
Longwood
BOYLSTON
Back Bay Fens
Park
Museum
NORTHEASTERN UNIVERSITY
Wentworth Institute
HARVARD MEDICAL SCH
Madison Park
Roxbury
Boston Common
Franklin Square
Blackstone Square
INTERCHANGE 15
B O S T O N

Fenway Park, Boston, Massachusetts
Boston South Quadrangle
UTM References:
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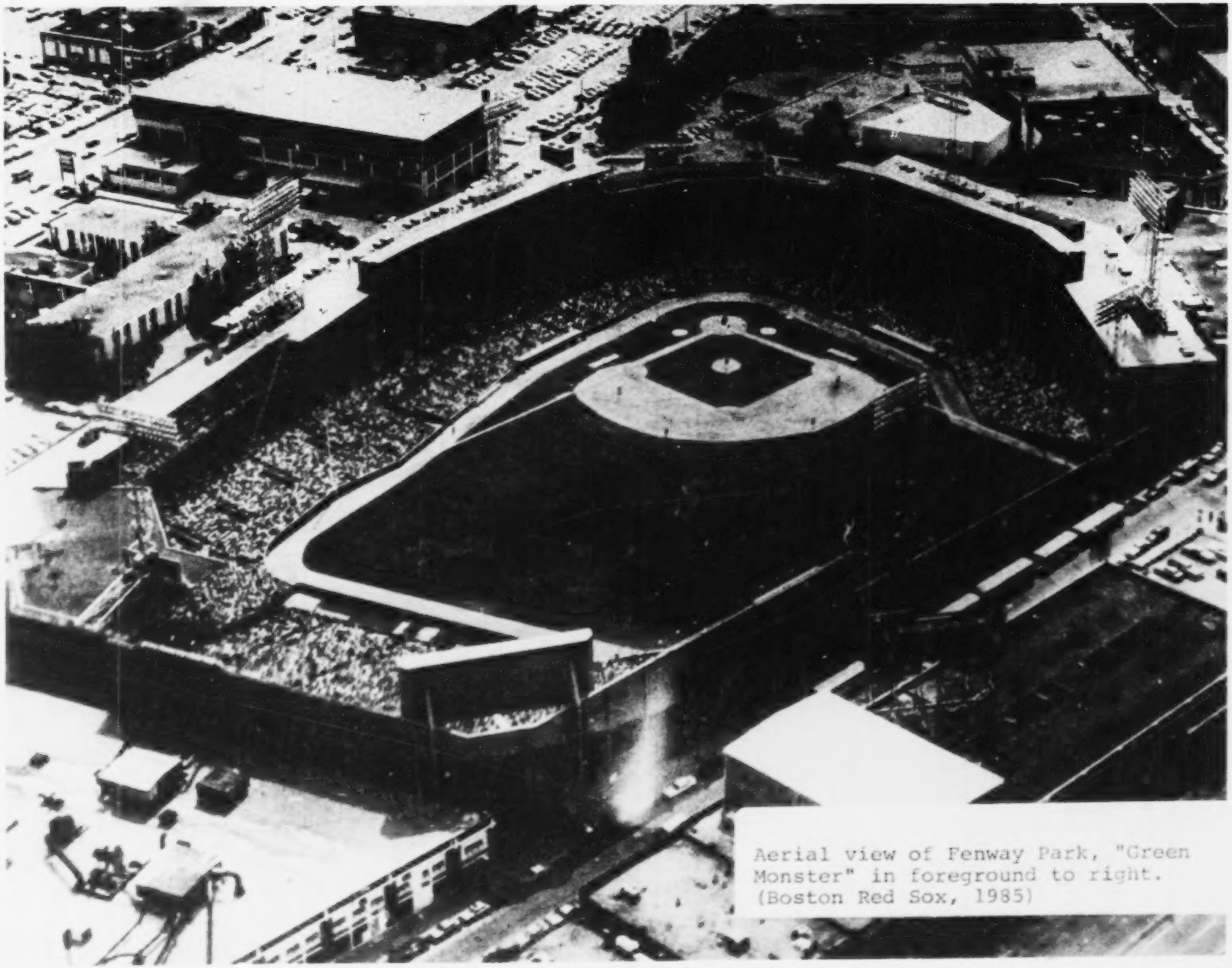

Aerial view of Fenway Park, "Green Monster" in foreground to right. (Boston Red Sox, 1985)

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United States Department of the Interior
National Park Service

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received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Cleveland Municipal Stadium

and or common

2. Location

street & number Erieview Drive ☐ not for publication

city, town Cleveland ☐ vicinity of

state Ohio code county Cuyahoga code

3. Classification

Category
- ☐ district
- ☐ building(s)
- ☒ structure
- ☐ site
- ☐ object

Ownership
- ☒ public
- ☐ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Stadium

4. Owner of Property

name Honorable George V. Voinovich, Mayor, City of Cleveland

street & number City Hall

city, town Cleveland ☐ vicinity of state Ohio

5. Location of Legal Description

courthouse, registry of deeds, etc. Cuyahoga County Courthouse

street & number 1 Lakeside Avenue

city, town Cleveland state Ohio

6. Representation in Existing Surveys

title Ohio Historic Inventory has this property been determined eligible? ☐ yes ☒ no

date September 1976 ☐ federal ☒ state ☐ county ☐ local

depository for survey records Ohio Historical Society

city, town Columbus state Ohio

7. Description

Condition		**Check one**	**Check one**
___ excellent	___ deteriorated	___ unaltered	X original site
X good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

Cleveland Municipal Stadium, a mammoth double-deck structure, appears to be elliptically shaped and is rounded on the interior. The outer walls, however, are actually a series of flat planes forming an oval polygon. In form, from the air, the structure resembles the Greek letter omega, with open end to the east. This open end, the centerfield of the baseball diamond, includes single-deck bleachers. The structure is 800' long on the exterior running from east to west, 720' wide, and 116' tall above the field; the first deck is 61' high on the exterior. There are more than 35,000 seats in the main, or first, deck of the grandstand, 29,380 in the narrower upper deck, and more than 10,000 bleacher seats. For football, some 80,000 fans can be seated.[1] The structure has undergone relatively few major changes.

The field within the stadium is 527' long and 446' wide. Initially, for baseball, the distances to the walls were 320' at the foul lines, 463' in the power alleys, and 470' to centerfield. Those measurements, however, underwent changes through the years as owners attempted to tailor the park to the talents of the Cleveland players.[2]

Stadium Features

The stadium is built principally of reinforced concrete and structural steel faced with mottled gray brick on the exterior. The steel frame and sheet aluminum are exposed on the set-back upper deck. The cantilevered second deck and roof protect all but the front row seats from the elements.

The use of aluminum in the set-back walls of the second deck was one of the most extensive to that time. This ventilated superstructure is made up of louvers with mullions dividing them into panels and surmounted by a flat sheet metal cornice. The frieze is enriched by a diagonal herringbone pattern. At each column, about 15' apart, broad pilasters extend from the bottoms of the louvers to the top of the cornice; these pilasters project beyond the face and above the cornice.[3]

The exterior also features five large masonry towers at roughly the northeast, east, southeast, southwest, and northwest points of the stadium. The towers are about five stories in height. They contain offices and other facilities. Smaller office structures that accommodate the Browns' and Indians' offices are adjacent to the northwest and southwest towers, respectively.

Landscaping

Of the landscaping outlined in the architect's renderings, little remains, although some trees are still in place. Just to the north of the stadium, however, and separated from its precincts by a recent chain-link fence, is a landscaped garden, which slopes down to Erieview Street. This garden, the Donald Gray Gardens (formerly Cleveland Municipal Garden), which is rather overgrown, is the sole surviving feature on-site, other than the Stadium itself, of the Great Lakes Exposition.[4]

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 7 **Page** 2

Recent Improvements and Current Status[5]

Over the years, the Stadium became a financial drain for the city of Cleveland. Art Modell, owner of the Browns, responded to the need in 1974, when he formed Cleveland Stadium Corporation and signed a 25-year lease with the city. In early 1982, all of the stock of the corporation was sold to the Browns.

When the agreement between the city and Modell was reached in 1974, he promised $10 million in improvements, which were recently concluded. They include the addition of 108 luxury loges, a computerized scoreboard, new seats, new concession facilities, new lighting, outfield fence pads, and the installation of a new playing surface, lowered 2' to provide a better view from the stands (1976).

Old electrical and plumbing systems were replaced. Locker rooms have been upgraded. The stadium restaurants have been renovated, and first aid areas were installed. A press box elevator was also added.

Footnotes

[1] Richard M. Kramer, Jr., "The Multipurpose Stadium as Architecture" (M.A. Thesis, Georgia Institute of Technology, 1982), pp. 61-63, 139-141.

[2] Lowell Reidenbaugh, "Municipal Stadium," Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), p. 100.

[3] "Cleveland Municipal Stadium in Cleveland," Architectural Record, 71 (January 1932), p. 37.

[4] Jim Toman and Dan Cook, Cleveland Municipal Stadium (Cleveland: Cleveland Landmarks Press, Inc., 1981), p. 21.

[5] Cleveland Browns, 1985 Cleveland Browns Media Guide (Cleveland, 1985), p. 163.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social/
humanitarian
theater
transportation
X other (specify) Recreation (stadium)

Specific dates 1930-31 - date **Builder Architect** Frank R. Walker & Weeks

Statement of Significance (in one paragraph)

Summary

Cleveland Municipal Stadium, since its construction the largest stadium in use in major league baseball, is significant not only as one of the two playing fields of the Cleveland Indians baseball team (1932-date)(and their sole ball park after 1946) and as the home of the Cleveland (now Los Angeles) Rams (1941-45) and Browns (1946-date) professional football teams, but also for other events that have occurred in it and for its status as one of the earliest stadiums specifically designed for multi-sport use.[1] It is also one of the first to be municipally financed. In addition, it is the principal surviving element of the Great Lakes Exposition (1936-37).

History

Cleveland Municipal Stadium was designed by the progressive city administration as a multipurpose structure to accommodate the great surge in attendance at baseball and football games and other public spectacles that occurred with the rise of the automobile. Its great size was a measure of the confidence that city leaders, such as City Manager William Hopkins and George Bender, chairman of the stadium commission, had in the city's future.[2] Its purpose was to accommodate outdoor gatherings comfortably, including not only baseball and football games, but track meets, boxing matches, concerts, and even grand opera.[3] Projected in 1925, the stadium was not constructed until 1930-31, after the Depression had struck.

The first event of consequence to take place in the completed stadium was the heavyweight boxing bout between Max Schmeling and Young Stribling on July 3, 1931; Schmeling knocked out Stribling and retained the heavyweight championship of the world.[4] Since then, in addition to baseball and football, the range of activities at the stadium has included religious convocations, the Metropolitan Opera, the Beatles, circuses, rodeos, big bands, tractor pulls, and polka festivals.[5]

Baseball[6]

The Cleveland Indians used the Stadium during the 1933 season, but thereafter until 1946, generally played weekday games at League Park and weekend and holiday games at Municipal Stadium. (The earlier history of the baseball club is discussed in the accompanying National Historic Landmark study of League Park.) In the latter year, Bill Veeck, the new president of the club, moved the games permanently to Municipal. The move coincided with a rising tide in the Indians' fortunes.

[redacted]

In 1948, the Indians had a winning team and, with Municipal's vast capacity, set a major league attendance record (2.62 million) that stood until 1962 (and in the American League until 1980). Tieing with the Red Sox at the end of the season, the "Tribe" won a 1-game playoff in Fenway, and went on to beat the Boston Braves in the World Series. Manager-player Lou Boudreau, the "most valuable player" in the league that year, pitchers Bob Feller and Satchel Paige, and second baseman Larry Doby were instrumental in the triumph.

Feller's career was especially noteworthy and consistent. He led the American League in strikeouts 7 seasons and won 20 games or more for Cleveland in 6 different years. Paige, new to the team in 1948, was the first black to pitch in the American League. Doby, who joined the team in 1947, was the first black in the American League.[7]

The year 1954 was also marked by incredible success for the Indians. Under Manager Al Lopez, the club won 111 games and lost only 43, for an unprecedented .721 average. The team's triumph was marred by losing the World Series to the New York Giants in four straight games highlighted by the Giants Willy Mays' circus catch.

Football

Cleveland Stadium is still the home of the Indians; it is also the home field of the Cleveland Browns professional football team, who replaced the Rams when the latter moved to Los Angeles in 1946. (The Rams, National Football League champions in 1945 over the Washington Redskins, and their owner Daniel Reeves angered Clevelanders by the move. Since then, Browns' triumphs over the Rams have been especially savored in Cleveland.)

In their first 4 seasons (1946-49), the Browns were part of the All America Football Conference, which merged with the National Football League (NFL) in 1950; they won the championship all 4 years and repeated the feat their first year in the NFL (1950). Their gifted coach Paul Brown (until 1962) built his namesake team to greatness.[8] Black players such as Marion Motley, Bill Willis, Len Ford, and James (Jimmy) Brown made a strong contribution and helped integrate professional football.

The Browns have won numerous divisional titles and the National Football League championship four times (1950, 1954-55, and 1964).[9] The merit of the team can also be illustrated by those elected to the Hall of Fame (with their years of play):[10]

Jim Brown	1957-65	Len Ford	1950-57
Frank Gatski	1946-56	Otto Graham	1946-55
Lou Groza	1946-59, 1961-67	Dante Lavelli	1946-56
Mike McCormack	1954-62	Bobby Mitchell	1958-61
Marion Motley	1946-53	Paul Warfield	1964-69, 1976-77
Bill Willis	1946-53		

Coach Paul Brown has also been inducted.

In addition to the Rams and Browns, the Cleveland Municipal Stadium has also hosted other football teams and games. The most noted of these have been 11 of the Notre Dame-Navy contests.[11]

Great Lakes Exposition (1936-37)[12]

Cleveland Municipal Stadium was a key feature of the Great Lakes Exposition of 1936, held to promote the story of the steel industry in the region and the contributions it had made to the nation's progress. In 1937, the Exposition continued with the broader theme of the "Making of America," which portrayed the story of the contributions that the Great Lakes region had made in the growth of the cultural, scientific, and industrial life of the country.

One major entertainment featured for the first time at the Exposition was the Billy Rose Aquacade, which "exploited for the first time the great possibilities of water as a new medium of entertainment."[13] This spectacle featured a giant floating stage that could be maneuvered at will, huge walls of water as curtains for scene changes, and aquatic stars such as Johnny Weismuller and Eleanor Holm. The Aquacade went on to be a prominent element of both the Golden Gate International Exposition (San Francisco) (1939-40) and the New York World's Fair (1939-40).

Some scholars believe the architectural features of the exposition were influential examples. Only the stadium, which was incorporated into the exposition because of its size and strategic location, and the Donald Gray Gardens, adjacent to it on the north, however, are tangible reminders of its existence.

Footnotes

[1] Richard M. Kramer, Jr., "The Multipurpose Stadium as Architecture," M.A. thesis, Georgia Institute of Technology, 1982, p. 61.

[2] Cleveland Plain Dealer, Friday, July 3, 1931 (Stadium Special Edition), discusses the background of the stadium's construction.

[3] Kramer, op. cit., p. 61.

[4] Lowell Reidenbaugh, "Municipal Stadium," Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), p. 100.

[5] Cleveland Browns, 1985 Cleveland Browns Media Guide (Cleveland, 1985), p. 163.

[6] The history of the team is based largely on Reidenbaugh, op. cit., pp. 100-111.

[redacted]

[7] Robert Peterson, Only the Ball was White (New York: McGraw-Hill, 1984), pp. 139, 201-202.

[8] Cleveland Browns, op. cit., p. 118.

[9] Ibid.

[10] Ibid., p. 6.

[11] Jim Toman and Dan Cook, Cleveland Municipal Stadium (Cleveland: Cleveland Landmarks Press, Inc., 1981), p. 40.

[12] Raymond Girvigian, Pan Pacific Auditorium, Historical Restoration Report (Los Angeles: Gruen Team, 1980), p. IIC, 2, 142-143.

[13] George Jackson, History of Centennials, Expositions and World Fairs (Lincoln, Nebraska: Wesser-Brinkman Co., 1939), p. 124.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 40

Quadrangle name Cleveland North **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 7	4 4 1 6 0 0	4 5 9 4 9 4 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The tract bounded by E. 9th Street, the right of way of the Cleveland Memorial Shoreway, W. 3rd Street, and Erieview Drive.

List all states and counties for properties overlapping state or county boundaries

state	**code**	**county**	**code**
state	**code**	**county**	**code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

Bibliography

Brown, Paul. PB: The Paul Brown Story. New York: Atheneum, 1979.

Castranova, Michael. "Ohio Guide to Stadiums," Ohio Magazine (September 1980), p. 125.

Cleveland Browns. 1985 Cleveland Browns Media Guide. Cleveland: 1985.

"Cleveland Municipal Stadium in Cleveland," Architectural Record, 71 (January 1932): 37-38.

Cleveland Plain Dealer, Friday, July 3, 1931 (Stadium Special Edition).

Girvigian, Raymond. Pan Pacific Auditorium, Historical Restoration Report. Los Angeles: Gruen Team, 1980.

Jackson, George. History of Centennials, Expositions and World Fairs. Lincoln, Nebraska: Wesser-Brinkman, Co., 1939.

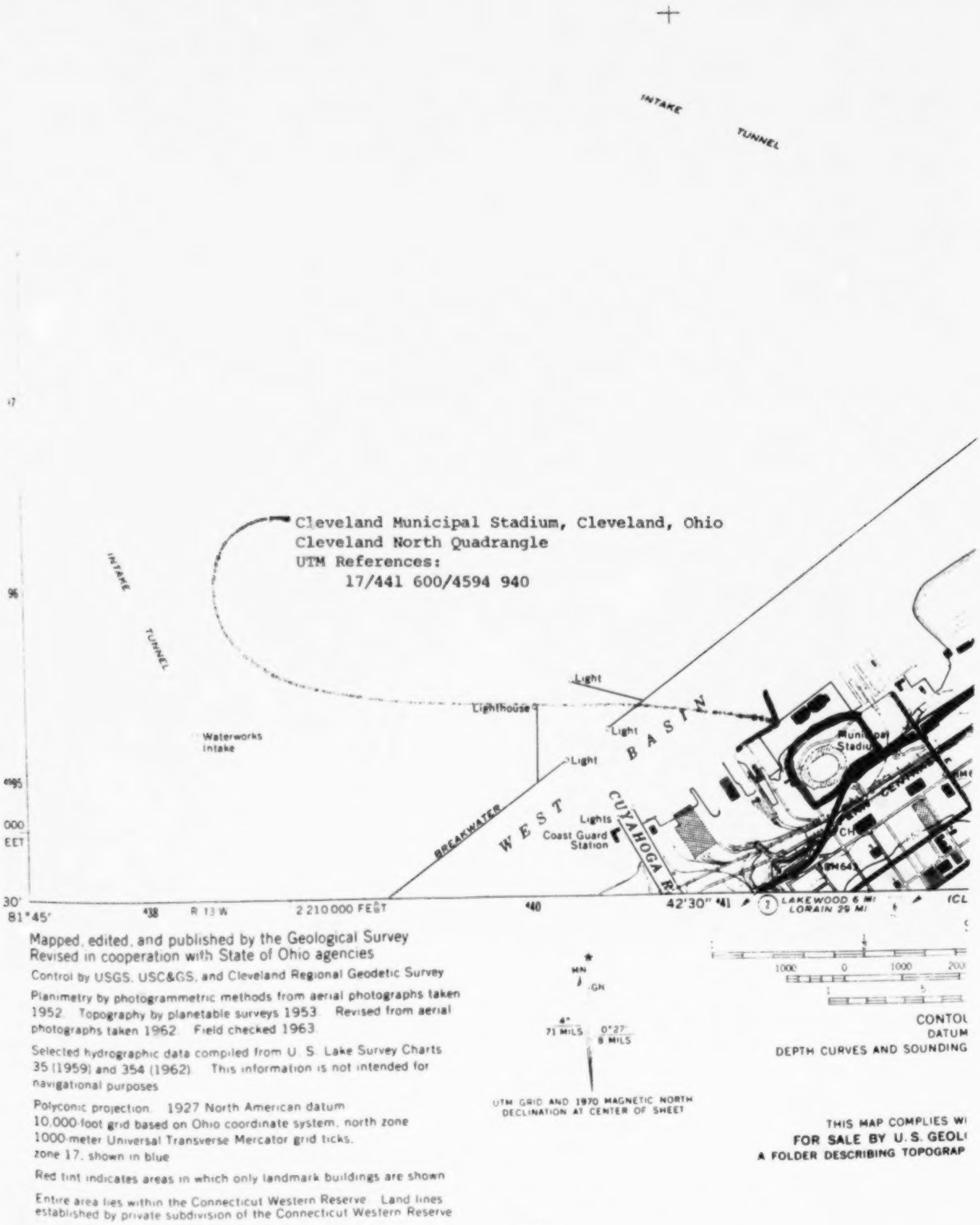
Kramer, Richard M., Jr. "The Multipurpose Stadium as Architecture." M.A. Thesis. Georgia Institute of Technology, 1982.

Peterson, Robert. Only the Ball was White. New York: McGraw-Hill, 1984.

Reidenbaugh, Lowell. "Municipal Stadium," pp. 100-111, in Take Me Out to the Ball Park. St. Louis: The Sporting News, 1984.

Toman, Jim, and Dan Cook. Cleveland Municipal Stadium. Cleveland: Cleveland Landmarks Press, Inc., 1981.

Treat, Roger, ed. The Official Encyclopedia of Football. 10th rev. ed. New York: A.S. Barnes and Co., 1972.


INTAKE TUNNEL
INTAKE TUNNEL
Waterworks Intake
Lighthouse
Light
Light
Light
Lights
Coast Guard Station
WEST BASIN
BREAKWATER
CUYAHOGA R
Municipal Stadium
CH
BM643
97
96
4595
000 FEET
30'
81°45'
438
R 13 W
2 210 000 FEET
440
42'30" 441
2
LAKEWOOD 6 MI
LORAIN 29 MI
(CL
1000
0
1000
200
MN
GN
4°
71 MILS
0°27'
8 MILS
UTM GRID AND 1970 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
CONTOU
DATUM
DEPTH CURVES AND SOUNDING
THIS MAP COMPLIES WI
FOR SALE BY U. S. GEOL
A FOLDER DESCRIBING TOPOGRAP

Cleveland Municipal Stadium, Cleveland, Ohio
Cleveland North Quadrangle
UTM References:
17/441 600/4594 940

Mapped, edited, and published by the Geological Survey
Revised in cooperation with State of Ohio agencies

Control by USGS, USC&GS, and Cleveland Regional Geodetic Survey

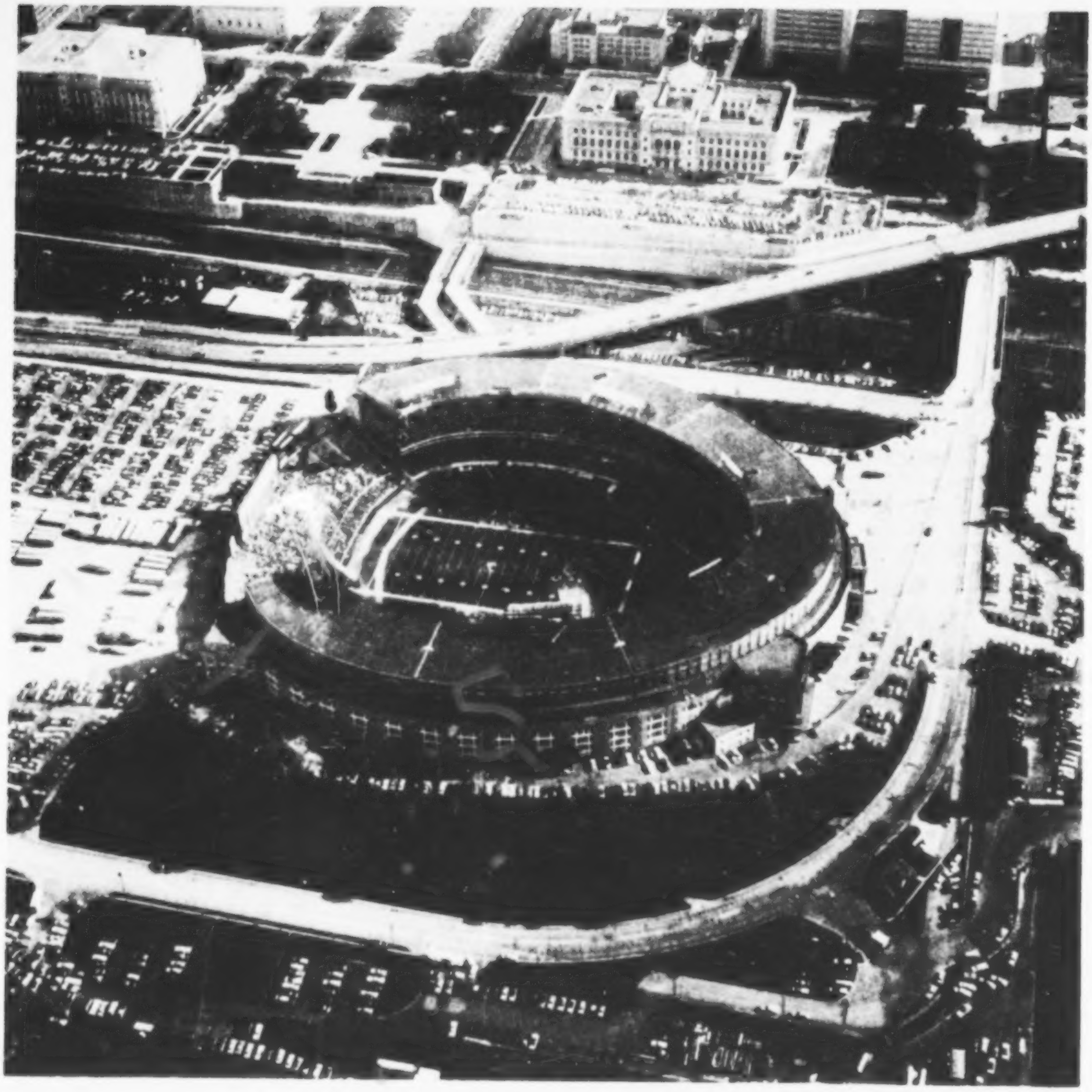
Planimetry by photogrammetric methods from aerial photographs taken 1952. Topography by planetable surveys 1953. Revised from aerial photographs taken 1962. Field checked 1963.

Selected hydrographic data compiled from U. S. Lake Survey Charts 35 (1959) and 354 (1962). This information is not intended for navigational purposes

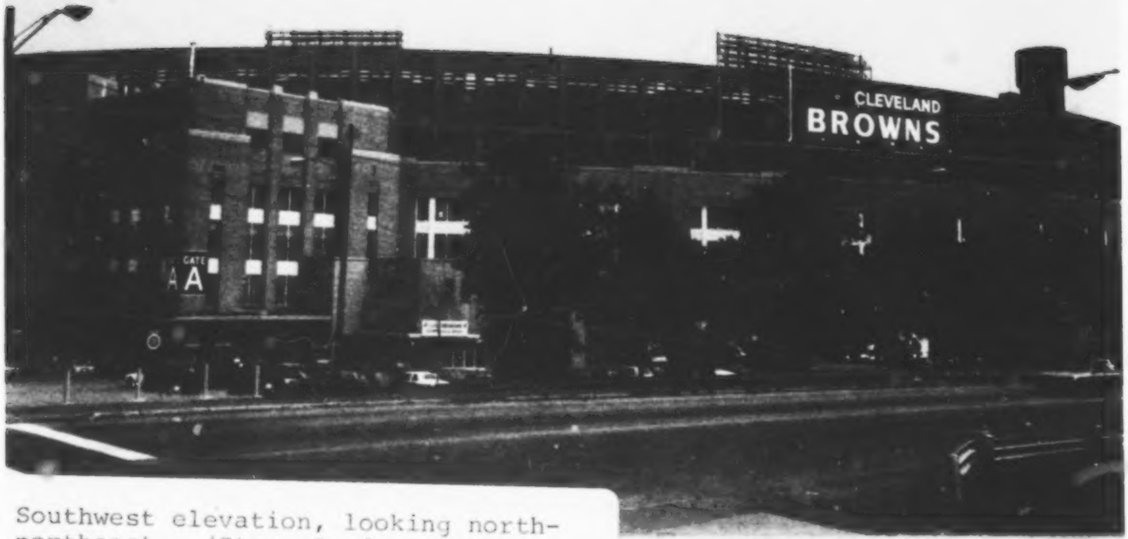
Polyconic projection. 1927 North American datum
10,000-foot grid based on Ohio coordinate system, north zone
1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue

Red tint indicates areas in which only landmark buildings are shown

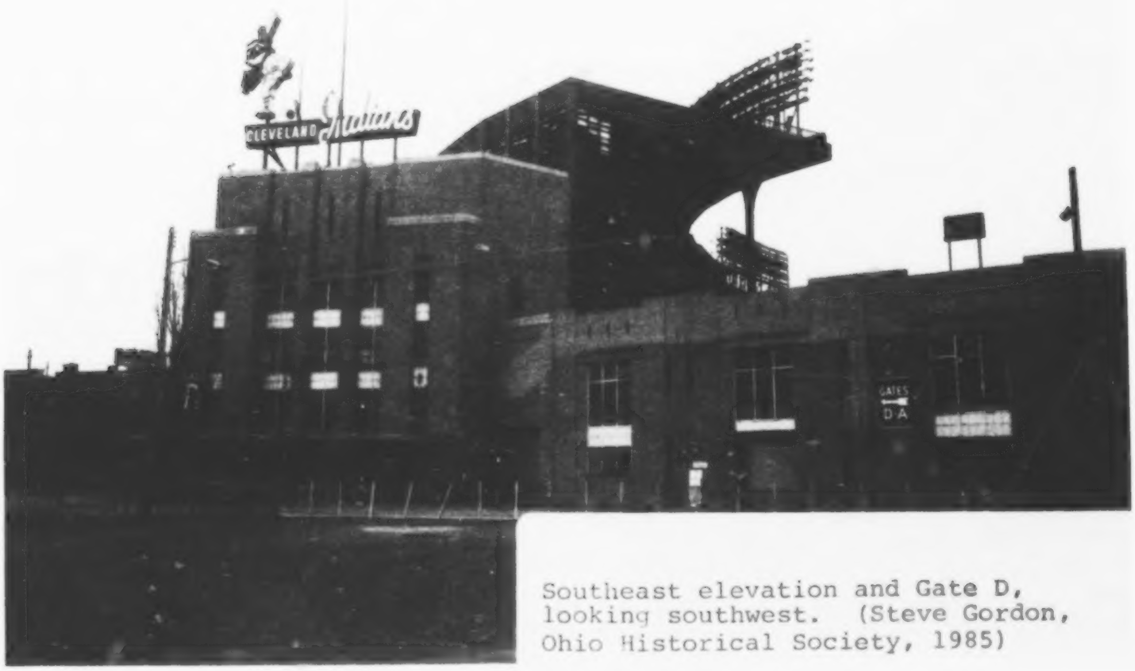
Entire area lies within the Connecticut Western Reserve. Land lines established by private subdivision of the Connecticut Western Reserve



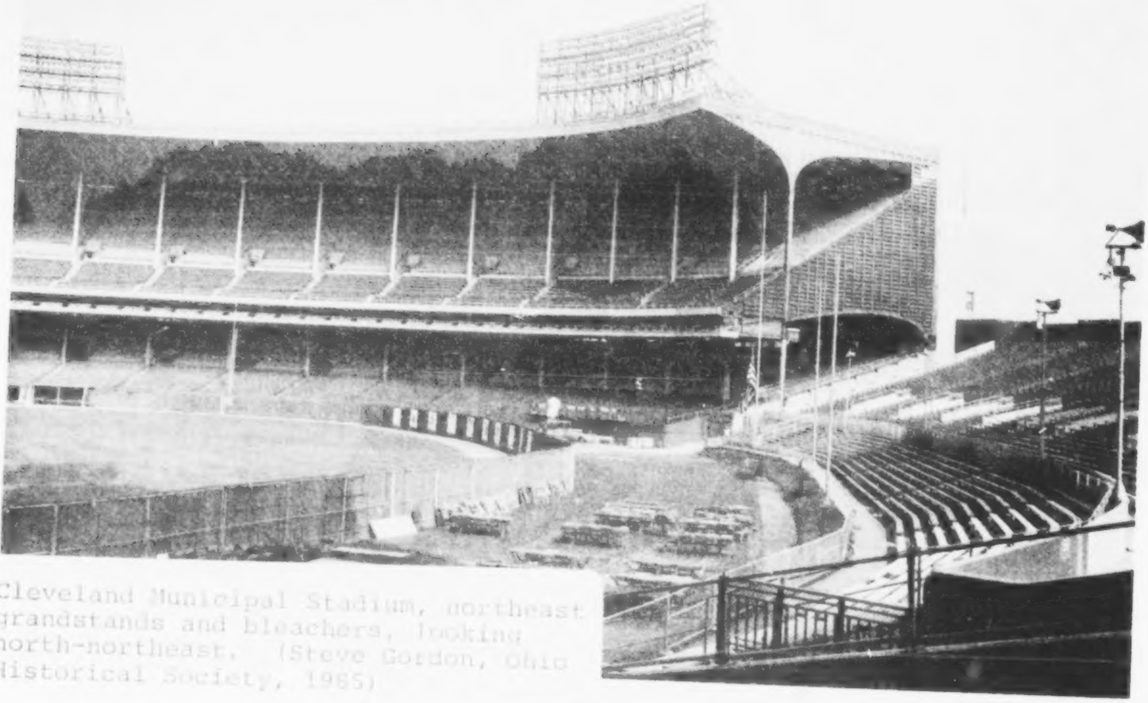
Cleveland Municipal Stadium, view from the northwest. Donald Gray Gardens in foreground. (Cleveland Browns, 1985)


GATE
A
CLEVELAND
BROWNS

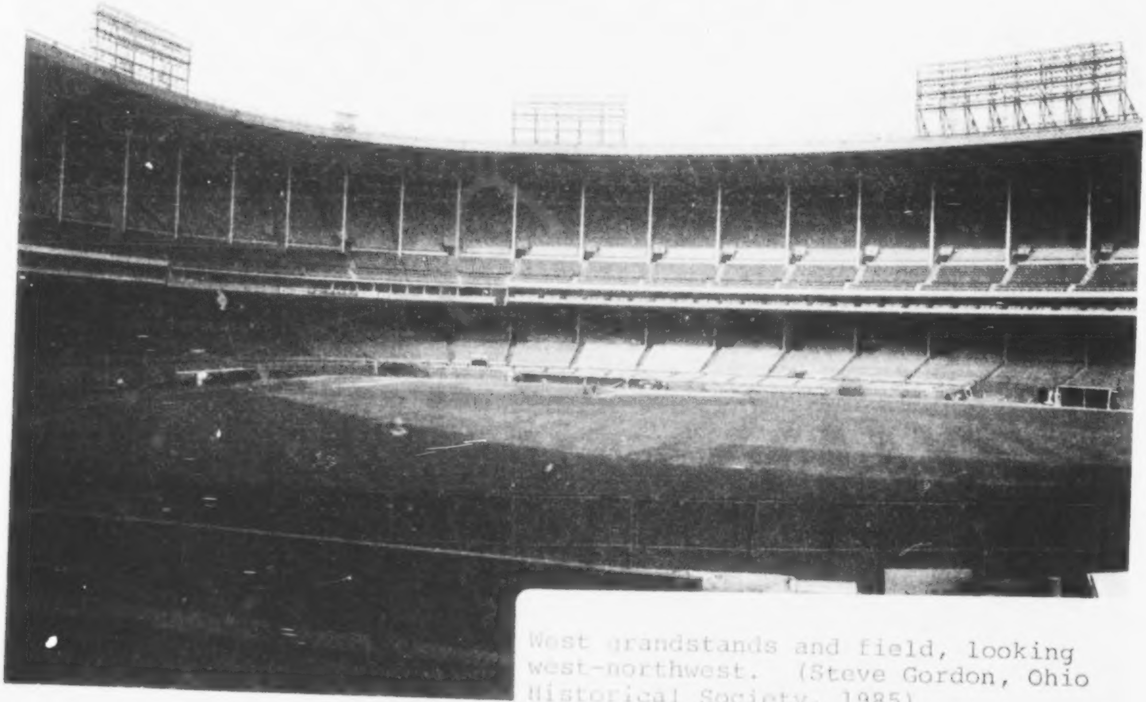
Southwest elevation, looking north-northeast. (Steve Gordon, Ohio Historical Society, 1985)


CLEVELAND Indians
GATES
D·A

Southeast elevation and Gate D, looking southwest. (Steve Gordon, Ohio Historical Society, 1985)



Cleveland Municipal Stadium, northeast grandstands and bleachers, looking north-northeast. (Steve Gordon, Ohio Historical Society, 1985)



West grandstands and field, looking west-northwest. (Steve Gordon, Ohio Historical Society, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic League Park; Dunn Field (1920-27)

and or common League Park Center

2. Location

street & number Corner of Lexington and 66th Streets — not for publication

city, town Cleveland — vicinity of

state Ohio — code 039 — county Cuyahoga — code 035

3. Classification

Category	Ownership	Status	Present Use	
district	X public	X occupied	agriculture	museum
X building(s)	private	unoccupied	commercial	park
structure	both	work in progress	educational	private residence
X site	**Public Acquisition**	**Accessible**	entertainment	religious
object	in process	yes: restricted	government	scientific
	being considered	X yes: unrestricted	industrial	transportation
		no	military	X other: neighborhood center

4. Owner of Property

name Honorable George V. Voinovich, Mayor, City of Cleveland

street & number City Hall

city, town Cleveland — vicinity of — state Ohio

5. Location of Legal Description

courthouse, registry of deeds, etc. Cuyahoga County Courthouse

street & number 1 Lakeside Avenue

city, town Cleveland — state Ohio

6. Representation in Existing Surveys

title Ohio Historic Inventory — has this property been determined eligible? yes no

date 1976 — federal X state county local

depository for survey records Ohio Historical Society

city, town Columbus — state Ohio

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet Item number 6 Page 2

(cont.)

Title: National Register of Historic Places

Date: 1979

Depository for Survey Records: National Register of Historic Places

City, Town: Washington State: DC

7. Description

Condition		**Check one**	**Check one**
___ excellent	X deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ___
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary[1]

The League Park Center consists of the former baseball company offices connected by a single story wall to a single tier of stands. The stands formed a part of a large double-tiered grandstand that flanked two sides of the baseball diamond. The outfield was surrounded by a tall fence, and, with the office building in one corner, the whole complex occupied most of a city block. The dimensions were unusual: left field foul line 375', right field 290' (with a 40' wall), and centerfield 420'. Except for the one tier of bleachers, the park has been demolished.[2]

Stands

The remaining stands are of reinforced concrete and compose a 100' segment of the lower tier of the stadium. There is a brick facing on the outside rear of the stands which features sawtooth arches and pilasters topped by a cut stone cap. The wall continues along the edge of the sidewalk and connects with the baseball company office building. Vacant and vandalized locker and shower rooms are beneath the stands. Portions of the interior walls in these rooms have large holes, probably the result of severe weathering and rusting of the reinforcing rods, as well as vandalism.

Office Building

The office building is a 2-story concrete and brick structure with a shingle-covered gable roof. The first story originally consisted of four isolated concrete posts with iron gates between. This area held ticket booths and served as a major gate into the stadium. The ironwork has been removed and the area between the posts enclosed. The second floor, which initially held the company offices, has a blind rounded arcade into which the windows are set.

Above the arcade the brick wall was stuccoed and the exposed curved ends of the rafters project slightly from the wall. The ends of the building are a duplication of the facade and also have corbeling beneath the stone capped parapet gable. There are slight rectangular projections above the peak which are reminiscent of chimneys.

Present Use

The office building is currently used as a neighborhood center. The site of the ball park is divided into several small diamonds and a swimming area. The latter consists of a swimming pool and bathhouse constructed in one corner of the former outfield.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet | Item number 7 | Page 2

Footnotes

[1] This description is closely based on the description section of the National Register of Historic Places nomination form, prepared by David Simmons of the Ohio Historical Society in 1979.

[2] Lowell Reidenbaugh, "League Park," Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), p. 98.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (baseball park)

Specific dates field 1891-1946 stadium 1909-46 **Builder Architect** Charles S. Schneider

Statement of Significance (in one paragraph)

Summary

Although only a portion of it remains, League Park, a large double-tiered ball park, used as a major league baseball playing field beginning in 1891, is one of the oldest sites associated with major league baseball history. A number of baseball and football immortals played there during the last decade of the 19th century and the first half of the 20th.

Erected in 1909, the year before Comiskey, the oldest baseball park now in use, League Park served as a home playing field for the Cleveland professional teams until 1946, and was the only park used from 1891 until the Indians began to play in Municipal Stadium on weekends in 1932. Cleveland's early professional football teams also made use of it. The present League Park Center, attached to the grandstands, served as the Cleveland baseball club's offices from its construction in 1908 until the late 1940s.

Baseball History[1]

Professional baseball began in Cleveland in 1869 when the Forest Citys abandoned their amateur "gentlemen's varsity" status to speculate in the professional market with $75 per month salaries. The team went through a number of reorganizations and name changes during the 1870s and 1880s, and shifted between the professional baseball leagues. It played at four different locations in the city.

By 1890 the Cleveland Spiders, as they were then known, had entered a severe slump. The team was sold to Frank De Haas Robison who began a rebuilding program. One of his actions was to hire a strong farmboy from the Canton, Ohio, area, named Denton Young, who was later to gain fame for his fastball pitches as "Cy" Young. Robison, who promised to "put Cleveland back in baseball," also established a new playing field for the club. He was the owner of several streetcar lines and built the new League Park, at a point where two of them passed, in 1891; Robison's streetcars provided ready access to the Park with a stop only 20' from the main gate. The original structure was a simple green wooden pavilion and grandstand. It seated about 9,000. Cy Young inaugurated the park with a 12-3 win over Cincinnati.

After winning the Temple Cup Series, the forerunner of the World Series, in 1895, the Cleveland team fell on hard times again, and was transferred to St. Louis in 1899. Ban Johnson was, at this time, organizing the American League and approached businessmen in Cleveland for assistance in financing a new team in their city.

Charles Somers, a Cleveland coal merchant, responded and helped organize the new Cleveland Blues. These direct ancestors of the present-day Cleveland Indians thus became charter members of the American League. Somers also provided most of the funding for Johnson's entire league, set up as a rival to the then-dominant National League.

The Cleveland Blues in 1902 became the Broncos and once again attracted first-rate players. Among these men were Adrian "Addie" Joss, an outstanding pitcher, and Larry "Napoleon" Lajoie, a second baseman. Lajoie, the batting champion of the league in 1903 and 1904, was described in 1907 as the "king of ball players," and was so popular that the team became known as the Cleveland Naps in his honor.

The increased crowds attracted by the Naps resulted in the erection of the double-tiered steel and concrete stadium in League Park in 1909. The previous year had seen the construction of the corner structure now known as the League Park Center. It housed the Cleveland Baseball Company's main offices on the second floor with a cashier's room, auditor's room, and owners' private quarters over the ticket windows on the first floor. The office building was designed by Charles S. Schneider, a Cleveland architect who also designed Stan Hywet Hall, the Seiberling Mansion (a National Historic Landmark), in Akron, Ohio.

When Napoleon Lajoie left Cleveland in 1914, the team became the Cleveland Indians, in honor of Louis Francis Sockalexis, the first American Indian to play for a major league team (Cleveland). James "Sunny Jim" Dunn, a partner in a Cleveland railroad construction firm, became owner of the club in 1916, and the ball park was, until his death in 1927, generally known as Dunn Field.

Babe Ruth played in League Park a number of times for the Boston Red Sox, and hit one famous home run in 1919 that resulted in the resignation of the Indians' manager. Tris Speaker, 1916 league batting champion for Cleveland (who had earlier played for the Red Sox) became the new manager and led the Indians to their first pennant victory the following year. The World Series was therefore played in League Park in 1920 between the Indians and the Brooklyn Dodgers. Cleveland won the Series, on the strength of the first grand-slam homer in Series history, by Elmer Smith, and the only unassisted World Series triple play, by Bill Wambsganss.

Football[2]

League Park also has ties to early professional football. Cleveland was represented in the major leagues irregularly beginning in 1912 by teams known as the Tigers, Erin Braus, Panthers, Indians, and Bulldogs; some of these teams used League Park as their home field. The best year was 1924, when, under player-coach Guy Chamberlin, the Bulldogs (formerly of Canton) captured the National Football League title. Chamberlin, as well as Joseph Guyon (1921), William Ray ("Link") Lyman (1923-24), and James ("Jim") Thorpe represent these teams in the National Football Hall of Fame.

League Park's Fate

By the end of the 1920s, the fans had outgrown League Park and plans were developed for the present Cleveland Stadium on the shore of Lake Erie. The new ball park was dedicated in 1931, but League Park and the offices there continued to be used by the Indians until 1946 when Bill Veeck shifted all operations to Cleveland Stadium. Before that, weekday games were generally played at League Park; weekends and holidays at Municipal. Most of the stadium at League Park was subsequently demolished, except for the Center and part of one lower tier of bleachers.

Footnotes

[1] This statement of significance is based on the corresponding section of the National Register of Historic Places nomination form cited in Note 1 of the Description, and Lowell Reidenbaugh, "League Park," Take Me Out to the Ball Park (St. Louis: The Sporting News, 1984), pp. 94-99.

[2] Roger Treat, ed., The Official Encyclopedia of Football (New York: A.S. Barnes & Co., 1972), pp. 23-100 passim, and 245, 248, 251, and 255; and Bob Curran, Pro Football's Rag Days (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), pp. 8, 21, and 26-28.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 1 acre

Quadrangle name Cleveland North **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 7	4 4 6 2 4 0	4 5 9 5 5 6 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification Beginning at the northeast corner of 66th Street and Lexington Avenue, proceed along the eastern curb of 66th Street to Linwood Street; then proceed east along the southern curb of Linwood approximately 80'; then proceed south to Lexington Avenue; then go west to the place of beginning.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** November 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

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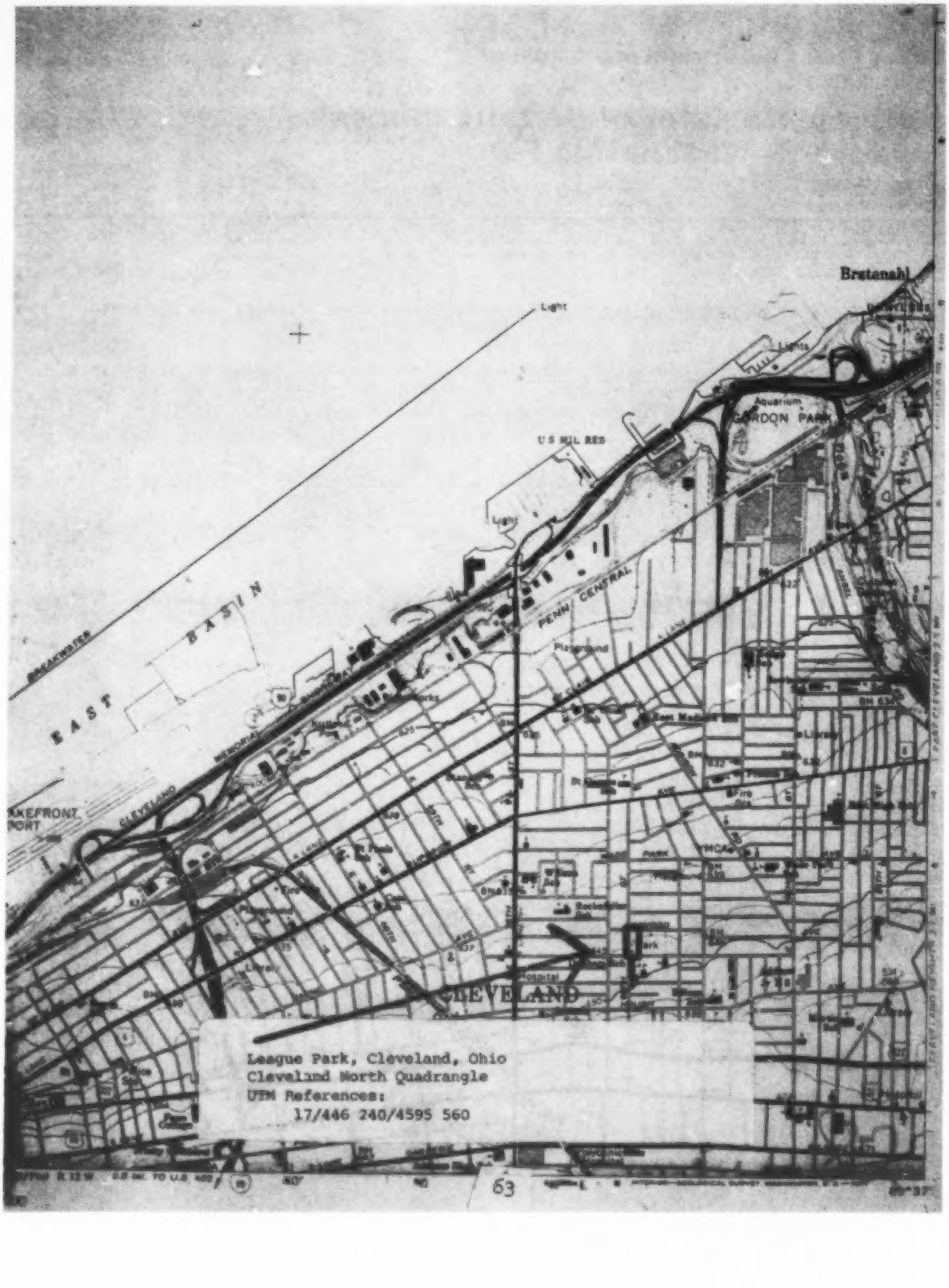

Bratenahl
Light
Lights
Aquarium
GORDON PARK
U S MIL RES
Light
EAST BASIN
BREAKWATER
PENN CENTRAL
Playground
CLEVELAND MEMORIAL SHOREWAY
LAKEFRONT AIRPORT
CLEVELAND

League Park, Cleveland, Ohio
Cleveland North Quadrangle
UTM References:
17/446 240/4595 560

Form No. 10-300a
(Rev. 10-74)

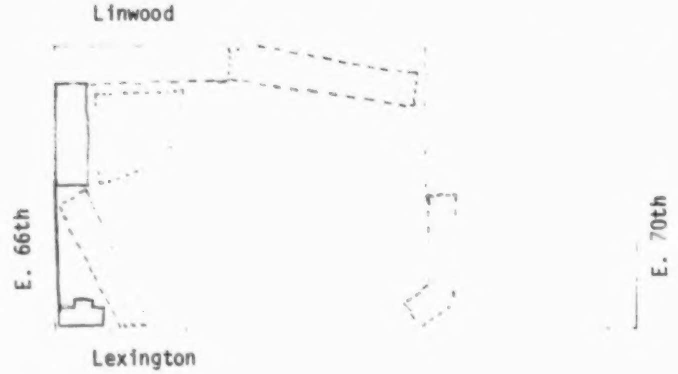
UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

[redacted]

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

League Park, Cleveland, Cuyahoga County, Ohio

CONTINUATION SHEET ITEM NUMBER PAGE

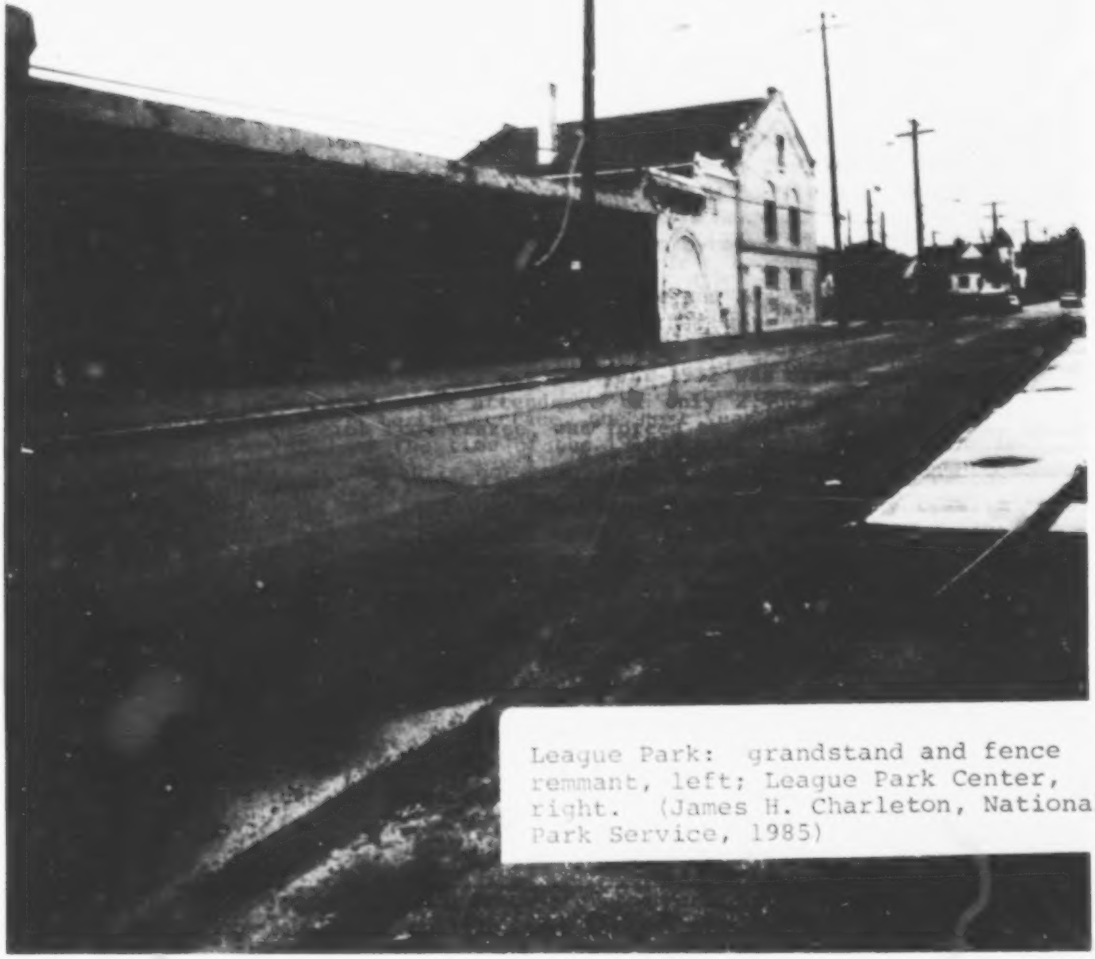


⬚ Original stadium, now demolished

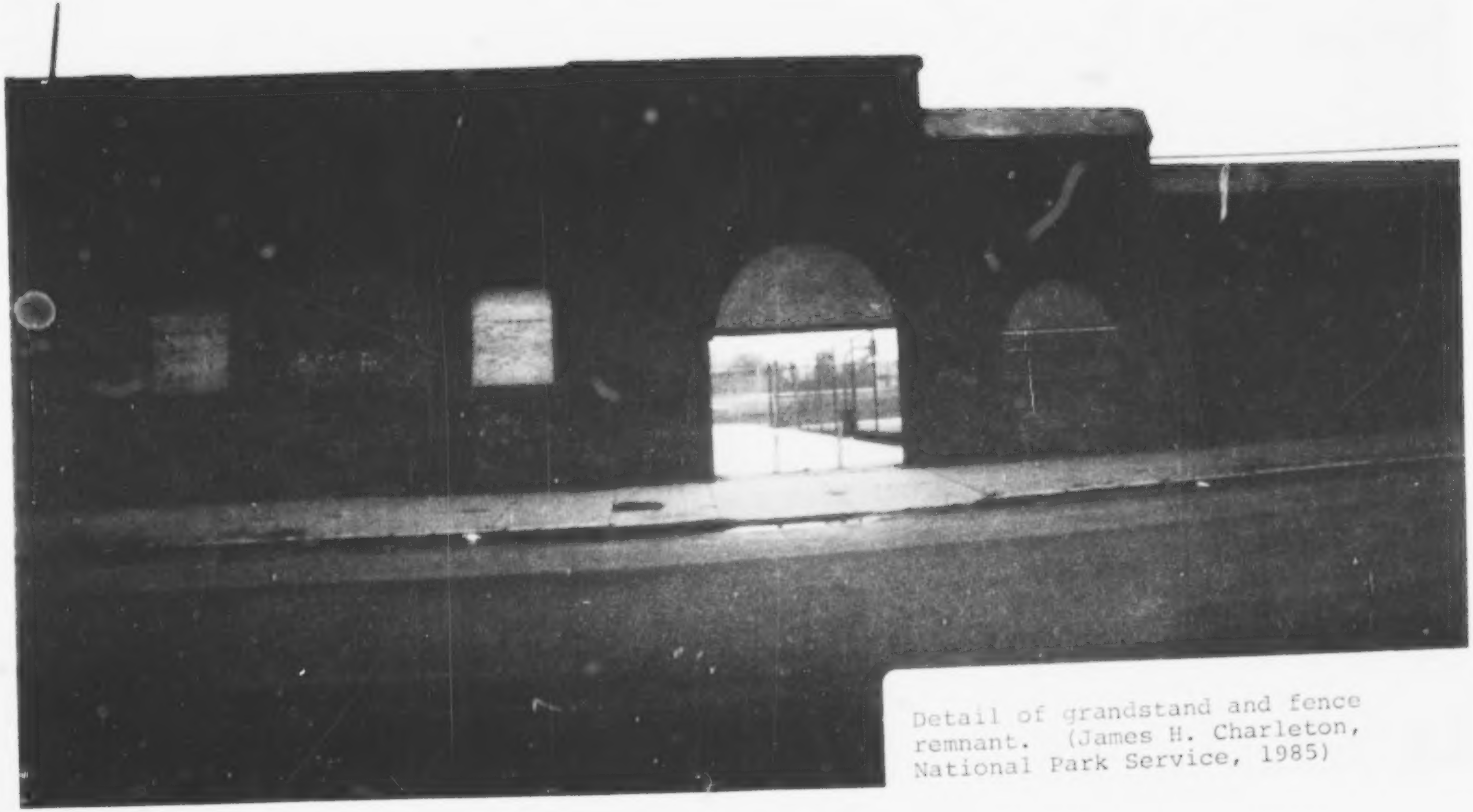
▭ Office and stadium portion remaining

Scale: 200'= 1"

DAS 12/78



League Park: grandstand and fence remmant, left; League Park Center, right. (James H. Charleton, National Park Service, 1985)



Detail of grandstand and fence remnant. (James H. Charleton, National Park Service, 1985)

STADIUMS AND "BOWLS"

NPS Form 10-900
(3-82)

National Historic Landmark Nominations
Theme IX. D. (Recreation)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The Rose Bowl

and or common

2. Location

street & number 991 Rosemont Avenue, Brookside Park ___ not for publication

city, town Pasadena ___ vicinity of

state California code county Los Angeles code

3. Classification

Category
- ___ district
- ___ building(s)
- _X_ structure
- ___ site
- ___ object

Ownership
- _X_ public
- ___ private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- _X_ occupied
- ___ unoccupied
- ___ work in progress

Accessible
- _X_ yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- _X_ other: Recreation (Sports)

4. Owner of Property

name Mayor William J. Bogaard, City of Pasadena, City Hall

street & number 100 N. Garfield Avenue

city, town Pasadana ___ vicinity of state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Assessor's Office, City Hall, Room 107

street & number 100 N. Garfield Avenue

city, town Pasadena state California

6. Representation in Existing Surveys

title has this property been determined eligible? ___ yes _X_ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
[✓ excellent]
good
fair
deteriorated
ruins
unexposed

Check one
unaltered
[✓ altered]

Check one
[✓ original site]
moved date

Describe the present and original (if known) physical appearance

The Rose Bowl is the outstanding built feature of Brookside Park, a Pasadena city park nestled in the Arroyo Seco, a fairly level valley surrounded by high bluffs, which accommodates a variety of other recreational resources. The Rose Bowl, a concrete structure built on a purely elliptical plan, is surrounded by a fence one mile in circumference. Between the fence and the structure itself are planted, appropriately enough, about 3,000 rose bushes of approximately 100 varieties.

The Rose Bowl is plain architecturally, its principal exterior decorative feature being plain columns that support the upper tiers of seats that extend beyond the mounds of earth on which the lower ones rest directly. It measures 880 feet from its north to south rim, on the long axis of the ellipse, and 695 feet from the east to west rim. The circumference around the rim is 2,430 feet. The distance around the grassy area enclosed by the stadium is 1,350 feet; this results in a field space of approximately 79,156 square feet, or a little less than 2 acres.[1]

The present seating arrangement features 77 rows that rise in tiers. They are arranged one above another at slightly increasing intervals that give a graceful and genuine "bowl-like" curve to the tiers of seats. (See illustration showing cross-sections.) Myron Hunt, the architect, modeled this feature after the Yale Bowl.[2] Hunt also relied on the Yale model in the basic construction technique used to erect the Rose Bowl, what he termed the "cut and fill" technique, digging out the field to a depth of 25 feet and using the excavated material to provide fill for the foundation supports of the banks of seats.[3]

Access to the field for athletes is provided by large tunnels (leading from the dressing rooms) at the corners. Ingress and egress for spectators is by some 30 tunnels that enter the field between the principal lower and upper tiers. The Rose Bowl, as originally constructed, was open at its south end to permit a full 220-yard straightway for a running track extending beyond the Bowl's confines. In that configuration it had only about 57,000 seats. The closing of the south end, in time for the 1929 Rose Bowl Game brought the structure's capacity to 76,000. Further enlargements occurring in 1932 at the time of the Olympics were performed by Hunt; they brought the total to nearly 84,000. Changes in seating in 1949 (101,000) and 1971, including the replacement and rearrangement of the existing seats, have resulted in a present-day capacity of about 104,000.[4]

In considering the historic integrity of the Rose Bowl, the alterations to its original design may be discounted in view of Hunt's belief that additional seating along the sidelines would be necessary, and that he in fact planned for their installation.[5] The major change, furthermore, the closing of the south end, took place in 1928, only 6 years after construction, and has therefore been dignified by the passage of time. Except for that change, the Bowl has retained its characteristic form and its key structural elements are intact.

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 7 **Page** 2

The internal seating arrangement of the Rose Bowl has been much changed. This is a practical necessity because of use and the weather and has been common in other stadiums. This prospect was also addressed by Hunt when he acknowledged the use of semi-permanent materials, mainly wood, in the original seat construction; cost was also a factor.[6]

FOOTNOTES

[1] Herb Michelson and Dave Newhouse, Rose Bowl Football since 1902 (New York: Stein and Day, 1977), pp. 27-28.

[2] Myron Hunt, "The Pasadena, California, Stadium," American Architect 128 (10-20-1925), p. 344.

[3] *Ibid*., p. 342.

[4] Michelson and Newhouse, *op. cit*., p. 28; Jan Furey Muntz, "The Rose Bowl," *in* David Gebhard, ed., Myron Hunt, 1868-1952: The Search for a Regional Architecture (Pasadena, California: Baxter Art Gallery, California Institute of Technology, 1984), pp. 67-68.

[5] Myron Hunt, "The Pasadena Stadium," California Life (Summer 1923), p. 18.

[6] *Ibid*.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) (Recreation: Sports)

Specific dates 1922; 1928; 1932 **Builder Architect** Myron Hunt

Statement of Significance (in one paragraph)

Summary

The Rose Bowl is of outstanding significance in the field of recreation as the long-term site of the oldest and most renowned post-season college football "bowl" game, held annually every New Year's Day since 1916, and in the Rose Bowl since its completion in 1922 (except for one year during World War II). The Rose Bowl is also the outstanding extant historic manifestation of the civic work of the Pasadena Tournament of Roses Association, the sponsor of the city's famed annual New Year's Day flower festival and parade that dates to 1890, and from which the tradition of the accompanying annual bowl game arose. This link is symbolized when the game begins at the conclusion of the parade. In addition, the Rose Bowl was one of the venues for both the 1932 and 1984 Olympic Games.

History

The construction of the Rose Bowl, which the Tournament of Roses Association presented to the city of Pasadena, was a major accomplishment by the association, a civic group open to all Pasadena citizens who wish to participate. It carried on the tradition of the association, which had earlier given Tournament Park to the city and was responsible for a variety of other community improvements.

The Tournament of Roses and the accompanying Rose Bowl football game, today witnessed by about 2 million in person and perhaps 200 million on television, had modest beginnings almost contemporaneous with the establishment of the city of Pasadena. In the late 1880s, Charles Frederick Holder, a local naturalist and author, suggested to the local Valley Hunt Club that the club celebrate New Year's Day and the onset of the orange season by decorating their buggies with flowers and parading in the city.[1] Such a spectacle, resembling the flower festival of Nice, France, appealed to the local citizenry, many of whom were refugees from the fierce midwestern winters of the 1880s.

Word of these annual affairs, conducted in sunshine and banks of flowers while most of the East was shivering, naturally interested and tantalized easterners. The citizens of Pasadena quickly realized their value for attracting tourists and even in drawing year-round residents. The festivals became more elaborate and varied, and, in 1895, the Tournament of Roses was founded to take over, from the Hunt Club, the task of managing the affair. "Horses without buggies" and "horseless buggies" were soon added and the floats were divided into competitive classes,[2] leading to the notion of contest implied in the vaguely medieval expression "Tournament of Roses."

It required but a short leap of the imagination to add sports and athletic contests to complement the "battle of the flowers." Burro, pony, and foot races were the first such events and varied competitions became a semi-permanent fixture of the festival.[3] The first post-season "Tournament of Roses" football game took place on January 1, 1902, when the Tournament of Roses committee invited the teams of Michigan, the national co-champion, and Stanford. (Michigan triumphed 49-0.) Ironically, in view of the later history of football in the Rose Bowl, the local fans preferred chariot races the next year, and they were the prime post-parade event until 1916.[4]

In that year, the annual football series began when Brown was beaten by Washington State, 14-0. The introduction of the game as an annual event came as college football was winning a heightened measure of national popularity and developing more modern techniques, including the forward pass. With the exception of two years at the end of World War I, when service teams competed (Mare Island Marines 19, Camp Lewis Army 7, in 1918; and Great Lakes Navy 17, Mare Island Marines 0, in 1919), and 1942, when the game was held at Duke because of wartime defense considerations, the Tournament of Roses Game has been held annually.[5] Since 1923, the first year the Rose Bowl was available, it has been held there and acquired the popular name of the "Rose Bowl Game"; previously it was held in Tournament Park. The game has been broadcast on coast-to-coast radio since 1927 and on national television since 1952.[6]

Notable teams led by exceptional coaches have been the general rule in the Rose Bowl. The "western" team is the one that has won the season's Pacific Coast Conference championship; the "eastern" team at first was a leading team invited by the "western" team from anywhere else in the country, but since 1947 has been the winner of the "Big Ten." Notable early contests included: the game of January 1, 1925, between Knute Rockne's celebrated 1924 Notre Dame team that featured the "Four Horsemen" (Elmer Leyden, Harry Stuhldreher, Jon Miller, and Jim Crowley) in the backfield and Glenn ("Pop") Warner's Stanford eleven, featuring Ernie Nevers, in which Notre Dame capped its unbeaten season by defeating Stanford 27-10 -- a game in which Nevers, nevertheless, gained more yardage than the "Four Horsemen" combined; those in 1926, 1931, 1935, and 1946, in which Alabama's "Crimson Tide," led by William Wallace Wade in the first two cases and Frank W. Thomas in the latter, captured the Rose Bowl (Johnny Mack Brown, of Alabama, starred in 1926, and went on to a film career, as did Herman Brix [Bruce Bennett] of Washington, who played Tarzan); Georgia Tech's victory over

California 8-7 in 1929, a game made renowned by "Wrong-Way" Roy Riegels' 64-yard dash to within 6 inches of his own California goal; Columbia's stunning upset of Stanford 7-0 in 1934; Howard Jones' five triumphs with University of Southern California teams (1930, 1932, 1933, 1939, and 1940); and the 1941 game in which Clark Shaughnessy's Stanford team, featuring the "T formation" and quarterback Frank Albert, defeated Nebraska by a score of 21-13.[7]

Pasadena's festival-football extravaganza has set the pattern for a whole array of college and professional football "bowl games" and accompanying pageantry with parades or shows. The major other early college bowl games, with their dates of initiation, are the Orange Bowl (Miami, Fla.)(1933), Sugar Bowl (New Orleans)(1935), Sun Bowl (El Paso)(1936), Cotton Bowl (Dallas)(1937), and the Gator Bowl (Jacksonville, Fla.)(1946).8

The Tournament of Roses Parades have developed a traditional pattern, featuring an annual theme. For much of their history, the number of floats has been limited to roughly 60, including usually about 10 commercial floats and 50 that represent communities, States, or countries. Around 20 bands are invited to march. Although the number of floats is limited, each is usually quite elaborate, typically bearing between 100,000 and 250,000 blossoms. Only fresh-cut flowers are permitted, which requires the preparation of the floats in a frenzy of activity during the last days of December.[9]

Following the parade, the Rose Bowl Game begins. The parade follows a 5-1/2-mile route from the traditional point of beginning at the Tournament of Roses House (formerly the William Wrigley Mansion), along Orange Grove and Colorado Boulevards. After the parade, the floats are placed on display at Victory Park at Sierra Madre Boulevard and Paloma Streets, in the eastern part of the city.)[10]

Other Sports

The Rose Bowl's renown, while immortally linked to college championship football, also has been enhanced by other sports activities, as well as civic, cultural, and political events that have occurred in it. These have included three "Superbowls" of professional football (1977, 1980, and 1983), the cycling events of the 1932 Olympics[11] and some of the soccer events of the 1984 Olympics. In recent years, the Rose Bowl also hosted the games of the Aztecs professional soccer team, and is now in its third season as the home of the UCLA football team.

Myron Hunt, Architect of the Rose Bowl

A long-time resident of Pasadena (1903-52), Hunt designed many structures in Southern California. In addition to the Rose Bowl, they included the Pasadena Public Library, in the city's civic center; the Huntington Art Gallery; the

Greek theaters at Occidental and Pomona Colleges; the Ambassador Hotel in Los Angeles; Throop Hall, the first building of the California Institute of Technology; the Los Angeles County Museum and Art Gallery; and at least six hospitals. During the military crisis beginning in 1940, he also designed, with his partner H. C. Chambers, complexes at Camp Pendleton, Camp Callan, Camp White, and Camp Rosecrans.[12]

In his work on the Rose Bowl, Hunt studied classical Greek and Roman theaters and stadiums, including that at Pompeii, as well as contemporary examples, including the review of aerial views, of stadiums then recently built or under construction in the United States. As a result of his study, he incorporated certain design elements contrary to prevailing fashion. He built the bowl in a true ellipse and placed the athletes' entrances to the field at the corners, which he judged to be the least desirable locations for seats from the spectators' point of view. He also decided, on the pattern of Greek theaters, to leave the southern end open to permit breezes to enter the field.[13]

Conclusion

The Rose Bowl is certainly of the first rank of importance in the history of American football, as the site of the preeminent (and first) of the post-season collegiate "bowl games." In addition, it merits consideration as a representative of the work of the Tournament of Roses Association and its festival. Some have seen in the Tournament of Roses and other California festivals that developed in the same era an attempt to emulate the ancient Greeks.[14] Whether the festival and related games were consciously imitative or not, they have acquired major significance in themselves and as a model for others.

Other sites connected with the Association do not have as intimate relation to it or do not meet other criteria. Specifically, although the present Tournament of Roses House (former Wrigley Mansion) has been a landmark on the parade route, as its traditional starting point, it has been the headquarters of the Association only since it was bequeathed by the Wrigley family in 1959.[15] The Holly Street Livery Stable, although it was one of the early locations of float assembly for the Rose Parades, does not have a high measure of historic integrity.[16] The Tournament's float shelters near the Rose Bowl in Brookside Park are of recent construction and modern design.

FOOTNOTES

1 Nancy Meyer, Festivals of the West (Pasadena, California: Ward Ritchie Press, 1975), p. 11; Robert Meyer, Jr., Festivals U.S.A. and Canada (New York: Ives Washburn, 1967), p. 104.

2 Nancy Meyer, *op. cit.*, p. 12.

3 A list of these events and a summary of information on all the Tournaments and Rose Bowl Games appears as an appendix to Herb Michelson and Dave Newhouse, *Rose Bowl Football since 1902* (New York: Stein and Day, 1977), pp. 233-256.

4 Robert Meyer, Jr., *op. cit.*, p. 204.

5 The Great Lakes Navy team of 1919 was especially notable in the development of modern professional football. It included George Halas (formerly of the University of Illinois college team), who in 1921 purchased the team that the next year became the Chicago Bears, and who remained a key figure in the sport for many years, as well as John ("Paddy") Driscoll, James Conzelman, Emmett Keefe, Harold Erickson, and others who were to be among the first stars of the National Football League. Michelson and Newhouse, *op. cit.*, pp. 38-43; Roger L. Treat, ed., *Encyclopedia of Sports*, 3rd rev. ed. (New York: A.S. Barnes and Co., 1963), pp. 406-407.

6 Michelson and Newhouse, *op. cit.*, p. 21.

7 *Ibid.*, *passim.*

8 John D. McCallum and Charles H. Pearson, *College Football U.S.A., 1869-1973* (New York: Hall of Fame Publishing Company, Inc., 1973), pp. 515-519.

9 Nancy Meyer, *op. cit.*, p. 12.

10 Pasadena Tournament of Roses Association, Inc., "Questions, Questions -- and the Answers from the Pasadena Tournament of Roses," pp. 1-4. (Information Sheet.)

11 Xth Olympiade Committee..., *The Games of the Xth Olympiade...* (Los Angeles: Xth Olympiade Committee, 1933), pp. 74, 303.

12 Obituary, "Myron Hunt," *American Institute of Architects Journal*, 18 (October 1952), 165-166.

13 Myron Hunt, "The Pasadena Stadium," *California Life* (Summer 1923), pp. 14-18.

14 Kevin Starr, *Americans and the California Dream, 1850-1915* (Santa Barbara: Peregrine Smith, 1981), pp. 379-380.

15 Pasadena Tournament of Roses Association, Inc., "Pasadena Tournament of Roses Wrigley Gardens," pp. 1-6. (Leaflet.)

16 Stephen B. Barasch, "National Register of Historic Places Nomination Form, Holly Street Livery Stable," 1979.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property Approximately 10.

Quadrangle name Pasadena

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	11	392450	3780460	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The boundary is that line described by the semi-permanent fence enclosing the Rose Bowl.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service

date October 18, 1984

street & number 1100 "L" Street, NW

telephone (202) 343-8165

city or town Washington

state DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title

date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

Bibliography

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NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet | Item number 9 | Page 2

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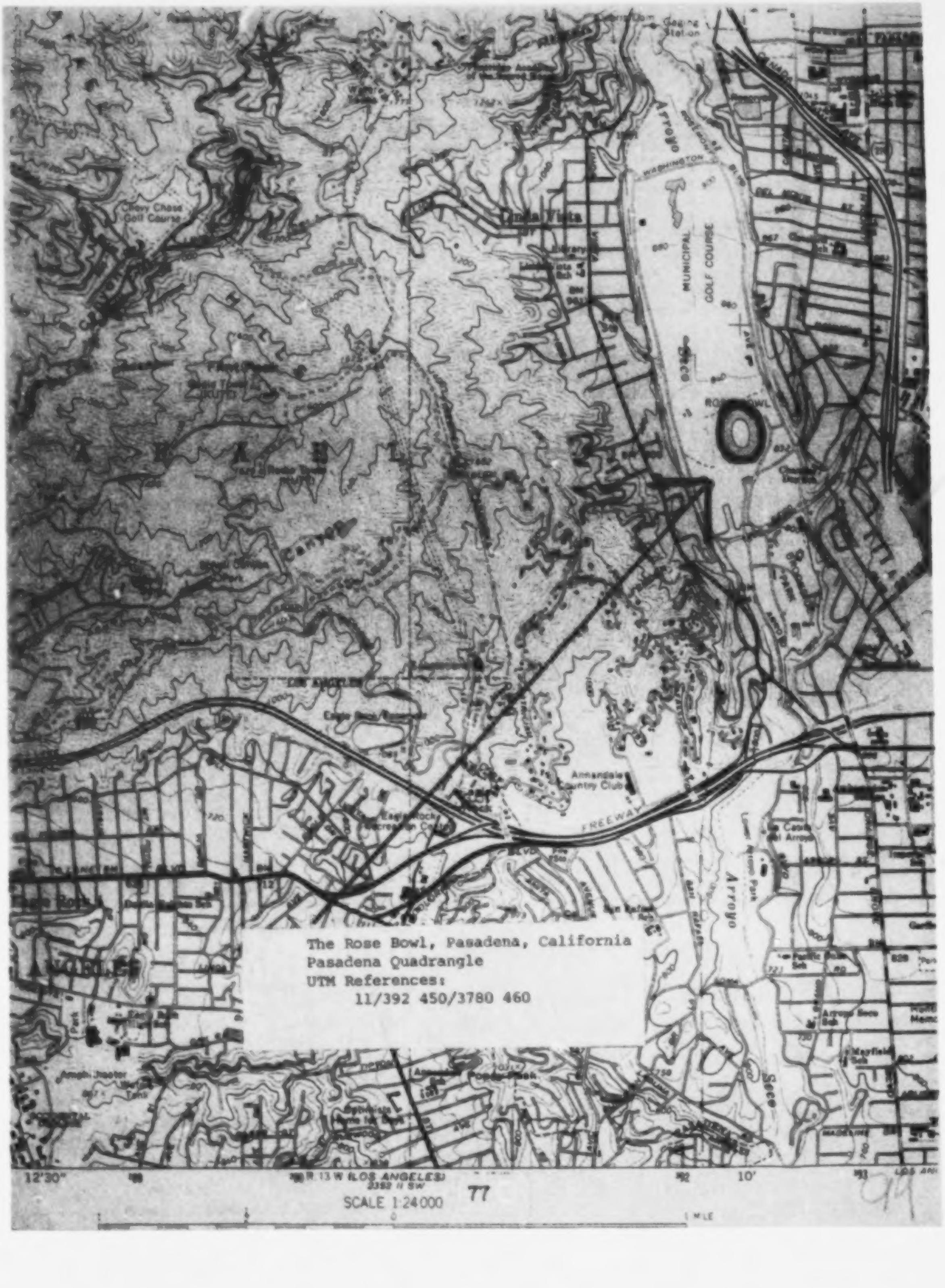
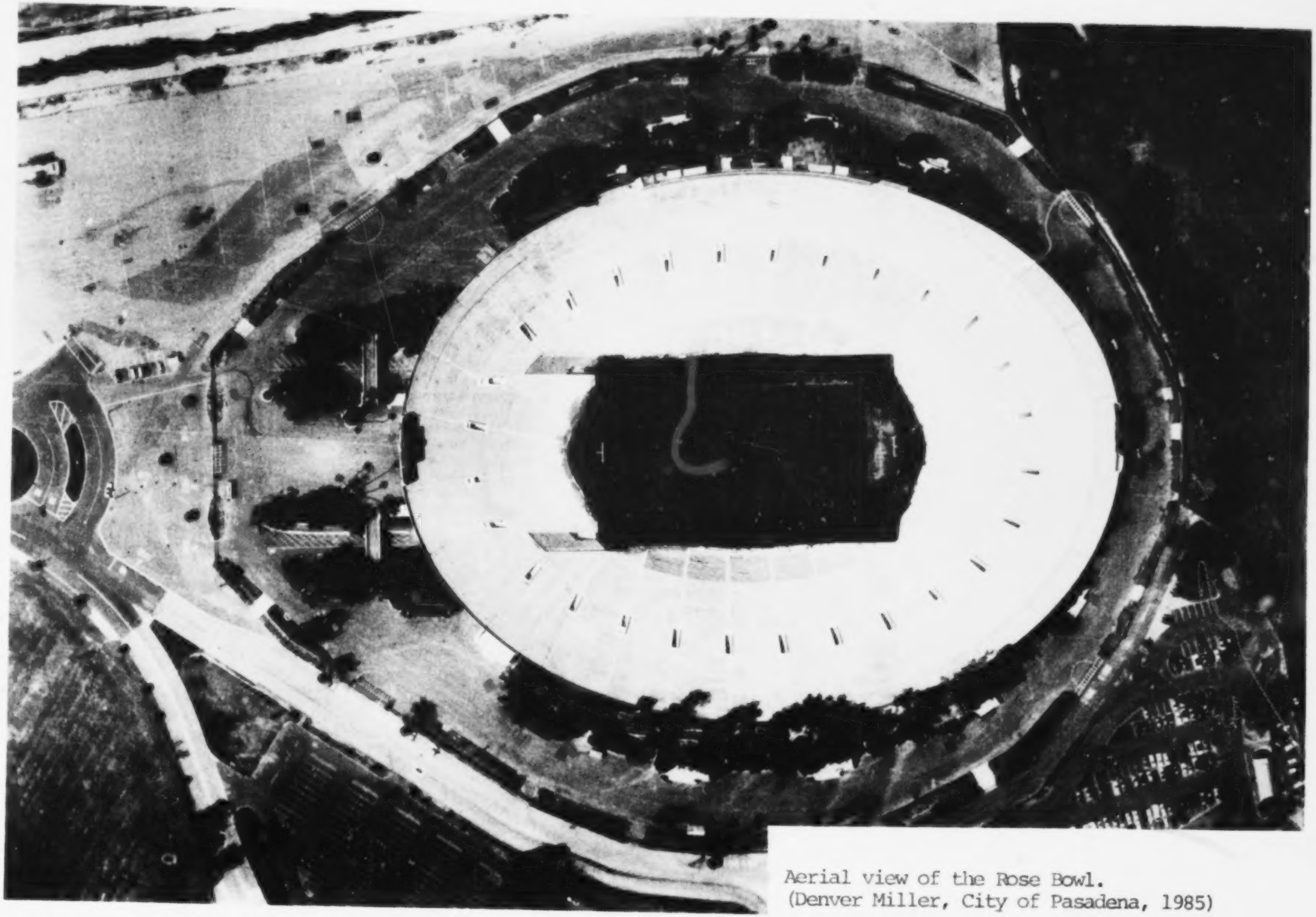
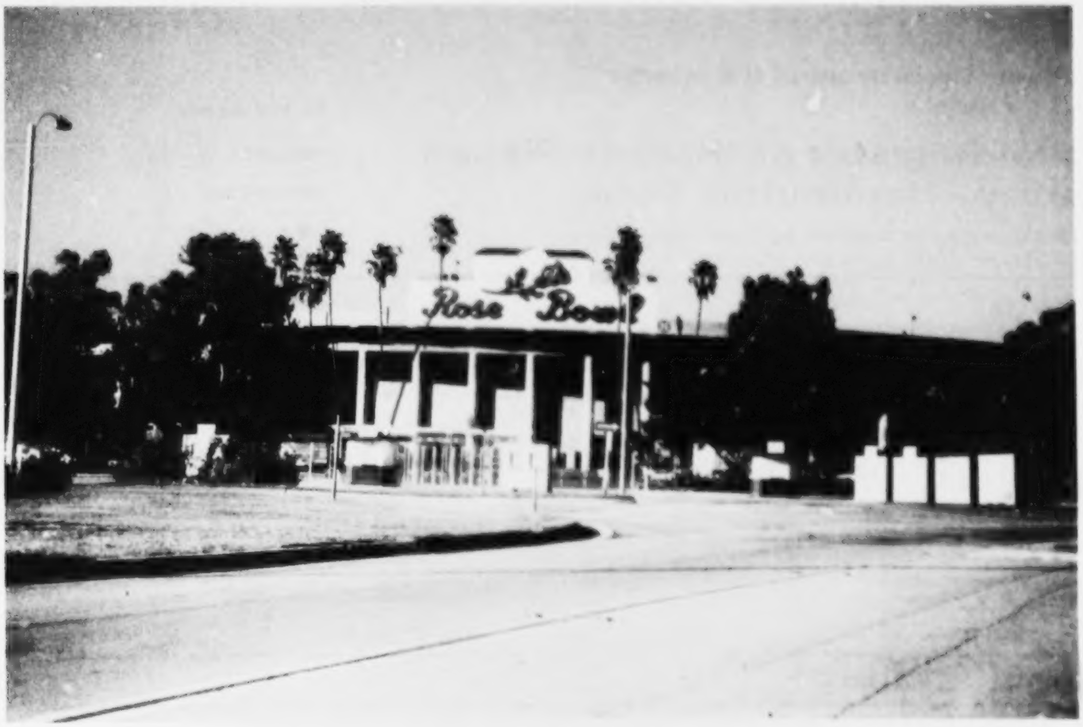


Chevy Chase Golf Course
Linda Vista
WASHINGTON
MUNICIPAL
GOLF COURSE
Arroyo
Seco
ROSE BOWL
Annandale Country Club
Eagle Rock Recreation Center
FREEWAY
12'30"
R 13 W (LOS ANGELES) 3352 II SW
10'
SCALE 1:24000
0
1 MILE

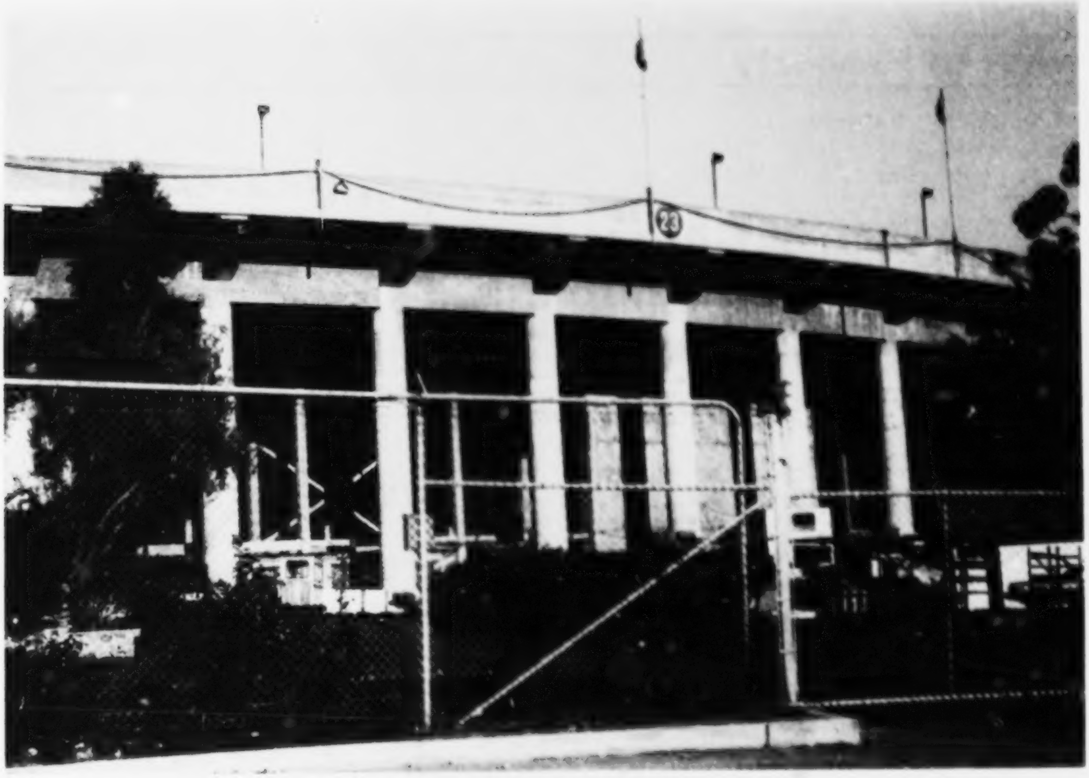
The Rose Bowl, Pasadena, California
Pasadena Quadrangle
UTM References:
11/392 450/3780 460



Aerial view of the Rose Bowl.
(Denver Miller, City of Pasadena, 1985)



Details of the Rose Bowl from ground level:
south facade (top); west facade (bottom).
(Denver Miller, City of Pasadena, 1985)



NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Yale Bowl

and or common

2. Location

street & number southwest of the intersection of Chapel Street and Yale Avenue ___ not for publication

city, town New Haven ___ vicinity of

state Connecticut code county New Haven code

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	X occupied	___ agriculture	___ museum
___ building(s)	X private	___ unoccupied	___ commercial	___ park
X structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	Y yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	X other: Stadium (Football)

4. Owner of Property

name Dr. A. Bartlett Giamatti

street & number President, Yale University

city, town New Haven ___ vicinity of state Connecticut 06520

5. Location of Legal Description

courthouse, registry of deeds, etc. New Haven Town Hall, Hall of Records

street & number 200 Orange Street

city, town New Haven state Connecticut

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes X no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
☐ excellent
☒ good
☐ fair
☐ deteriorated
☐ ruins
☐ unexposed

Check one
☒ unaltered
☐ altered

Check one
☒ original site
☐ moved date

Describe the present and original (if known) physical appearance

Summary[1]

Yale Bowl is a great oval structure of reinforced concrete constructed in 1914. It is 750' wide and 930' long at its extreme points. The playing field is 300' x 500' from face to face on the inner walls. The Bowl seats approximately 71,000 spectators.

Interior

Yale Bowl is positioned with its main axis facing northwest-southeast, so that the sun does not shine directly into the eyes of the players. Because of the manner of construction, which basically involved digging a large pit and mounding the excavated earth around it, the playing field is 27' below the outside grade, and the top row of seats 27' above.

Much of the mass of the structure is formed by the earth mound that was thrown up from the excavations. Atop the inner side of this embankment, reinforced concrete was applied to produce a continuous ring of seats set on the gentle slope surrounding the playing field. Thirty reinforced concrete tunnels cut through the great mound to provide access to the seats. The tunnel entrances are linked by very plain retaining walls.

The entrances to the tunnels are decorated by severe triangular pediments over arched entrances. Visible above them from the exterior is the outer edge of the great earthen embankment, which remains in an uncovered state, except for grass and small trees that have grown upon it.

The press stands on the southwest edge of the stadium, between Portals 14 and 17, remain relatively small and unobtrusive. They have been present since at least the 1920s.

The principal approach to the Bowl is by a northbound road from Derby Avenue, which intersects the southwest quadrant of the field at Gate C. Off Derby Avenue, the road passes through the Walter Camp Memorial Gateway, dedicated in 1928, which celebrates Yale's first coach, one of the most renowned figures in football history, and an individual so beloved that numerous colleges and universities, including Yale's traditional football foes, contributed to its construction. The Camp Gateway provides an impressive processional approach to the Bowl.

Footnote

[1] The vital statistics of the stadium are taken from an information sheet on "Yale Bowl," supplied by the Yale Department of Athletics, Physical Education, and Recreation.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (College Football Stadium)

Specific dates 1914

Builder Architect Charles A. Ferry, Architect
Sperry Engineering Co., Engineers

Statement of Significance (in one paragraph)

Summary

The Yale Bowl, a widely admired and imitated work of sports architecture, is the second oldest active college stadium in the United States, and was the largest at the time of construction. It is significant on that account and for its associations with Yale's important role in the history of college football.

Yale's early influence in college football, through noted player-coach-official Walter Camp, extended to the shaping of the very rules of the game, and embraced the training of coaches who carried Camp's "System" to other universities and colleges, as well as the distinguished record amassed by the university's teams themselves.

Even beyond these highly significant events and influences, the history of the building of the Yale Bowl provides an insight into Yale's theory of sports as an activity vital to the development of whole individuals, a modern-day version of the Classical mens sana in corpore sano (healthy mind in a healthy body).

History

The discussions that preceded the erection of the Yale Bowl resulted in its building as a single-purpose facility.[1] This debate sheds light on Yale's philosophy of education and is similar to discussions that took place at other universities later on concerning the issues raised by the prominence of football at them.

In 1913, a Yale university committee was given a mandate to provide new and increased athletic facilities to guarantee that every student in the University would have ample opportunity for healthful exercise and recreation. The building of the Bowl, intended to replace the wooden stands on Yale Field (off Derby Avenue on the site of the present baseball field, across from the Bowl), was only one part of the overall plan. It was initially assumed that the Bowl would include facilities for several sports and not be limited to football alone, which would mean that it would stand idle about ten months of the year. When the committee announced that no other sports could be accommodated, furious debate ensued.

Advocates of track and field were especially insistent that a 220-yard straightaway be provided, and produced proposed design changes, including the cutting of tunnels. The issue was ultimately resolved by placing the track on the old Yale Field site and providing facilities for other sports at separate locations.

Despite the debate at Yale before construction, the Bowl proved an instant success and was quickly emulated. The stadium's dish-like shape suggested the name "bowl," and was especially admired because it provided fine views for the spectators from almost any seat. The Rose Bowl (1922) and the University of Michigan Stadium (1927) are but two of the major facilities that owe basic elements of their design and construction pattern to the Yale Bowl.

Yale did not build what was then the largest "stadium" in America to capture a place in the college football world. Yale was, in fact, the pacesetter in the game's early decades.[2] Her teams had a well-established record that went back to the earliest days of the "American" game, when its rules, even as to the numbers of players on the respective sides, were not settled. Primitive versions of football played by Yale students created such a stir that students were banned from playing intramural games on the town green in 1858.

Yale first competed in intercollegiate football in 1872, 3 years after the first intercollegiate game between Princeton and Rutgers. The following year, Yale began playing with 11 on the team, thereafter becoming the great advocate of the number that eventually became standard in the game.

Walter Camp (Yale, 1880), as Yale's advisory coach (1882-1910), full coach (1888-92), and representative on intercollegiate rules bodies, was a preeminent voice in the evolution of the game, as well as a masterful coach for the Yale team, amassing a 67-2 record in the 1888-92 period. Camp's role was so fundamental that he has been termed the "Architect" and the "Father" of American intercollegiate football.[3]

Camp served on or advised every national rules committee from the time he was a student-player in 1878 until his death in 1925. He devised or succesfully promoted the scrimmage line, the 11-man team, signal calling, the quarterback position, the fourth-down rule, tackling below the waist, marking of the playing field as a "gridiron," and the numerical scoring system. He collaborated in the selection of the first All-Americans (1889) and was the chief arbiter in their selection until he died.

Camp's accomplishments, of course, and those of the distinguished players on his Yale teams, preceded the erection of Yale Bowl. But their successors have gained additional laurels within its precincts, and alumni of Yale have been coaches of exceptional rank at other colleges and universities. Yale's coaches of distinction since Camp have included Howard H. Jones (1913) and his brother Thomas A.D. ("Tad") Jones (1916, 1920-27), who, with Camp, are in the select fraternity of those elected to the National College Football Hall of Fame.

Howard H. Jones went on from an invincible team at Yale in 1909 to equally great success as the coach of Iowa (1916-23) and the University of Southern California (1925-40). Along with Jones, Yale alumni such as Amos Alonzo Stagg, the long-time coach at the University of Chicago (1892-1932); and Harry Williams, at the University of Minnesota, the originator of the "Minnesota shift," illustrate Yale's importance as a training ground for coaches.

In intercollegiate competition, Yale has, as her roots would suggest, been a major force, except in the 1930s and early 1940s. Yale's strength was especially evident in the early days of the sport, when the Eastern teams were the leaders as well as the originators of the game, and since the mid-1950s. In the Eastern Intercollegiate, or "Ivy League," Yale has captured the conference championship 19 times (1900, 1902, 1905(shared), 1909(shared), 1923(shared), 1927, 1946(shared), 1954(shared), 1956, 1960, 1967, 1968 (shared), 1969(shared), 1974(shared), 1976(shared), 1977, 1979, 1980, and 1981 (shared).[4]

Even in the dismal days of Yale football in the 1930s, however, Clinton "Clint" Frank, twice an All-American halfback, performed "dramatic deeds" that "made him the idol of young fans throughout the nation." With Frank and end Larry Kelley (1934-36), who was brilliant in pass catching, the team was in contention in 1935-37, though it did not capture the conference championship.[5]

Frank and Kelley were figures of such eminence that they have been elected to the College Football Hall of Fame, along with 12 other Yale teammates, more than any other university. No history of early football could be written without them. They include (with years of play):

Francis ("Albie") Booth (1929-31)
William Corbin (1886-88)
W.W. ("Pudge") Heffelfinger (1888-91)
James J. Hogan (1902-04)
John Reed Kilpatrick (1908-10)
Thomas L. Shevlin (1903-05)
Gordon F. Brown (1897-1900)
Edward H. ("Ted") Coy (1907-09)
Frank A. Hinkey (1891-94)
Henry Ketcham (1911-13)
William Mallory (1921-23)
Amos Alonzo Stagg (1885-89)[6]

Yale alumni also have reason to glory in the way their team has fared in the most venerable of intercollegiate rivalries, "The Game," that with Harvard, which began in 1875. As of the start of the 102th game in the series, in 1985, Yale had defeated Harvard 55 times, while Harvard had bested Yale only 38 times, and 8 games had ended in ties. Yale had shut out Harvard 28 times, while Harvard had performed the same feat on Yale only 18 times. Perhaps the most treasured memory to the "Elis" is the 1957 game, Yale 54, Harvard 0.[7]

Yale's football history might be terminated here, without noting the role it has played in shaping the careers and lives of many alumni, unknown to the Hall of Fame, who have won distinction in other fields. One example may serve to illustrate the point, which is fundamental to the Yale philosophy of sport. Archibald MacLeish, in a 1969 address to the National Football Hall of Fame, "Poetry -- and Football," credited his football play at Yale with smoothing the way to his appointment as Assistant Secretary of State, for it made clear to doubting Senators that he was a well-rounded individual, an athlete as well as a poet. He went on rhetorically:

> What is there about the game of football--about the mere fact of having played the game of football--which permitted that Senate Committee on Foreign Relations to adjourn in peace? What guarantee does football offer that a man who has played the game whatever else he may do or be, will at least act as though he were human?...
>
> Why are we haunted by the smell of torn earth and winter grass and the taste of time?
>
> I think I know and I think you know too. There are some things in life which have a poignance which does not belong so much to them as to the human circumstances which surround them -- to the fact that they are common human experiences -- experiences in common.[8]

Footnotes

[1] This account of the debate over the design and uses of the Bowl follows that by George D. Vaill, "This was almost Yale Arena, and the event you're watching a crew race." (Reprint furnished by Yale University Department of Athletics, Physical Education, and Recreation.)

[2] The account of Yale football that follows consolidates and summarizes material that appears in John Allen Krout, "Annals of American Sport," The Pageant of America (New Haven, Yale University Press, 1929), pp. 238-248; John D. McCallum and Charles H. Pearson, College Football U.S.A., 1869-1973 (New York: Hall of Fame Publishing Company, Inc., 1973), pp. 86-99, 195-199; The College Game (Indianapolis: Bobbs-Merrill, 1974), pp. 22, 24, 50, 52; and Hubert M. Sedgwick, "25 Years of Football in Yale Bowl," New Haven Register, Sunday, November 19, 1939.

[3] Camp's career in sketched in McCallum and Pearson, op. cit., pp. 88-92; and Krout, op. cit., pp. 238-248.

[4] Keith W. Jennison, ed. "Football," The Concise Encyclopedia of Sports (New York: Franklin Watts, Inc., 1970), p. 450; and World Almanac, 1985, p. 829.

[5] Herbert Kamm, The Junior Illustrated Encyclopedia of Sports (Indianapolis: Bobbs-Merrill, 1970), pp. 272-273.

[6] Ibid., pp. 301-309.

[7] Yale University Department of Athletics, Physical Education, and Recreation, Down The Field, 1985 Yale Football (New Haven, 1985); and Yale University Sports Information Office, The GAME, Football Program, November 19, 1983 (New Haven, 1983), passim, especially pp. 8-9, and the article by Thomas G. Bergin, "Long Live The Game," at pp. 57-61.

[8] MacLeish's speech is reprinted in full in McCallum and Pearson, op. cit., pp. 284-287. The cited portion is at p. 286.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 30 acres

Quadrangle name New Haven **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing
A	1 8	6 7 0 8 2 0	4 5 7 5 4 8 0
B	1 8	6 7 0 9 0 0	4 5 7 5 0 5 0
C	1 8	6 7 0 6 0 0	4 5 7 4 9 7 0
D	1 8	6 7 0 4 5 0	4 5 7 5 5 8 0
E			
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** December 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

date

Attest:

Chief of Registration

Bibliography

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__________. "Yale Bowl: An Amphitheater of Earthwork," Engineering News, 72 (November 12, 1914), 994-998.

The College Game. Indianapolis: Bobbs-Merrill, 1974.

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"Yale Stadium to Seat 61,000 Spectators," Engineering Record, 69 (May 28, 1914), 369-372.

Yale University Department of Athletics, Physical Education, and Recreation. Down The Field, 1985 Yale Football. New Haven, 1985.

__________. "Yale Bowl." 1 p. (Information sheet.)

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

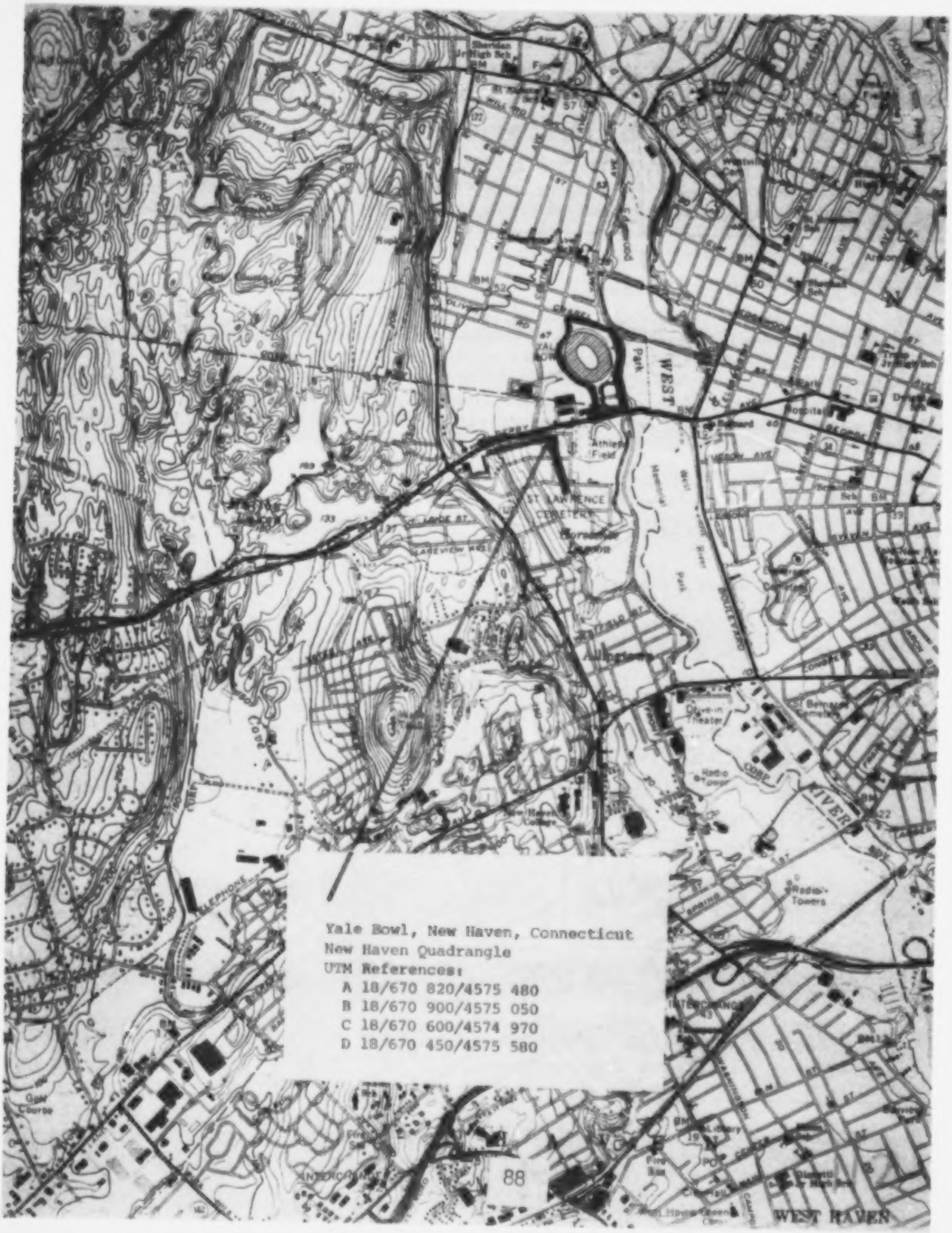
United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

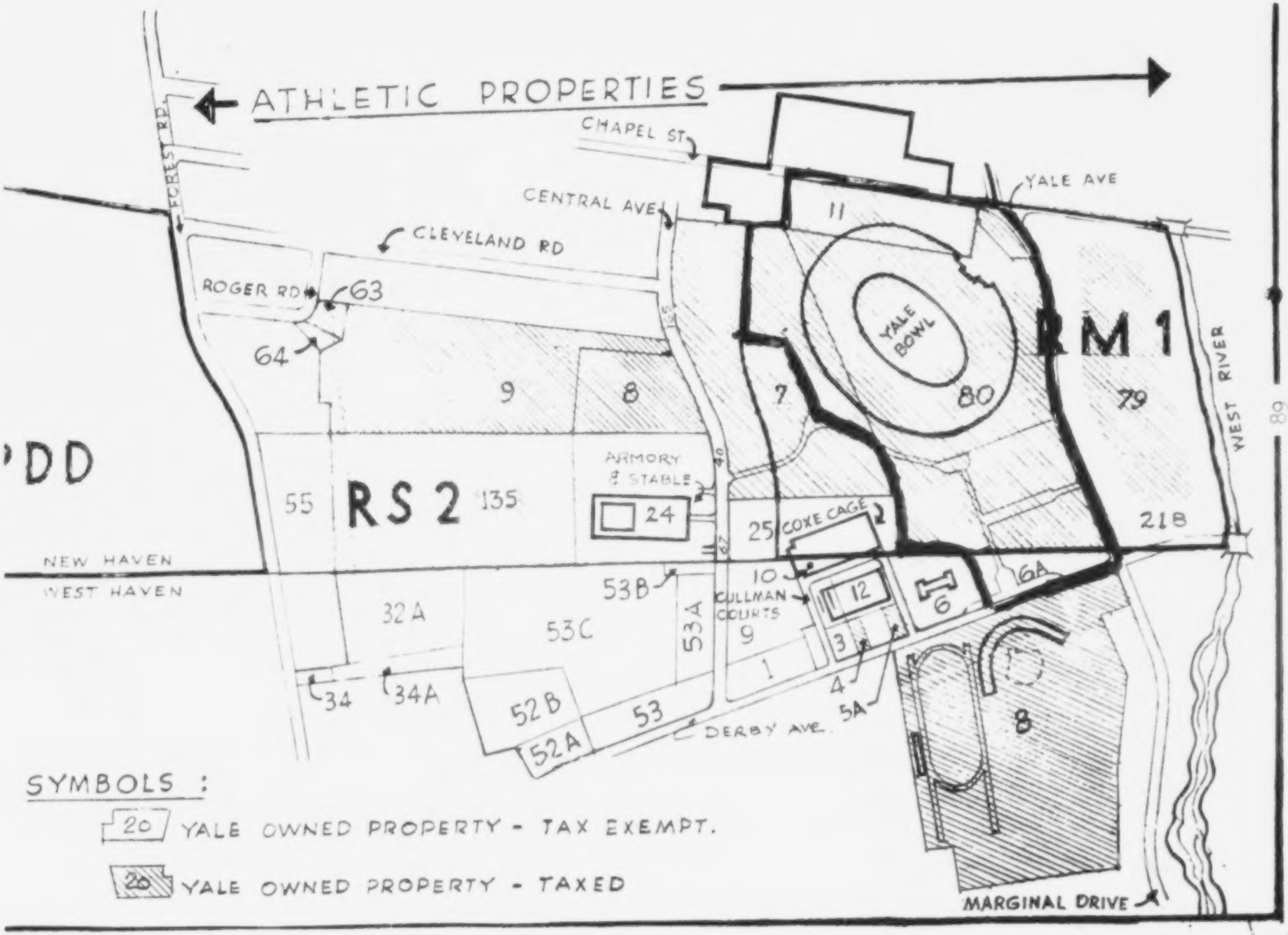
Continuation sheet | Item number 10 | Page 1

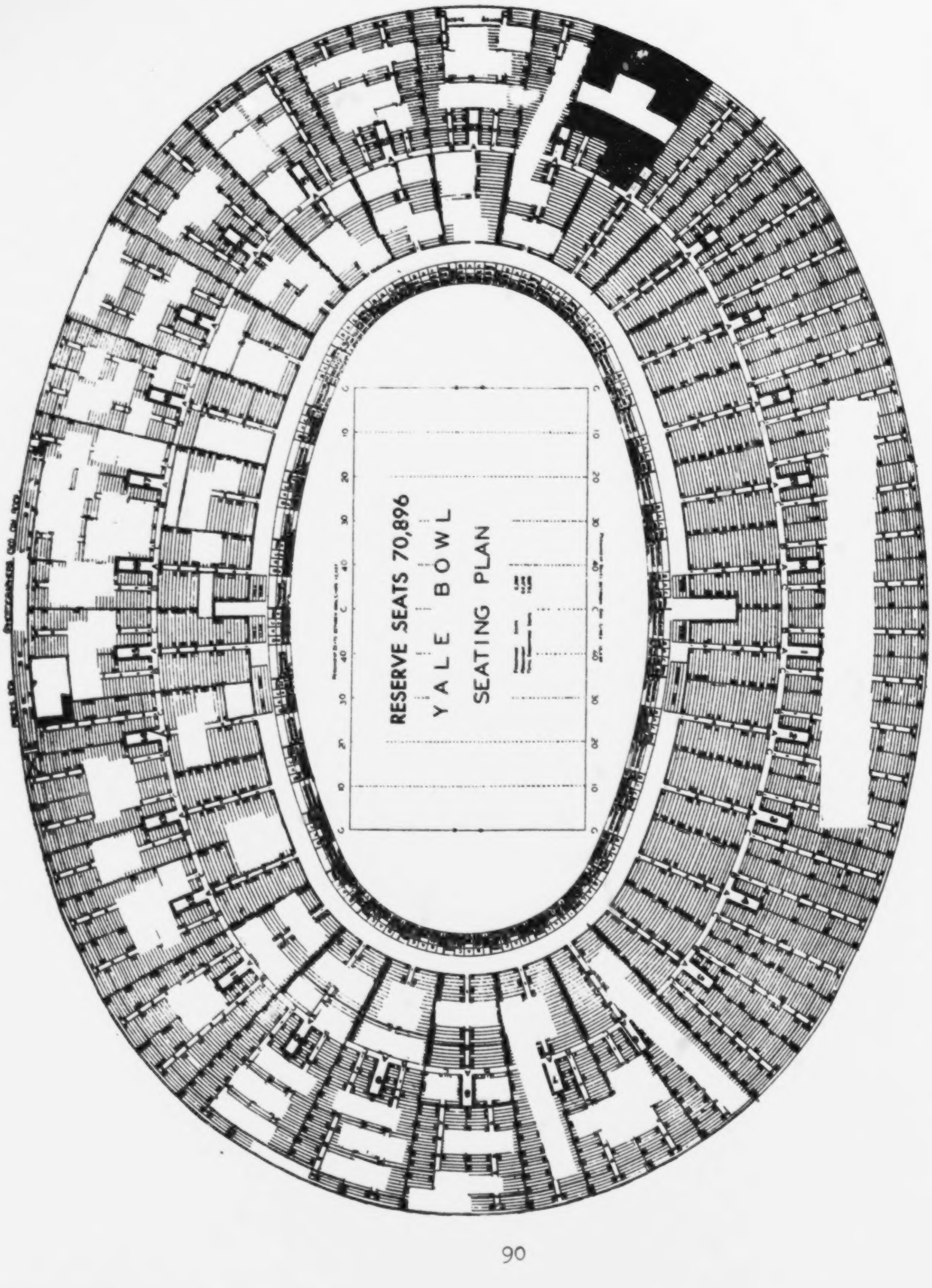
Verbal Boundary

Lots 6A, 11, and 80, as indicated on attached university planning map, using city tax map as a base, including a tract bounded by Chapel Street on the north, Yale Avenue on the east, Derby Avenue on the south, and the irregular lot lines tracing generally northwest to Chapel Street ending with the west lot line of Lot 11 at Chapel Street, i.e., the point of beginning. This tract includes the Bowl, its south parking lots, and the Camp Memorial Gateway. It does not include other athletic facilities on the block, which are on other lots.


Sheridan Jr High Sch
Athletic Field
ST LAWRENCE CEMETERY
Park
WEST
Memorial
River
Drive-in Theater
Radio Tower
Radio Towers
RIVER
Golf Course
INTERCHANGE
WEST HAVEN

Yale Bowl, New Haven, Connecticut
New Haven Quadrangle
UTM References:
A 18/670 820/4575 480
B 18/670 900/4575 050
C 18/670 600/4574 970
D 18/670 450/4575 580


ATHLETIC PROPERTIES
FOREST RD.
CHAPEL ST.
CENTRAL AVE.
CLEVELAND RD
ROGER RD
YALE AVE
63
64
9
8
'DD
55
RS 2
135
ARMORY & STABLE
24
40
67
125
7
11
YALE BOWL
80
RM 1
79
WEST RIVER
218
25
COXE CAGE
10
CULLMAN COURTS
12
6
6A
NEW HAVEN
WEST HAVEN
32 A
53C
53B
53A
9
1
3
4
5A
34
34A
52B
52A
53
DERBY AVE.
8
MARGINAL DRIVE
SYMBOLS :
20 YALE OWNED PROPERTY - TAX EXEMPT.
20 YALE OWNED PROPERTY - TAXED


RESERVE SEATS 70,896
YALE BOWL
SEATING PLAN
G
10
20
30
40
C
40
30
20
10
G

Yale Bowl, aerial view from the southwest.
(Yale University Department of Athletics,
Physical Education, and Recreation, 1985)

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Grant Park Stadium

and or common Soldier Field

2. Location

street & number 425 E. 14th Street ___ not for publication

city, town Chicago ___ vicinity of

state Illinois code county Cook code

3. Classification

Category
___ district
_X_ building(s)
___ structure
___ site
___ object

Ownership
_X_ public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
_X_ occupied
___ unoccupied
___ work in progress

Accessible
_X_ yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
_X_ other: Recreation (stadium)

4. Owner of Property

name Chicago Park District

street & number 425 East McFetridge Drive

city, town Chicago ___ vicinity of state Illinois 60605

5. Location of Legal Description

courthouse, registry of deeds, etc. Chicago Park District

street & number 425 East McFetridge Drive

city, town Chicago state Illinois 60605

6. Representation in Existing Surveys

title Historical Register of the Twenty-two Superseded Park Districts has this property been determined eligible? ___ yes _X_ no

date 1941 ___ federal ___ state ___ county _X_ local

depository for survey records Chicago Park District, 425 East McFetridge Drive

city, town Chicago state Illinois 60605

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet Item number 6 Page 1

6. Representation in existing surveys (cont.)

Title: National Register of Historic Places

Date: 1983 State

Depository for Survey Records: National Register of Historic Places

City, Town: Washington State: DC 20013-7127

7. Description

Condition		**Check one**	**Check one**
___ excellent	___ deteriorated	___ unaltered	X original site
X good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Soldier Field is situated south of the Field Museum on a roughly rectangular tract that it shares with the museum.[1] The tract divides the north and southbound lanes of Lake Shore Drive. The stadium's Classic Revival style utilizes the proper Greek Doric order, even though the building and its architectural detail are of reinforced concrete. The stadium sits on two terraces. The level of the ground at the north is about 15' higher than that of the south.

Soldier Field is 1375' x 350'. It draws direct inspiration from the ancient stadium form, and is U-shaped in plan. Its axis is north/south with a semicircular spendome, or theater, at the south. The axis, intended to align with that of the Field Museum, was severed in 1939 when the Park District completed its 4-story headquarters joined to the stadium on the north. This addition closed the north end of the formerly open "U." Holabird and Roche, the architects of the stadium, also designed the Park District Headquarters, in a modernistic mode that contrasts sharply with the Classic features of Soldier Field.

The exterior of Soldier Field is well preserved. At the theater, or south, there are rhythmic elevations, 3 stories high and 8 bays wide. The base has a simple wainscot and is separated from the wall's middle zone by an unprofiled stringcourse. There are two rectangular windows per bay, except in the central bay where there is a doorway with a Doric surround. The middle zone is plain, consisting of one rectangular window per bay except over the doorway. Crowning the wall is a simple cornice and an unadorned frieze surmounted by a blocky unbalustraded parapet. On top the parapet are three evenly spaced plinths, which originally supported decorative bronze lighting standards. These have been replaced by painted steel industrial light poles. Between each plinth, straps for flagstaffs are mounted on the face of the parapet. Each elevation is separated from the others by single-bay pavilions punctuated at their bases by doorways with rectangular windows above. On top of each pavilion is a pedestal complete with cornice, dado, and base. These now support the floodlights that have replaced the original ornate bronze standards.

Because Soldier Field's ground level is higher in the north, the exterior walls facing east and west were deliberately held to 2 stories high so as not to overpower the Field Museum facade to the north. Here the repeating elevations consist of four bays each with square windows over rectangular ones. The elevations have a plain base molding, an upper wall matching that of the theater, and are flanked by doorways with a Doric surround.

The most distinctive architectural feature of Soldier Field is the pair of systyle Doric colonnades, aerially perched along the parallel east and west sides. These are, in effect, decorative curtain walls that serve no utilitarian purpose. Each colonnade, flanked by tetrastyle temples, is formed by a double row of 32 columns. The temple's central intercolumniation is ditriglyphic. This grand ensemble rests on the canonical three steps, visually functioning as the entablature for the wall below. Each column, 32'-10-1/2" high, has twenty flutes, a proportion of 1:5-1/2, and is without entasis. Between the columns are railings supported on cross-braced posts punctuated with patera. The colonnade's entablature has a plain architrave and metopes with round shields surrounded by a guilloche. Floodlights are inserted in the metopes facing the playing field. On the field side, 2-story enclosed press and box seats have been installed. They mask the faces of both colonnades

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[redacted]

Continuation sheet **Item number** 7 **Page** 2

The pediments originally sported anthemia acroteria, which have since been taken down although their bases remain. A staircase on the stadium's exterior leads up from the ground to each temple. On the interior, more monumental staircases, now obscured by seats placed on them, lead down toward the playing field.

Under the colonnades, the exterior walls of Soldier Field are particularly elaborate compared to the other elevations. Set forward from the plane of the colonnade is a 1-story base with five doorways. There are rectangular windows aside each doorway, a wainscot and a denticulated cornice. Directly underneath the colonnade are five sets of three rectangular windows. Each temple sits on a lofty projecting pavilion with a wainscot, doorway, denticulated string course, a rectangular window with pilasters supporting an entablature, and, across the top, six gorgon shields.

Soldier Field's interior has been substantially modified. Originally, around the interior face of the U, on a 26° slope, were open-air benches for 55,000 spectators. An additional 45,000 temporary seats could be provided on tiers on the terraces, above the theater and sides, and across the north end so that as many as 120,000 people have been accommodated. Individual seats have replaced many of the benches.

The seating focuses on a flat field at one time surrounded by a running track. Direct access to the field from outside is provided at four locations. There are 44 gates for spectators. Because the field currently is set up for football games, a concrete and steel stand has been recently installed across the stadium's mid-section to increase visibility. The details of the stand's construction are unsympathetic to the stadium's historic features. Seats have also been built out some 15 feet into the field on the east, south, and west sides. The scale of the structure is so vast, however, that the open space seems hardly reduced. The northern portion of the original playing field is now used for Park District employee parking. In the south a synthetic turf has replaced the grass lawn.

Underneath the stadium's seating are 125,000 square feet of ancillary spaces on three levels. These include ticket wickets, offices, concessions, dressing rooms, showers, rest rooms, power equipment supply rooms, and storage. Notable are two 35-foot-high halls with Ionic columns. This extensive open floor space was envisioned for automobile, livestock, dairy, industrial, and other exhibitions. Few changes have been made in these ancillary areas, although new exit ramps, elevators, and lighting have been installed.

Footnote

[1] The description given here is a condensed and edited version of that in Kevin Sarring's nomination of Soldier Field to the National Register of Historic Places (1983).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation (stadium) football; boxing; world's fair

Specific dates 1923-24; 1939

Builder Architect Holabird & Roche, architects; H.J. Burt, consulting engineers

Statement of Significance (in one paragraph)

Summary

Soldier Field, originally called Grant Park Stadium, has been an imposing presence on the Chicago lakefront since its completion.[1] Dedicated as a memorial to World War I soldiers, the stadium was designed to embody civic pride and to be adaptable for a variety of public gatherings. In its conception, it was one of the first multipurpose stadiums. Some of the many special events conducted in the stadium are well known: annual All-Star football games (since 1934), between professional and college players; the Army-Navy Game (1926) [usually held in Philadelphia]; the Twenty-eighth International Eucharistic Congress (1926); the second Dempsey-Tunney World Championship boxing bout (1927), won by Tunney; several renowned Notre Dame football games, of the Rockne era, in 1927-30, two of which drew the largest crowds (more than 120,000) ever to witness a sports event in the United States;[2] and special ceremonies for "A Century of Progress" Exposition (1933-34).

Benignly neglected and underutilized in the 1950s and 1960s, Soldier Field was reborn early in the 1970s when the Chicago Bears professional football team moved to it from Wrigley Field.

History

Soldier Field's prominent lakefront site was dedicated to athletic activity in Daniel Burnham and Edward H. Bennett's 1909 plan of Chicago, a milestone in the art of city planning that addressed the entire lakefront of the city. It does not appear, however, that they envisioned a massive stadium at the site. That decision fell to the South Park Commissioners, the governmental officials who had charge of the site.[3]

The stadium's site was formerly a shoal adjacent to the industrial shoreline utilized by the Illinois Central Railroad. Between 1917 and 1924 excavated construction material, carried, for the most part, from the Loop, was used to fill the site. This landfill was provided free of charge by the Chicago Tunnel Company whose 60-mile system laced downtown. A special spur line was built east of 13th Street to west of the Field Museum where a large shaft was sunk and two elevators were installed to bring the loaded cars to the surface. The cars were then towed over temporary tracks to the stadium site. This landfill was a small part of a great landfill project, never completely realized, along the lake.

Most of the site's landfill was already in place in the spring of 1919 when the South Park Commissioners held a competition for the stadium's design. The guidelines, drafted by the local section of the American Institute of Architects, called for an arena, not less than 1,000 feet in length with a 1/3-mile running track, that could accommodate processions, pageants, military maneuvers, concerts, outdoor dramatics, athletic contests, track meets, horse shows, fairs, winter sports, ice carnivals, bicycle races, etc.

The Commissioners asked six major architectural firms to submit plans: Edward H. Bennett, Coolidge & Hodgdon, Holabird and Roche, Zachary T. Davis, Jarvis Hunt, and Marshall & Fox. The members of the jury were notable: Martin A. Ryerson, vice-president of the Chicago Art Institute; J. Frank Foster, Superintendent of the South Park System; Amos Alonzo Stagg, director of athletics at the University of Chicago; Richard E. Schmidt, architect, of Schmidt, Garden & Martin; and Pierce Anderson, architect, of Graham, Anderson, Probst and White. All of the entrants, except Holabird and Roche, who submitted a U-shaped design, drew inspiration from round contemporary collegiate bowls, especially that at Yale (1914). The Yale Bowl had been proclaimed the largest in the world and the most perfect place for athletics and exhibitions.

On December 1, 1919, Holabird and Roche were named the winners. In the written statement that accompanied their six drawings, the firm outlined two purposes: the proposed stadium's design was to complement the Field Museum, and the majority of permanent seats would be concentrated around a comparatively small area, to afford the greatest number the best view of those athletic games and events that did not fill the stadium to capacity. The plan also provided for a monumental obelisk above the theater to the soldiers of World War I. This grand expression and other elements presented in the winning plan were never carried out. Specifically, a swimming pool, recreation rooms, and a gymnasium under the seats were proposed. The interior arrangement also provided for shops along the boulevard to the east. None of these were built.

Architecturally, Soldier Field's Classic Revival style melds Greek forms with machine-age construction technology in reinforced concrete. Soldier Field's ancestors are Greek, sculpted into the hillsides at Delphi, Epidaurus, Nemea, Olympia, Samothrace, and Rhodes, where sacred games were held to honor the gods. Details were "carved" from reinforced concrete known as Benedict Stone. Its Doric order is directly borrowed from the Propylaea by Mnesicles (433 B.C.) and the Parthenon (438 B.C.) by Ictinus and Callicrates in Athens. (The Parthenon's columns are 2' taller than Soldier Field's and have the same proportions.) At the time of construction Soldier Field's colonnades were probably the longest in the world.

When opened to the public in 1924, Soldier Field was among the largest stadiums in the world, and it has housed events that made excellent use of its great capacity. Although Soldier Field did not have a regular long-term tenant until the Chicago Bears began using it in 1971, it did serve a variety of events and purposes in addition to those mentioned above. These include: the College All-Star football games; two other service academy games; special contests between the Chicago Bears and Cardinals professional football teams; the Chicago Rockets, a short-lived professional football team (in the late 1940s); and the annual football games held between the champion public and parochial high schools of Chicago.[4] In the late 1930s one of the latter games drew more than 100,000 fans, probably the greatest number who have ever witnessed a high school game.

Over the long term, however, Soldier Field has proved to have drawbacks from the viewpoint of design utility. The exceptional length of its parallel east and west sides made many events difficult to see, leading spectators to prefer the center seats. The depth of the colonnades made it impractical to double-deck the stadium in those portions, as occurred in many other stadiums and ball parks. Wintertime activities were limited by the stadium's exposed location and the infeasibility of roofing it over.[5]

At present, Soldier Field's preservation is a lively issue in Chicago. Citizens, officials, and architectural experts have lined up on opposing sides. Some would prefer to demolish it, and erect a new facility on the site or elsewhere in the metropolitan area. Others would like to dome and further modify it. And yet others would prefer to see it "restored."

Its detractors refer to it frequently as a "white elephant."[6] Its supporters offer such appraisals as the following, penned in 1932, as evidence of its considerable meaning:

> The great ... Stadium -- Soldier Field ... has been built as was the Parthenon, or the Coliseum of Rome, to endure through the ages. Perpetuating the memory of Chicago's sons who made the supreme sacrifice in the World War, it symbolizes in its classic architecture, in its beauty and its strength, the youth and courage and the will to win -- the spirit of the city's young manhood of 1917.[7]

Footnotes

[1] In general, this significance statement follows the National Register of Historic Places nomination form prepared by Kevin Sarring in 1983. However, because statements by Paul Sprague and Glen Holt (referenced in the Bibliography) that opposed the property's nomination to the National Register appear to raise genuine areas of concern, substantial modifications have been made where these authorities conflict. Key points of this type are footnoted below.

[2] Jerry Brondfield, Rockne: The Coach, The Man, The Legend (New York: Random House, 1976), p. 198; University of Notre Dame Sports Information Department, Notre Dame 1984 Football Guide (Notre Dame, Indiana, 1984), p. 208.

[3] Clen E. Holt, "Statement Opposing the Nomination of Soldier Field to the National Register of Historic Places," 1983, pp. 3-4, cites and discusses pertinent sections of the Burnham-Bennett plan.

[4] Ibid., pp. 9, 11.

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 8 **Page** 4

[5] These shortcomings are noted at length in Paul Sprague, "Statement Opposing the Nomination of Soldier Field to the National Register of Historic Places," 1983, pp. 2-16, and in Holt, op. cit., pp. 8-11, 13.

[6] Holt, op. cit., pp. 20-30, provides recent negative press commentary from Chicago newspapers.

[7] From a 1932 Chicago guidebook cited in Harold M. Mayer and Richard C. Wade, Chicago, Growth of a Metropolis (1969), p. 298.

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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[redacted]

Continuation sheet | Item number 9 | Page 1

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"A Stadium for All Chicago, Holabird & Roche, Architects," The Western Architect, 29, 1 (January 1920).

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Bruegmann, Robert. "Holabird & Roche and Holabird & Root: The First Two Generations," Chicago History, IX, 3 (Fall 1980), 131-142.

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Condit, Carl. Chicago, 1910-29: Buildings, Planning and Urban Technology. Chicago: University of Chicago Press, 1973.

"Description Submitted with Design for a Stadium on the Lake Front, Chicago, By Holabird & Roche, Architects," The American Architect, XCVII, 210 (February 18, 1920).

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Holt, Glen E. "Statement Opposing Nomination of Soldier Field to the National Register of Historic Places." September 1983.

Mayer, Harold M., and Richard C. Wade. Chicago, Growth of a Metropolis. 1969.

Mendelsohn, Felix. Chicago and Its Makers. Chicago: Felix Mendelsohn, 1929.

Moffat, Bruce. Forty Feet Below, the Story of Chicago's Freight Tunnels. Glendale, California: Interurban Press, 1982.

University of Notre Dame Sports Information Department. Notre Dame 1984 Football Guide. Notre Dame, Indiana, 1984.

"Pet White Elephant," Chicago Sun-Times (Saturday, May 18, 1985), p. 19.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 44 acres

Quadrangle name Jackson Park

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	449040	4634730	B	16	449040	4634240
C	16	448650	4634240	D	16	448650	4634730
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** July 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-785

Reed, Earl H., Jr. "Some Recent Work of Holabird and Root, Architects," *Architecture* 61 (January 1930).

Robertson, D. S. *Greek and Roman Architecture*. Cambridge, England: Cambridge University Press, 1971.

Serby, Myron W. *The Stadium, a Treatise on the Design of Stadiums and their Equipment*. New York: American Institute of Steel Construction, Inc., 1930.

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Sprague, Paul E. "Statement Opposing Nomination of Soldier Field to the National Register of Historic Places." September 1983.

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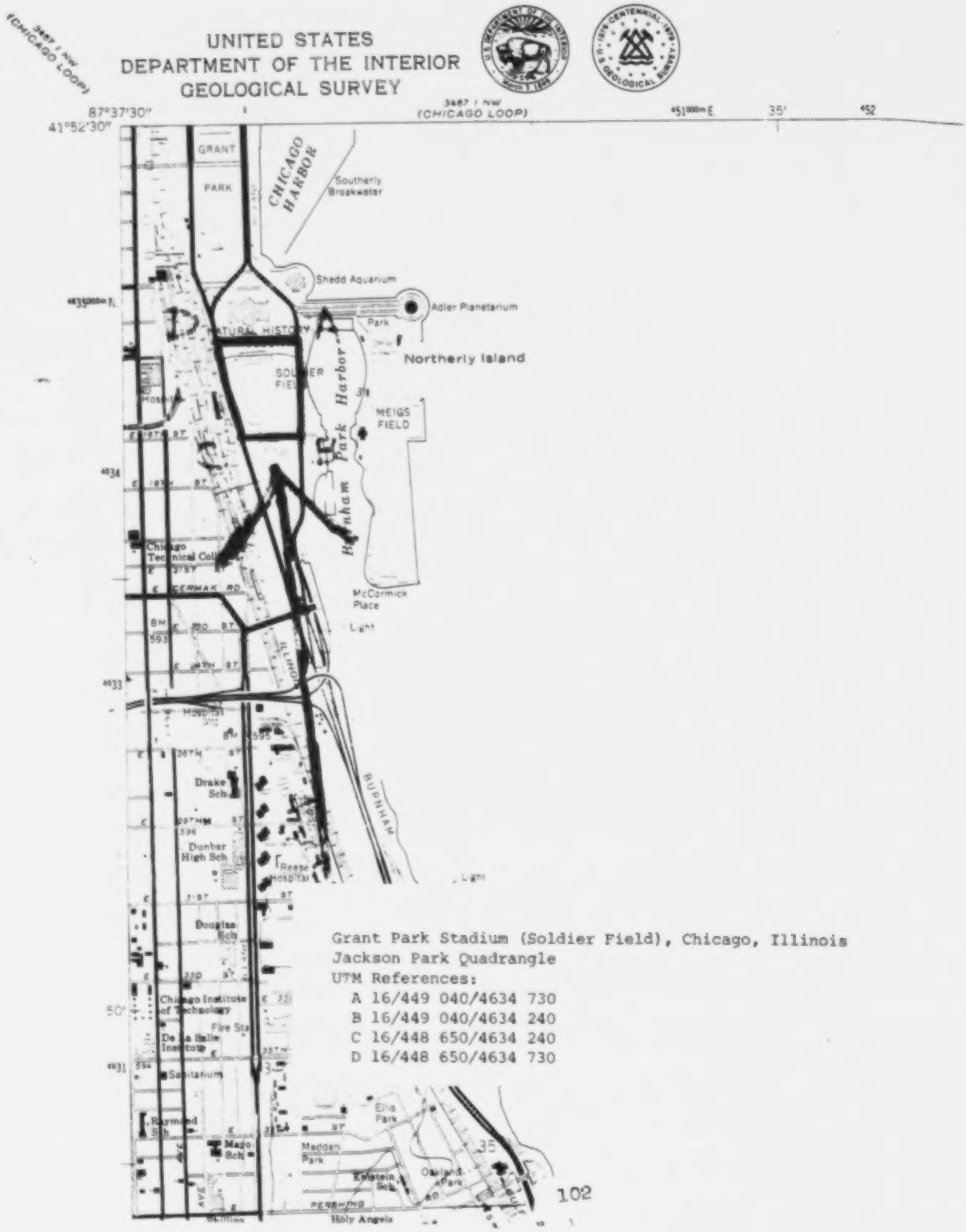
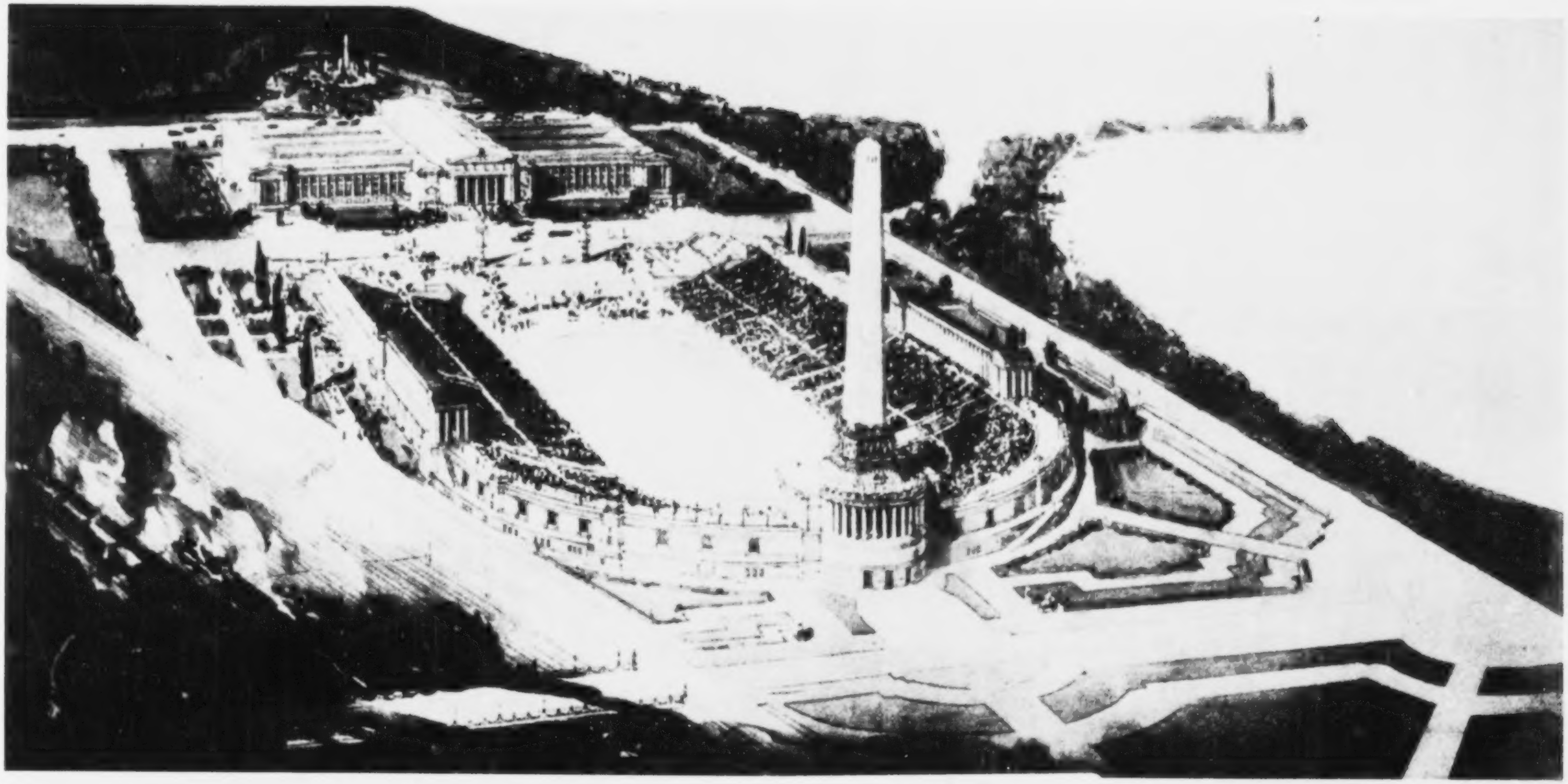
VERBAL BOUNDARY

The nominated property occupies that tract located between McFetridge Boulevard (on the north), Waldron Drive (on the south), and the north and southbound lanes of Lake Shore Drive between the first two streets. The Park Administration Building does not contribute to the national significance of the property.

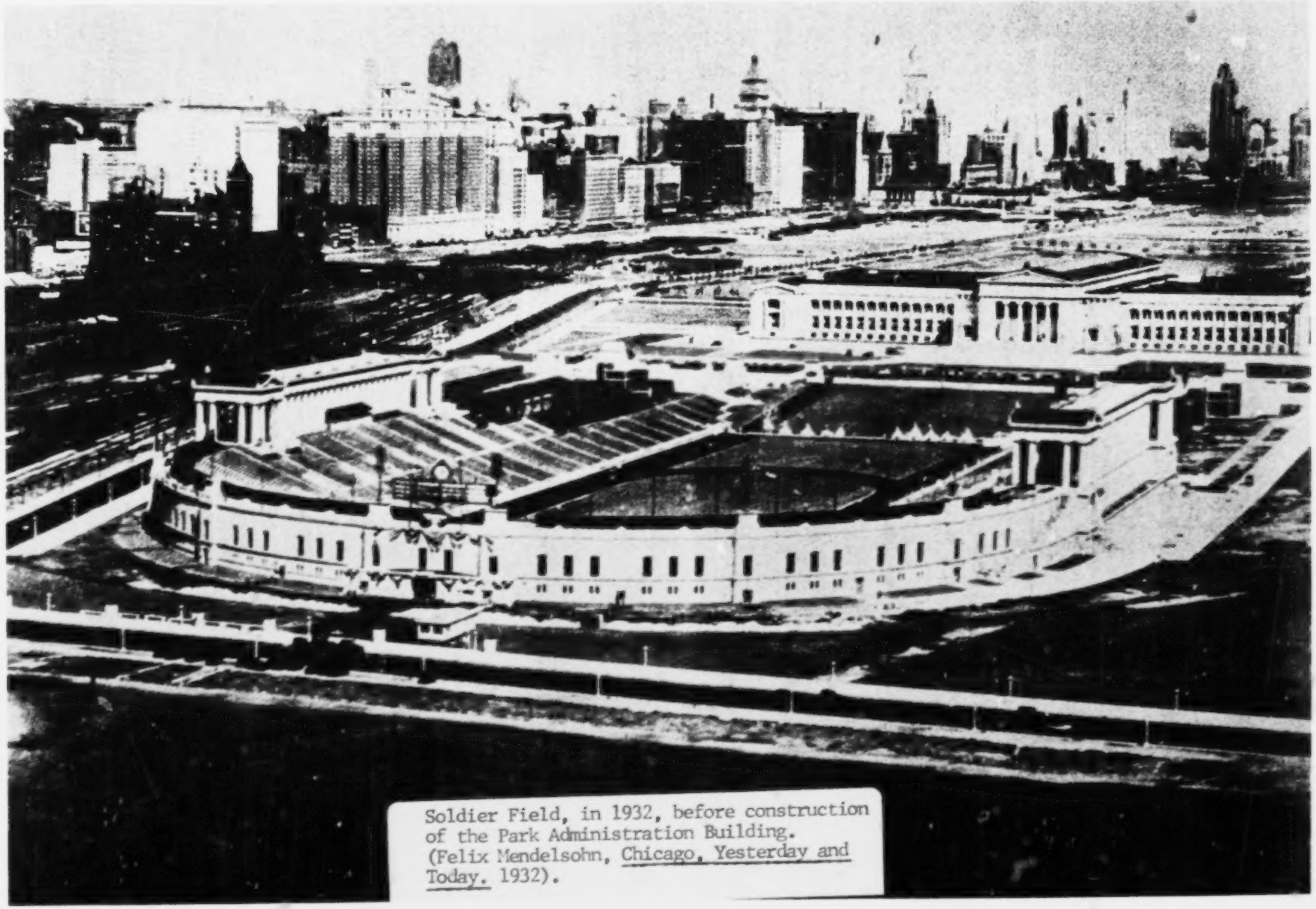

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
3467 I NW (CHICAGO LOOP)
87°37'30"
41°52'30"
451000m E.
35'
452
4635000m N.
4634
4633
4631
50'
CHICAGO HARBOR
GRANT PARK
Southerly Breakwater
Shedd Aquarium
Adler Planetarium
Park
NATURAL HISTORY
Northerly Island
SOLDIER FIELD
Burnham Park Harbor
MEIGS FIELD
Chicago Technical Coll
CERMAK RD
McCormick Place
Light
Hospital
BM 593
BM 595
ILLINOIS
BURNHAM
Drake Sch
Dunbar High Sch
Reese Hospital
Douglas Sch
Chicago Institute of Technology
Fire Sta
De La Salle Institute
Sanitarium
Raymond Sch
Mayo Sch
Ellis Park
Madden Park
Einstein Sch
Oakland Park
PERSHING
Holy Angels
A
B
C
D

Grant Park Stadium (Soldier Field), Chicago, Illinois
Jackson Park Quadrangle
UTM References:

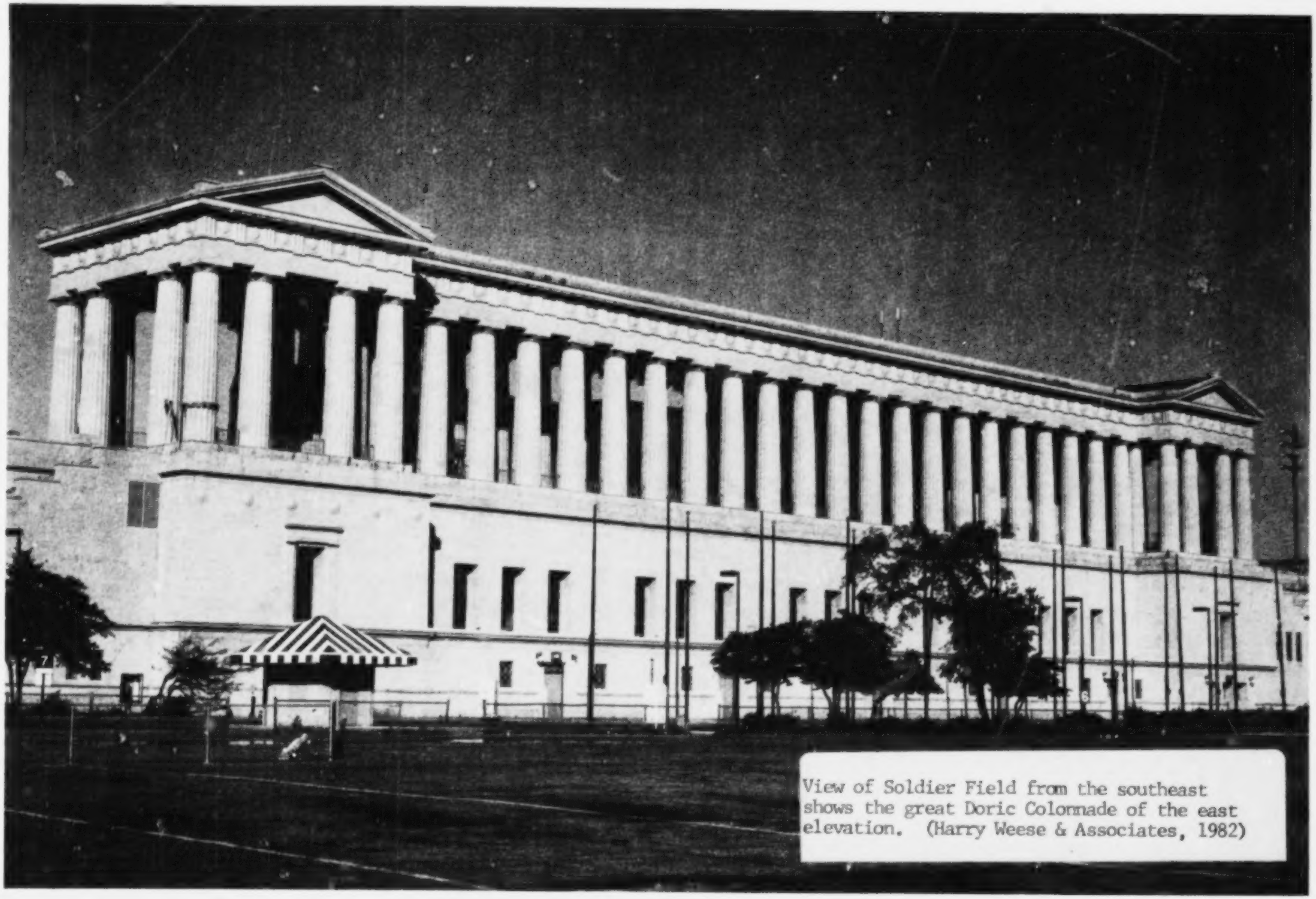
A 16/449 040/4634 730
B 16/449 040/4634 240
C 16/448 650/4634 240
D 16/448 650/4634 730



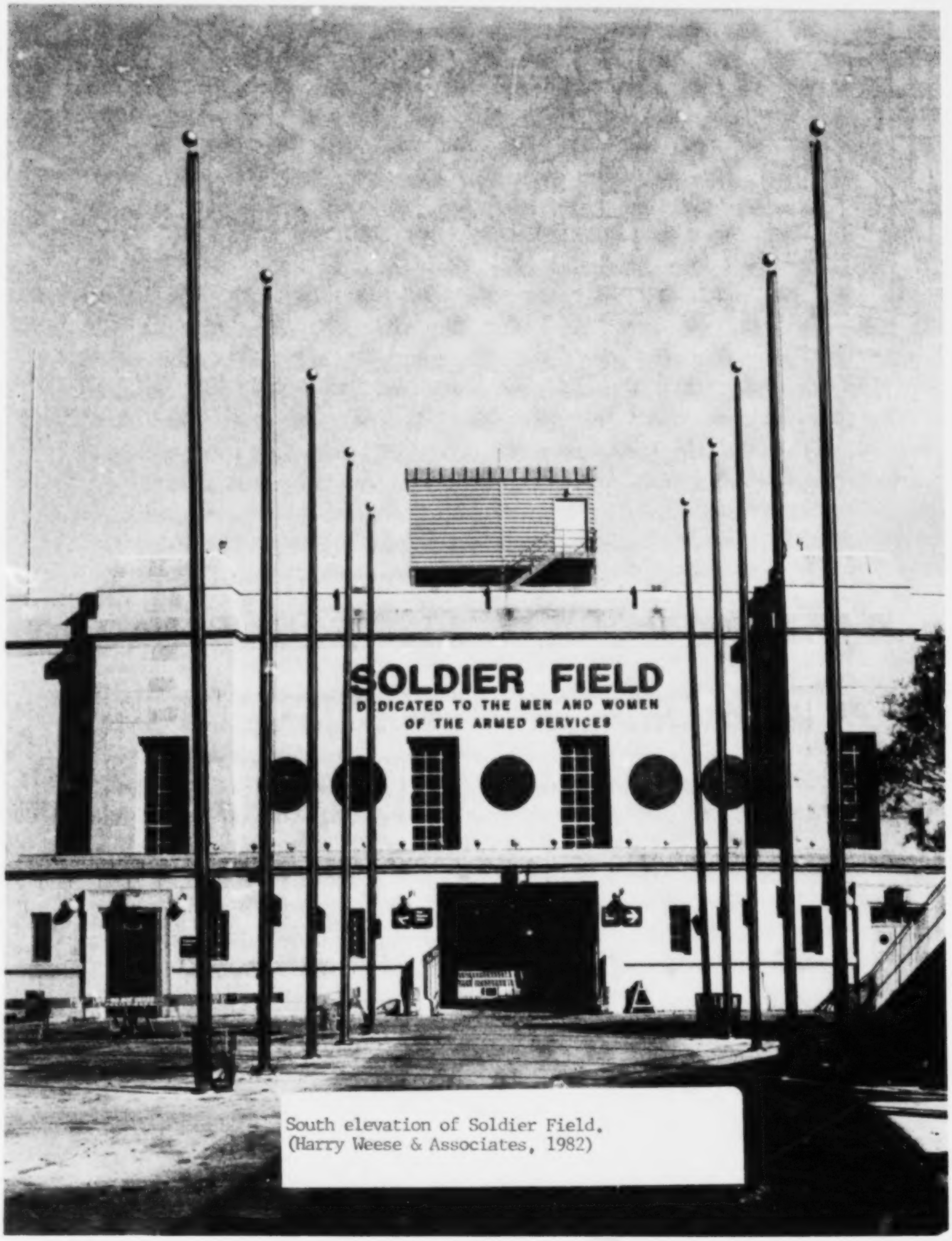
Perspective drawing of Holabird & Roche's "Stadium on the Lake Front." (American Architect, February 18, 1920.)



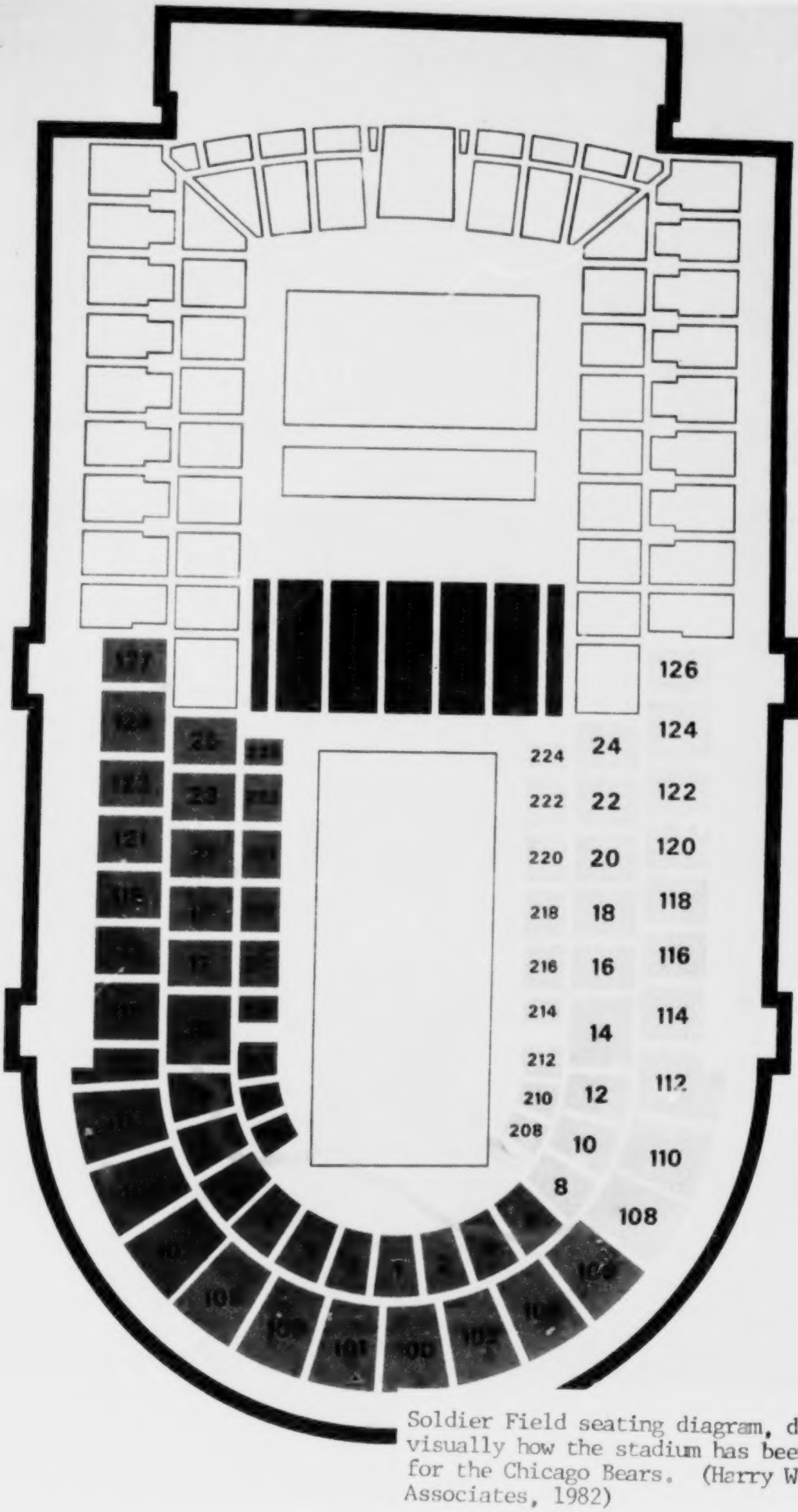
Soldier Field, in 1932, before construction of the Park Administration Building. (Felix Mendelsohn, *Chicago, Yesterday and Today.* 1932).



View of Soldier Field from the southeast shows the great Doric Colonnade of the east elevation. (Harry Weese & Associates, 1982)


SOLDIER FIELD
DEDICATED TO THE MEN AND WOMEN
OF THE ARMED SERVICES

South elevation of Soldier Field.
(Harry Weese & Associates, 1982)


127
126
124
224
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120
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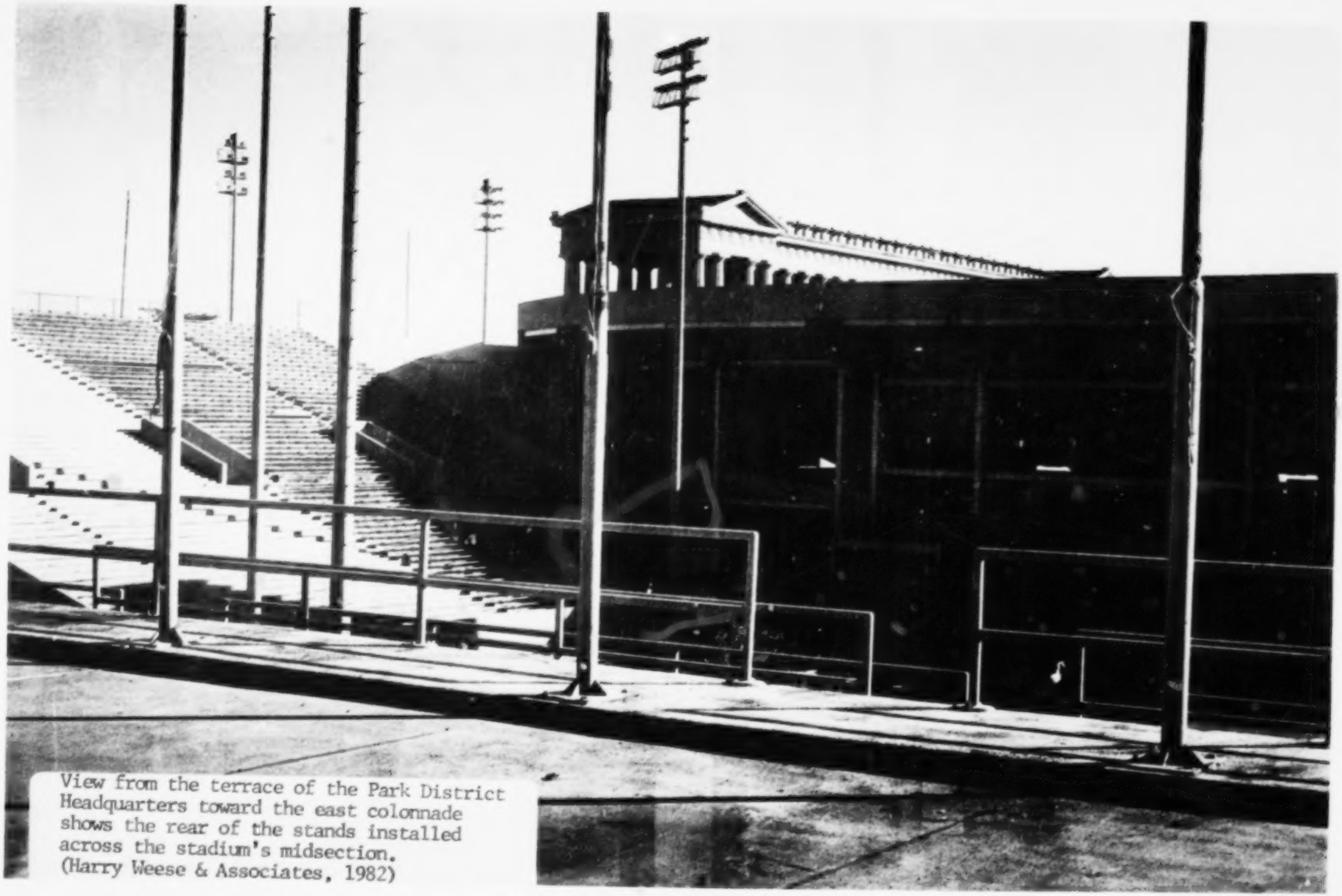
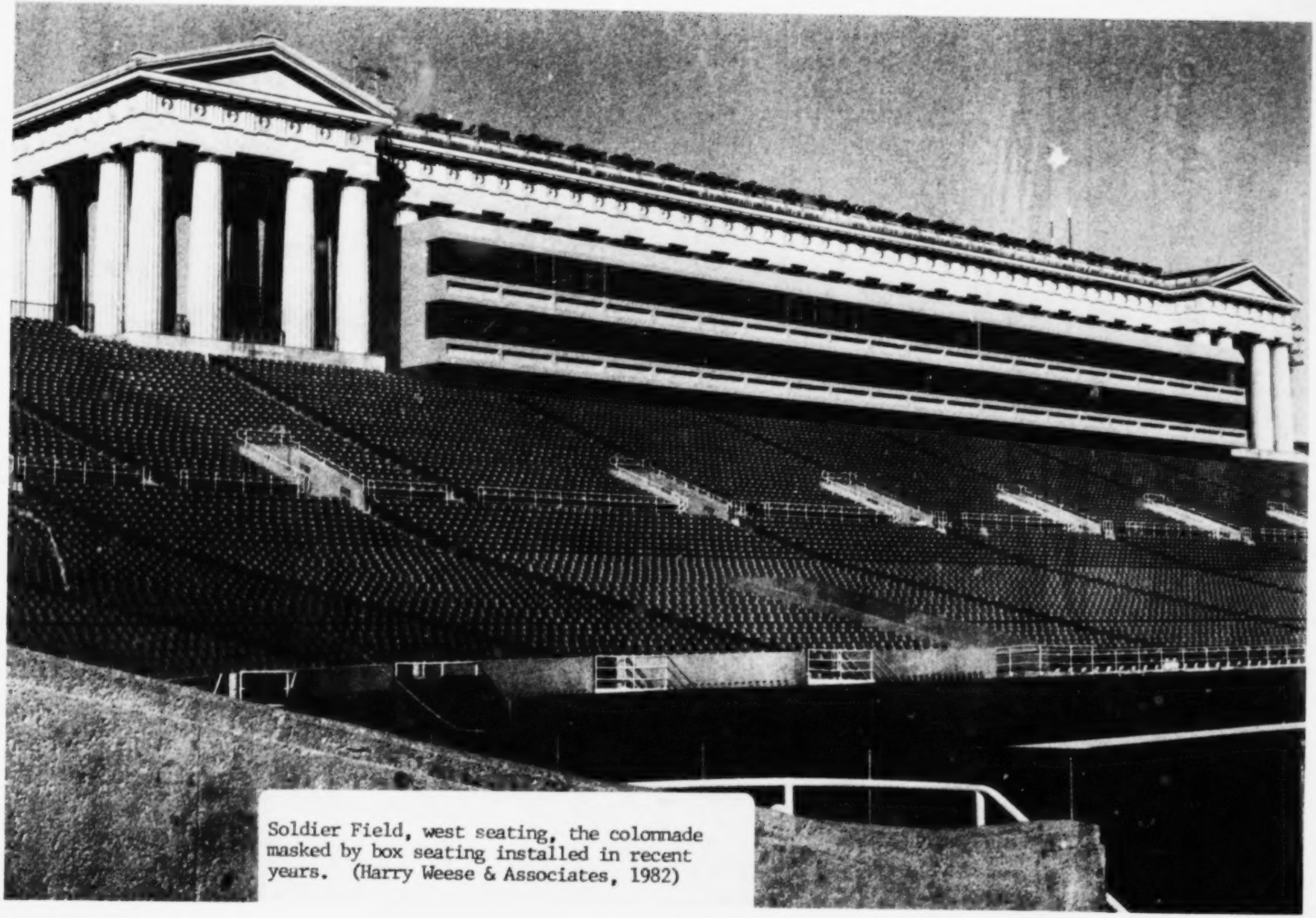
118
216
16
116
214
14
114
212
210
12
112
208
10
110
8
108
1
2
101

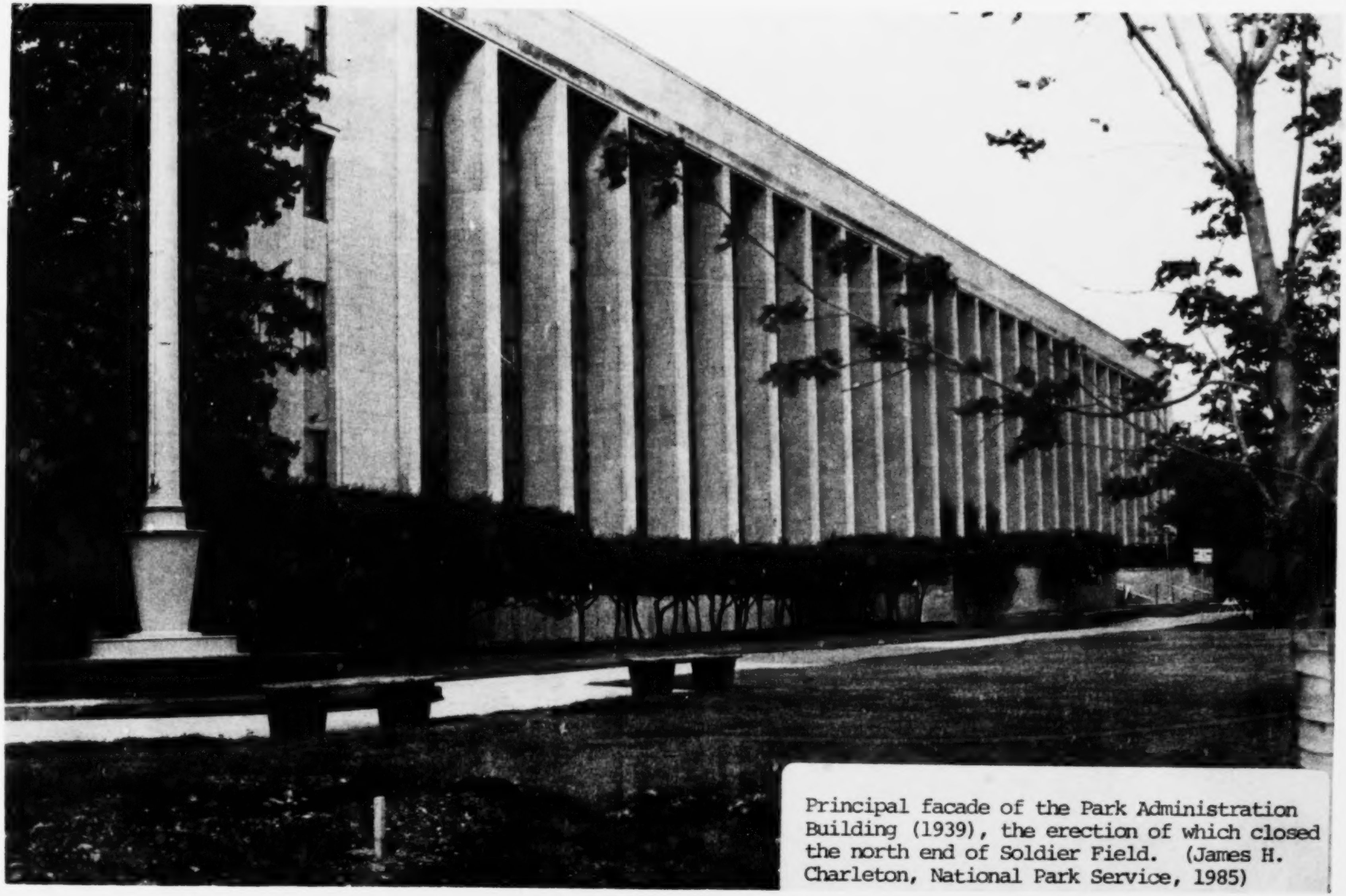
Soldier Field seating diagram, demonstrating visually how the stadium has been modified for the Chicago Bears. (Harry Weese & Associates, 1982)



View from the terrace of the Park District Headquarters toward the east colonnade shows the rear of the stands installed across the stadium's midsection. (Harry Weese & Associates, 1982)



Soldier Field, west seating, the colonnade masked by box seating installed in recent years. (Harry Weese & Associates, 1982)



Principal facade of the Park Administration Building (1939), the erection of which closed the north end of Soldier Field. (James H. Charleton, National Park Service, 1985)

Ground view, from the northeastern extremity of the Soldier Field complex, showing the eastern colonnade of Soldier Field and the northeast corner of the Park Administration Building (the latter in the foreground). (James H. Charleton, National Park Service, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic University of Illinois Memorial Stadium

and or common

2. Location

street & number on Florida Avenue, between 1st and 4th Streets ☐ not for publication

city, town Champaign ☐ vicinity of

state Illinois code county Champaign code

3. Classification

Category
- ☐ district
- ☐ building(s)
- ☒ structure
- ☐ site
- ☐ object

Ownership
- ☒ public
- ☐ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Football Stadium

4. Owner of Property

name Dr. Stanley D. Ikenberry

street & number President, University of Illinois

city, town Champaign ☐ vicinity of state Illinois 61820

5. Location of Legal Description

courthouse, registry of deeds, etc. Champaign County Courthouse

street & number Main and Broadway

city, town Urbana state Illinois

6. Representation in Existing Surveys

title None has this property been determined eligible? ☐ yes ☒ no

date ☐ federal ☐ state ☐ county ☐ local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ___
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary[1]

Illinois Memorial Stadium is a large, partially double-decked, stadium of concrete and brick erected in 1921-24. It seats about 75,200 at capacity. It is in the shape of a horseshoe, or "U," with the open end facing north. The two main stands, with double decks, run north and south, and are terminated at both their ends by staircase towers that also contain some rooms. The towers are clearly discerned as such from inside the stadium, but from its east and west exteriors appear to be continuations of the main mass of the elevations. The east and west tiers of stands are joined at the south by a single tier of bleachers, approximately the height of the lower decks of the grandstands.

Interior

The use of upper decks for football stadiums was the obvious solution to the need to concentrate spectators on both of the long sides of the playing field, which were then, and are now, the most desirable seats for watching football. In two stadia built in the early 1920s, those of Ohio State and the University of Illinois, upper decks were part of the original designs, with the result that the numbers of desirable seats for observing football, track, and similar sporting events in them was considerably increased.

The stadium's interior is, with the exception of the continuation of the brick and stone decoration of the staircase towers around to their inner sides, unadorned. The seats are simple concrete benches. The upper decks project over the lower and are of such size and position that they are set forward from the stadium's outer walls, but not visible from outside it, except at the open end.

The only structural alterations of note on the interior are the 3-level press box atop the west second tier of grandstands, and the placement of lights atop all four stair towers. Both alterations, decidedly unhistoric in their character, are visible from outside the stadium, although their effect is lessened by the bulk of the structure. A 2-story office building will nestle around the base of the northeast tower. It will serve football staff; it was under construction in late 1985.

The sod of the gridiron has been replaced by astroturf, which was replaced again in 1985. The sod's removal occasioned the descent of a horde of souvenir hunters onto the field to retrieve earth that "Red" Grange and other Illinois greats had trod.

In inclement weather, the stadium can be covered by an inflatable dome.

Exterior

The stadium's east and west exterior facades are formed by long masses of walls ended by projecting pavilions of stone that join the north and south stair towers to the main masses of both faces. On the first level, the massive character of the exterior walls, brick on this level, is emphasized, the rhythm of its eight regularly spaced ground-floor doorways relating directly to internal circulation and with three doors at each end in the staircase towers. The doors under the arched openings in between the towers open into subsidiary passageways.

On the second levels of both facades there are long colonnades of paired columns, each of which is inscribed with the name of a son of Illinois who perished in World War I. The colonnade is functional as well as decorative. It provides an interior passageway at the second-deck level. The mixture of brick and stone not only provides a rich colorful wall but its Classic details relate the stadium to nearby academic buildings erected in Georgian style.

Some decorative elements of the east and west faces of the stadium and the stair towers are continued in a attenuated form on the exposed north and south faces of the stair towers: the stone belt courses continue around them, as do the plaques applied near the roof line. The great colonnades of the second levels are echoed by grouped pilasters to both sides of three tall windows on the north and south faces of the towers.

Footnote

[1] This description owes significant elements of its analysis to observations made by Paul Sprague in his "Statement Opposing Nomination of Soldier Field to the National Register of Historic Places" (September 1983), passim.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(college football
stadium)

Specific dates 1921-24 **Builder Architect** Holabird & Roche

Statement of Significance (in one paragraph)

Summary

Illinois Memorial Stadium, one of the two major double-deck college stadiums built in the early 1920s, is a monument to one of the greatest football coaches of that era--Robert ("Bob") Zuppke, Illinois' coach from 1913 to 1942, and his star player Harold ("Red") Grange ("The Galloping Ghost"). With them, the University of Illinois earned a solid niche in the history of college football.

The stadium has also attracted some note as a work of sports architecture. The utilitarian character of its Classically inspired features has been especially admired.[1]

History

> On the same October day that Notre Dame visited the Polo Grounds in New York and unleashed its four horsemen for a 13-7 victory over powerful Army, a swift 170-pounder from Wheaton, Illinois, was presiding over a dazzling christening ceremony for the new University of Illinois Memorial Stadium. While the maize and blue Michigan Wolverines pursued him fruitlessly, Red Grange bolted 95 yards with the opening kickoff, scored thrice more before the game was 12 minutes old (on runs of 67, 56, and 44 yards), scored again in the second half, and threw for a sixth touchdown to conclude the one-man show. In the 39-14 romp, Grange rolled up 402 yards.[2]

Earlier football at the University of Illinois was less glorious. The University of Illinois was one of the founding members of the "Big Ten" (originally Western) Football Conference, which was organized in 1896 to reform abuses then prevalent in Midwestern football. Until Bob Zuppke, a Wisconsin graduate who never made the varsity himself, was hired in 1913, although Illinois had good players such as George Halas (who became the player-coach-owner of the Chicago Bears), her best showing in the conference was a first place tie with Minnesota in 1910.[3]

In 1914, Zuppke's record was extraordinary; the team won every game and the national championship. In succeeding years, he became renowned as a master of football strategy. A contemporary appraisal of his role still bears quoting:

> He was heralded in all parts of the country as one of the greatest students of strategy that the gridiron game had produced. His admirers pointed to his development in 1906 of the screen pass, now illegal, his use of the guards as

> protectors for the forward passer, his introduction of the spiral pass from center to backfield in order to speed up the attack, and his perfection in 1921 of the huddle formation for calling signals. To Coach Zuppke also belongs the credit for devising many strategems which have improved both offensive and defensive tactics. Within recent years few coaches have had so pervasive an influence upon the theory and practice of the game.[4]

Zuppke's skills paid off. Under him, Illinois went on to take the conference championship in 1915 (shared), 1918, 1919, 1923 (shared), 1927, and 1928. He had four unbeaten teams and three national championships to his credit.

Zuppke's success fed the desire of the "Fighting Illini" fans to attend home games. Illinois Field (no longer extant), the old playing grounds, became woefully inadequate. Zuppke's early successes, in other words, can be said to have led directly to the erection of Illinois Memorial Stadium. Among the players, in addition to Grange, the star in 1923-25, who helped build the "Fighting Illini" legend under Zuppke, were those on his 1914 team, the one he always considered his best, featuring George ("Potsy") Clark at quarterback, Harold Pogue at halfback, and Ralph (Slooey) Chapman at guard. And there were others through the years, like Perry Graves, Bart Macomber, John Depler, Burt Ingwersen, Charles (Chuck) Carney, Jim McMillen, Bernie Shively, Russ Crane, Robert Reitsch, Butch Nowack, Leroy Wietz, Lou Gordon, and Jim Reeder.[5]

After Zuppke, his protege Ray Eliot (1942-59) captured the Big Ten titles in 1946, 1951, and 1953. The 1946 "Big Ten" title win was much appreciated for it led to a Rose Bowl triumph over UCLA, 45-14. Alex Agase, "the wandering guard," and Buddy Young, a tiny halfback, were perhaps Eliot's leading stars. In 1951, the team repeated the feat, beating Stanford 40-7. Pete Elliott, the next coach, replayed this history in 1963.

In the late 1960s, a "slush-fund" scandal rocked the Illinois team. The reforms required eliminated the team as a force in Big Ten football for some years. Not until 1983 did Illinois again win the Big Ten title.

Footnotes

[1] Illinois Memorial Stadium's merits in this regard are expounded on with clarity in Paul Sprague's "Statement Opposing Nomination of Soldier Field to the National Register of Historic Places" (September 1983), passim. Illinois Memorial Stadium is one of Sprague's principal counterpoints to what he feels is the gravely flawed design of Soldier Field.

[2] The College Game (Indianapolis: Bobbs-Merrill, 1974), p. 129.

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[3] Data in this paragraph and later in this statement on the performance of the "Fighting Illini" are taken from Mervin D. Hyman and Gordon S. White, Jr., *Big Ten Football* (New York: Macmillan, 1977), pp. 110-118, and 160-171, and *The College Game*, *op*. *cit*., p. 129.

[4] John Allen Krout, "Annals of American Sport," *The Pageant of America* (New Haven: Yale University Press, 1929), p. 251.

[5] This list of Illinois' most noted players appears in Hyman and White, *op*. *cit*., p. 112.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 14

Quadrangle name Urbana, Illinois

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	394820	4439380	B	16	394820	4439170
C	16	394580	4439170	D	16	394580	4439380
E				F			
G				H			

Verbal boundary description and justification

The stadium structure, as bounded by adjoining walkways on all four sides.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** December 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

date

Attest:

Chief of Registration

GPO 894-785

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(3-82)

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Exp. 10-31-84

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National Park Service

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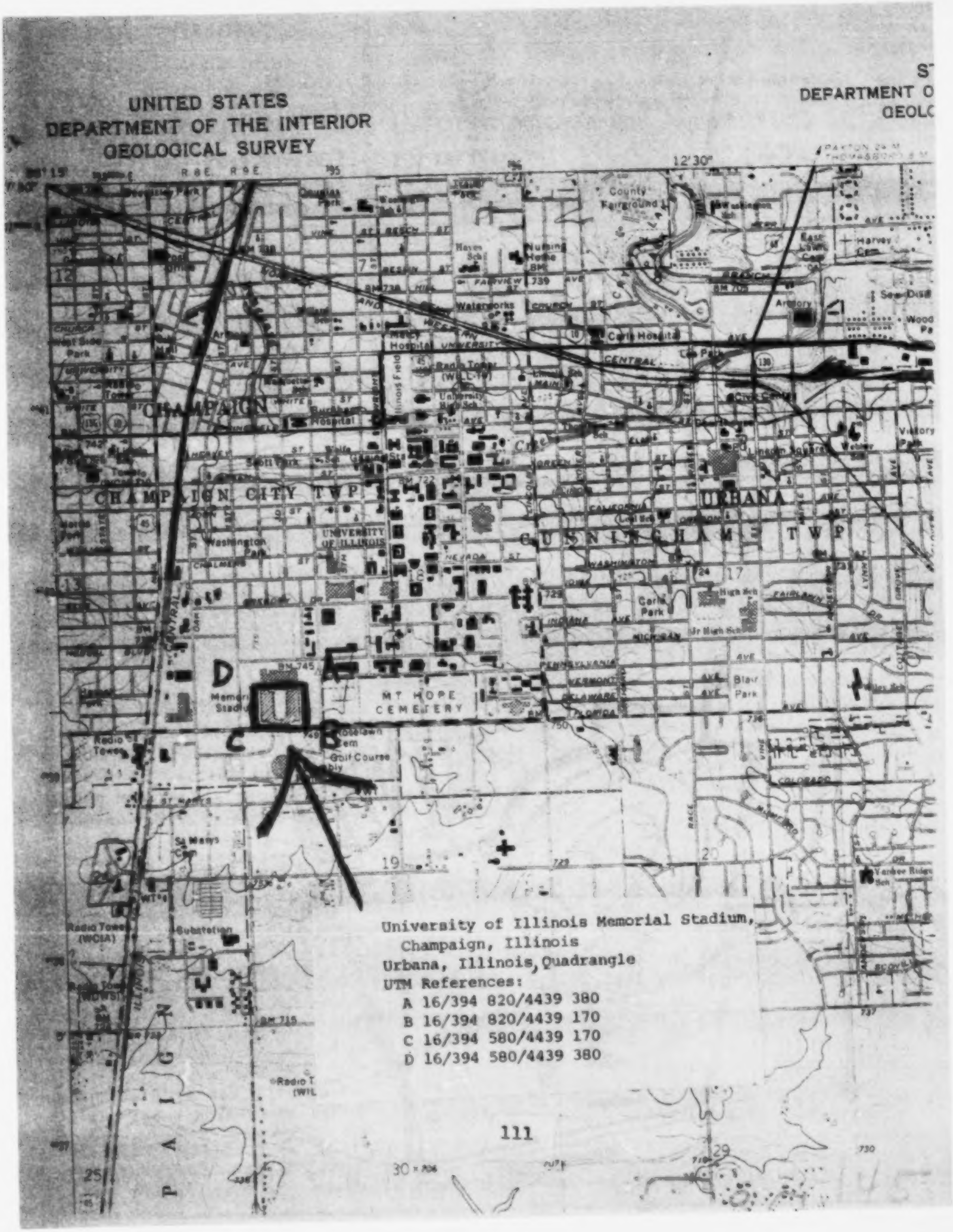
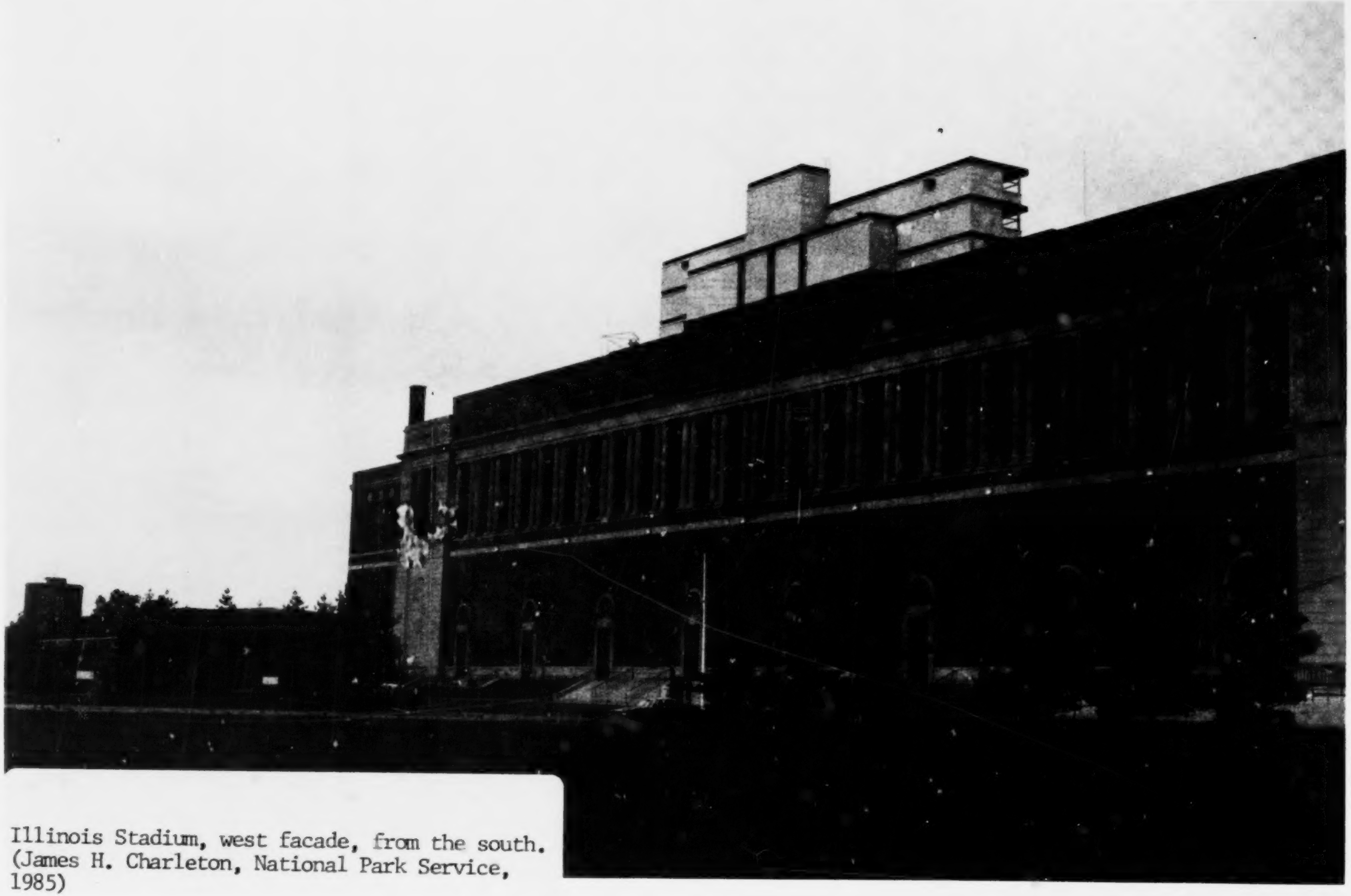
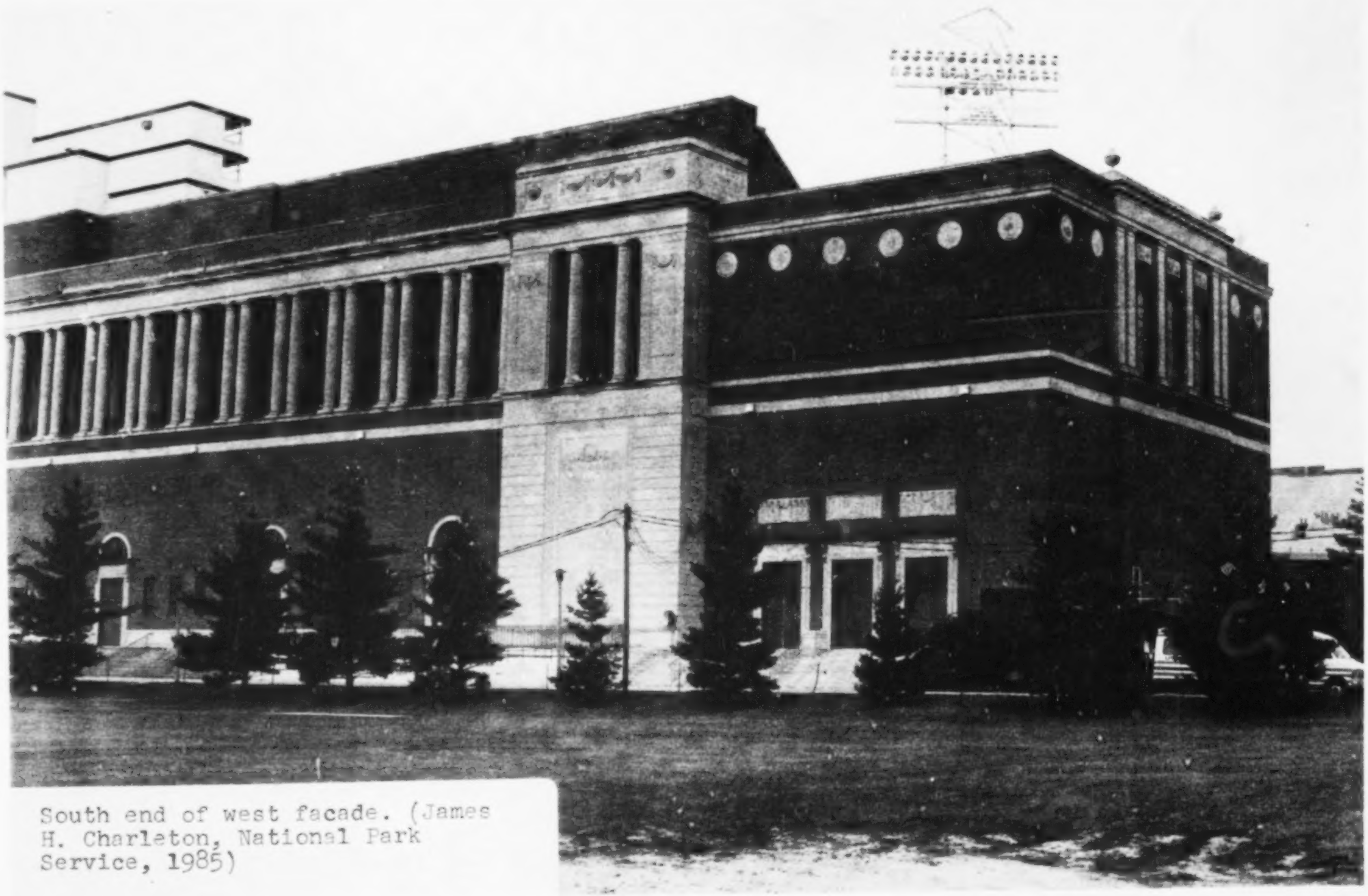

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
DEPARTMENT O
GEOLC
12'30"
R 8 E.
R 9 E.
CHAMPAIGN
CHAMPAIGN CITY TWP
URBANA
CUNNINGHAM TWP
UNIVERSITY OF ILLINOIS
County Fairground
Washington Park
Carle Park
Blair Park
Scott Park
MT HOPE CEMETERY
Memorial Stadium
Golf Course
St Marys Cem
Radio Tower (WCIA)
Radio Tower
Substation
Lincoln Square
High Sch
Jr High Sch
Armory
Victory Park
A
B
C
D
U
P A I G N

University of Illinois Memorial Stadium,
Champaign, Illinois
Urbana, Illinois, Quadrangle
UTM References:

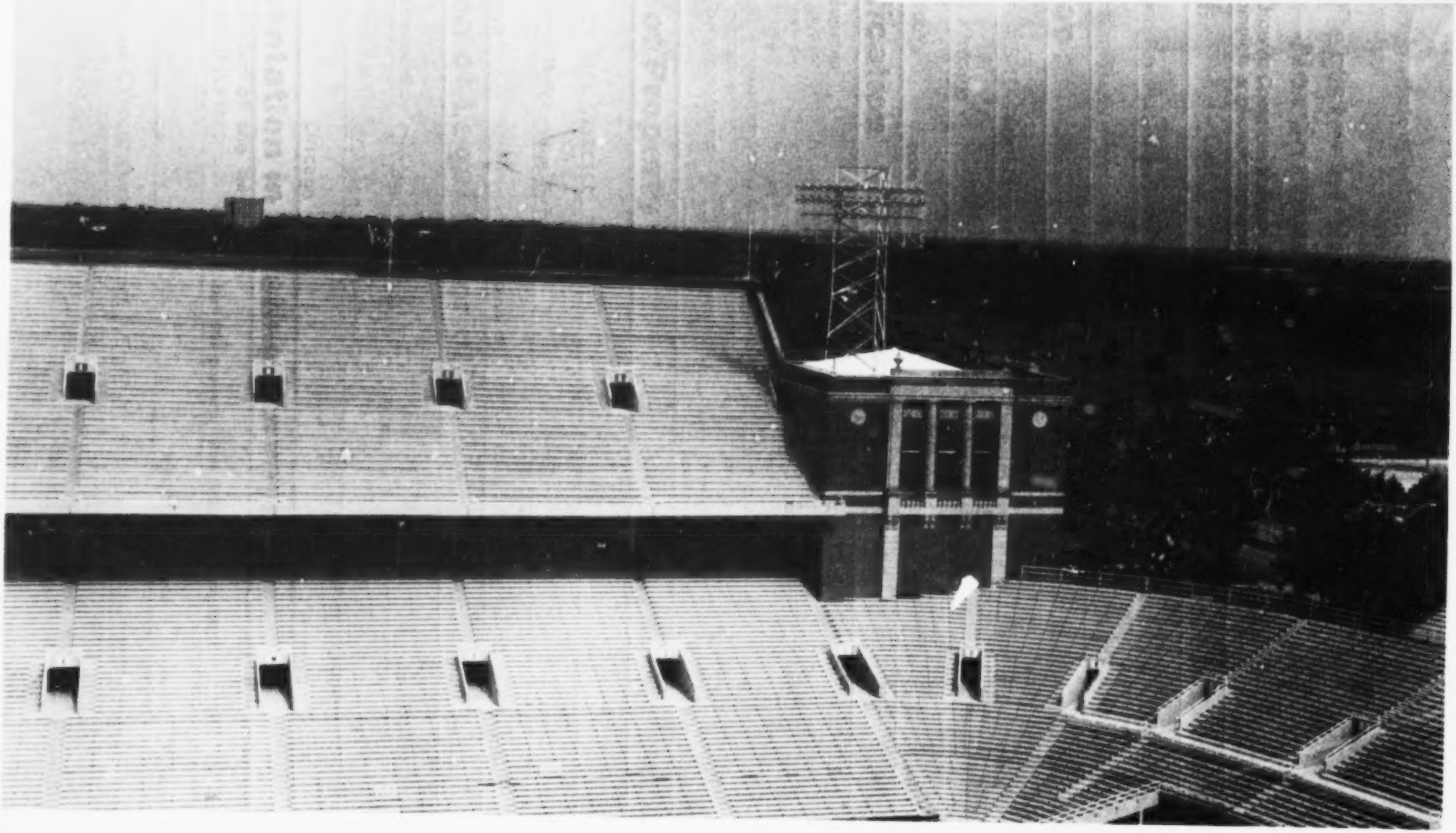
A	16/394 820/4439 380
B	16/394 820/4439 170
C	16/394 580/4439 170
D	16/394 580/4439 380



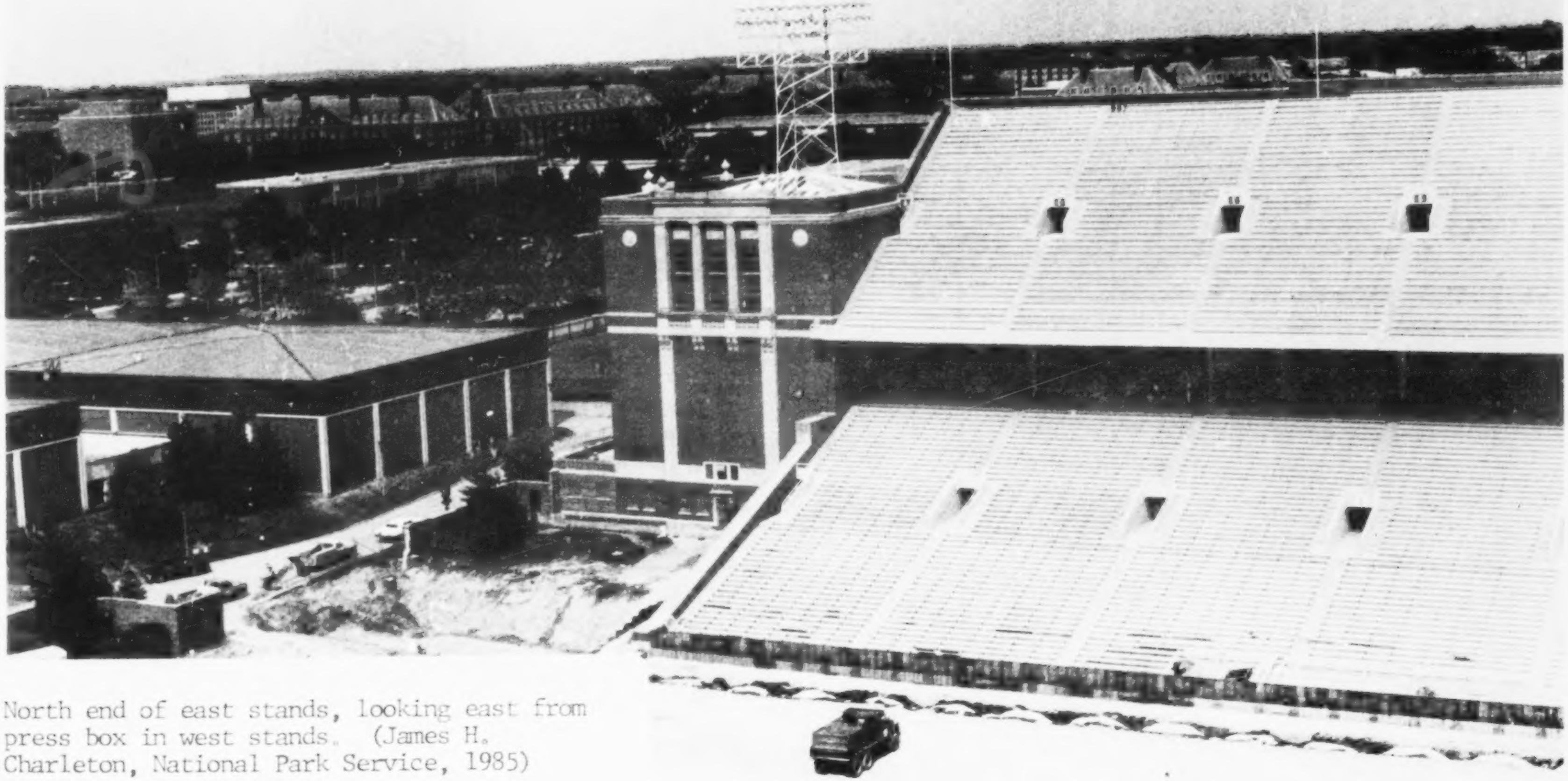
Illinois Stadium, west facade, from the south.
(James H. Charleton, National Park Service,
1985)



South end of west facade. (James H. Charleton, National Park Service, 1985)



South end of east stands, looking east from press box in west stands. (James H. Charleton, National Park Service, 1985)



North end of east stands, looking east from press box in west stands. (James H. Charleton, National Park Service, 1985)

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date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic University of Notre Dame: Main and South Quadrangles and Stadium

and or common

2. Location

street & number University of Notre Dame ___ not for publication

city, town Notre Dame ___ vicinity of

state Indiana code 018 county St. Joseph code 141

3. Classification

Category	Ownership	Status	Present Use	
X district	___ public	X occupied	___ agriculture	___ museum
___ building(s)	X private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	X educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	X religious
___ object	___ in process	X yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

4. Owner of Property

name University of Notre Dame du Lac

street & number

city, town Notre Dame ___ vicinity of state Indiana

5. Location of Legal Description

courthouse, registry of deeds, etc. County-City Building

street & number Jefferson & Lafayette Streets

city, town South Bend state Indiana

6. Representation in Existing Surveys

title Indiana Historic Sites and Structures Inventory (several buildings only) has this property been determined eligible? ___ yes X no

date 1973-74 ___ federal X state ___ county ___ local

depository for survey records Department of Natural Resources, 202 North Alabama Street

city, town Indianqpolis state Indiana

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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National Park Service

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received
date entered

Continuation sheet | Item number 6 | Page 2

Title: National Register of Historic Places

Date: 1977 Federal

Depository for Survey Records: National Register of Historic Places

City, Town: Washington State: DC

7. Description

Condition
X excellent
___ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
X altered

Check one
___ original site
___ moved date ___

Describe the present and original (if known) physical appearance

Summary

The Main and South Quadrangles of the University of Notre Dame reflect the origins and purposes of the University's French founders and possess the distinctive "academical village" quality that has become characteristic of American higher educational institutions.[1] Between the University's founding in 1842 and 1930, the two quadrangles developed a harmonious residential-academic environment, melding compatible architectural styles, and remaining relatively free of non-historic intrusions. They compose the portion of the campus that is virtually unchanged since the 1920s. The Stadium was completed in 1930.

Partially implementing a plan drawn up by architect-professor Francis Kervick in 1920, the outline of the east-west and north-south axes can be readily seen on a map or in an aerial view of the campus. The north-south axis of the Main Quadrangle, as the terminus of the formal tree-lined grand avenue approach to the University, is particularly striking. Also of importance in the campus plan is the arboretum on the Main Quadrangle, planted by Brother Philip Kunze in the 1880s.

HISTORIC STRUCTURES

Exclusive of the Stadium, the University of Notre Dame Main and South Quadrangles Historic District preserves 21 buildings built between 1843 and 1930; 8 others, from the 1930s, that positively support the ambience of the district; 4 later buildings that in some respects break the stylistic unity of the district; and 2 relatively obscure structures that have little effect on the historic district, but are included in order to provide a rational boundary. All the buildings are in use.

ORIGINAL BUILDING

Old College (#13) (1843)

On the side of a slight hill overlooking St. Mary's Lake is the "Old College" building. This simple vernacular structure, 2 stories on the uphill side and 3 stories on the downhill side, is the oldest extant in the district, and was designed by the University's founder, Father Edward Sorin, and Brother François Patois. It has served multiple uses. Initially, it housed all the primary functions of the university: instruction, residence, and dining. It has also been a farmhouse and a bakery.[2] Constructed of yellow brick made from local marl deposits, its building material set a precedent that was maintained in most later construction.

"THE FRENCH QUARTER"

As the University grew, activities were transferred to other buildings. Two structures, which now serve as the Freshman Year Building and the Earth Sciences Building, were built just west of the present Administration Building. They originally met the needs of the religious women who staffed the school's physical operations and taught the younger students. Later, in conjunction with the women's buildings, a residence known as the Presbytery, for priests not living with the students, was erected.

These three structures were basically seen as service buildings; situated directly north of the site of the Main (Administration) Building, they served the functions that took place in the Main Quadrangle. Known as the "French Quarter," these three yellow brick buildings, with their near-mansard, high slate roofs, flat facades, rounded-arch and Gothic windows, and landscaped gardens, give accurate testimony to the French origins of the University's founders; with the Administration Building and Sacred Heart Church, they form a complementary group.

Freshman Year Building (Brownson Hall) (#34) (1855)

This structure is 2-1/2 stories with a garret and encloses a garden courtyard. Father Edward Sorin and Brother François Patois were the architects.

Earth Sciences Building (former Chapel) (#77) (1855)

This circular 1-1/2-story structure, with a hexagonal slate roof, was first used as a chapel. It now houses offices, display spaces, and a departmental library. Its architect was Brother François Patois.

Presbytery (#35) (1869)

The Presbytery is 2-1/2 stories with a garret. It has rounded-arch windows, with a delicate wood, rather Victorian balcony on the front and a portico affixed to the rear. William Thomas was the architect. The Presbytery has housed offices, in addition to serving as a priests' residence.

Administration (Main) Building (#36) (1879)

The present structure is the third serving the same function on this site. The first Main Building, completed in 1844, took over functions from Old College. The second, completed in 1865, burned down in the spring of 1879, but by autumn the present building (designed by Willoughby Edbrooke in what he called "modern Gothic" style but is perhaps more appropriately termed 19th-century eclectic) was complete enough to welcome returning students.[3] This building still commands its central location and serves as a landmark for miles around, its gilded dome a widely recognized symbol of the University of Notre Dame. While student residences, dining facilities, libraries, and assorted academic functions are now housed in separate buildings, portions of the Administration Building are still used for classroom space as well as administrative offices.

The Administration Building is a yellow brick 4-story structure with a serviceable attic story lit by gables. It has a slate roof. It is a curious, eclectic assemblage of formal influences, reminiscent of French vernacular style with exuberant horseshoe lintels (some of painted tin and others of stone) over the windows, that distinguish it from the generally similar buildings around it. The windows have shallow pointed arches. The set-back dome and its supporting structure are of clear Renaissance Revival origin. There is a wooden front porch.

The interior is trimmed with dark stained wood details and paneling. The dome sits on an octagonal base with balconies ringing the rotunda space at the third and fourth levels and smaller balcony openings on the fifth. The fifth level is not presently in use. Murals by the 19th-century artist Luigi Gregori, celebrating Columbus' discovery of America, cover the walls of the main entrance hallway. Another Gregori mural of allegorical representations of Poetry, Music, Fame, Science, History, Philosophy, and Religion is found on the inner dome.

Knute Rockne's office as coach was a 12' x 12' second-floor room at the rear overlooking the university bakery.[4]

MAIN QUADRANGLE PLAN

Defined at its north end by the present Administration Building, the Main Quadrangle was consciously developed to be both visually and functionally balanced. The administration building was to be at the center of the vista when approaching the University from the city of South Bend.

To the left of the Administration Building is the church, balanced on the right by Washington Hall, which includes the fine arts theatre. South of the latter two structures on the Main Quadrangle are LaFortune Student Center and Sorin Hall. These early beginnings of the Main Quadrangle demonstrate the intentions of the 19th-century campus plan. All the functions of daily living, including those of spiritual life, were to be on the west of the quadrangle; all the academic buildings to the east.

Sacred Heart Church (#29) (1871-88)

Sacred Heart Church, designed by three of the original members of the community (Fathers Alexis Granger and Edward Sorin and Brother Charles Harding), is a fine example of a French Gothic structure. The church is of yellow brick with a slate roof. The windows, buttressing, doors, and armatures within the windows are direct revivals of the French Gothic tradition. Frescoes by Luigi Gregori decorate parts of the ceiling and walls. The stained-glass windows were crafted in LeMans, France. Within the church are two fine pieces of sculpture by the celebrated Croatian artist, Ivan Mestrovic. Revs. Louis DeSeille and Benjamin Petit, who headed the mission station at Notre Dame before Father Sorin arrived in 1842, are interred in the crypt. Knute Rockne's funeral took place here in 1931.[5]

Washington Hall (#44) (1881)

Washington Hall, another of Willoughby Edbrooke's designs, is yellow brick, has a slate roof, and is 3 stories. It is very eclectic and less "French" than its neighbors. It is basically square in plan with a central tower structure leading into a foyer and lobby, then up stairs to a small semi-circular theater. The original front stairway entrance to the second floor has been removed.

St. Edward's Hall (#45) (1882)

St. Edward's Hall, just east of the Administration Building, was designed by community members Father Edward Sorin and Brother Charles Harding to house the youngest group of students at the University -- the "Minims," aged 6 to 13. The French influence is obvious in this 4-story yellow brick building which features a near-mansard, steep slate roof and rounded-arch windows. It was renovated in 1929 to serve as a dormitory for collegiate-level students.

LaFortune Student Center (#43) (1883)

LaFortune, southeast of Washington Hall on the east edge of the Main Quadrangle, was designed by Willoughby Edbrooke. Originally built to house the sciences, it is one of the two buildings on the campus with definite Neoclassical elements. Even with its rounded corners and front columns, it maintains elements of visual compatibility with neighboring structures through its modified mansard roof, rounded-arch windows, and yellow brick construction.

It was in this building that aerodynamics pioneer Albert Zahm tested his model flying machines in the 1880s, and in its chemistry laboratories Rev. Julius Nieuwland, C.S.C., perfected the formula for synthetic rubber. As an undergraduate, Knute Rockne was a janitor in this building and became Nieuwland's assistant while still an undergraduate in 1912.

LaFortune is 2-1/2 stories with a slate roof. It mixes French Medieval with some Classical elements, such as the simplified Ionic columns in the little portico and a vaguely Classic cornice with a dentil course below the soffit. It has hemicircular arch windows above and segmental arch windows below, with exaggerated buttressing stones flanking the arches. Recent remodeling has not seriously altered the exterior. (As is the case with Washington Hall, the entrance into the second story has been altered. In this case, the entrance was kept.)

The interior space is a rather Neoclassical eclectic. On the main level is an enclosed courtyard that is skylighted. Balconies project out into it on the upper level. The upper level also contains a large skylighted ballroom outfitted in a Classical motif with columns, moldings, beams, and decorative elements rendered in wood and painted.

Sorin Hall (#26) (1889)

Directly west across the quadrangle from LaFortune is Sorin Hall, a 3-1/2-story yellow brick building with a wooden front porch. It was the first student residence hall on the campus built with private rooms. Designed by Edbrooke in his Gothic mode, this building, with its rounded turrets and high steep slate roof, represents vernacular French Medieval "defensive" architecture. It marked a departure from accepted standards of open "barracks" living quarters for students. An 1897 addition and the construction of a front porch are the only major exterior changes to the building. The windows have simple squared lintels except for one neat row of hemicircular arches in the central portion of the facade. The brickwork in the turrets is nicely articulated, with deep-set panels.

Knute Rockne and Gus Dorais shared a basement room in Sorin Hall during their freshman year at Notre Dame (1910-11).[6] In a first-floor room, two students, Michael and John Shea, wrote "The Notre Dame Victory March."[7]

LATER DEVELOPMENT OF THE MAIN AND SOUTH QUADRANGLES

Corby, Crowley, and Badin Halls (#27, 42, and 18), all designed by members of the community, were built of the indigenous yellow brick and display near-mansard, steep roofs. They were (and still are) functional buildings. Corby is a residence hall, Crowley is a classroom building, and Badin has been used for both purposes.

As the University grew in physical size and educational stature, its officials again turned to "outside" architects for design plans. William T. Brinkman drew up the plans and oversaw the construction of Walsh Hall, a residence facility; and Edward Tilton of New York designed Lemmonier Library. Walsh Hall was consistent with the architectural styles present on the campus. Lemmonier deviated from the previous pattern.

Corby Hall (#27) (1893)

Brother Charles Harding was the architect of this French vernacular structure, named for Notre Dame's president Rev. William J. Corby (1866-72, 1877-81), noted for his role as a Civil War Union chaplain for the Army of the Potomac's Irish brigade. Just west of the church, it is yellow brick with a high gable steep near-mansard roof combined with hipped roofs. It is 3 stories plus garret in front, 4 stories in the rear, and has a wooden attached front porch. Some stone lintels are in the shape of little gables; others mimic the shape of brick. A somewhat later addition to the rear, also reminiscent of the French vernacular, adds other elements: hemicircular arches are over openings in the central part of the addition with segmental arches on flanking wings.

Crowley Hall of Music (#42) (1893)

Brother Charles Harding and Rev. John Zahm were the architects. On the east edge of the Main Quadrangle, Crowley is 2 stories with a slate roof. It is a simple rectangular building with Renaissance proportions, also utilizing yellow brick. Its detail is similar to the more Victorian buildings near it. Here the window openings take up a larger area of the wall with glazing in the large arches of the upper windows. The cornice with dentil course is classically derived.

Badin Hall (#18) (1897)

Brother Columkille Fitzgerald was the architect. This simple H structure, on the north side of the South Quadrangle, is yellow brick, 3 stories plus garret, and has a slate roof. The flanking elements, added in 1917, have steep roofs above Classical cornices, but the general feeling and proportions are consistent with the French Medieval style that prevails around it.

Band Building (#86) (1898)

The Band Building, just behind Washington Hall, is a little 2-story vernacular building of the same yellow brick used in the larger buildings around it. It has evenly spaced windows with low segmented arches, the simplest sort found on this part of the campus. It has a flat roof. The architect is unknown.

Log Chapel (#12) (1906)

The only reconstructed building of historical interest on the campus is the Log Chapel, just southwest of Old College. Built by an ex-slave who still knew the art of constructing log cabins, this 1-1/2-story cedar chapel (40' x 24') is made of hand-hewn timber. It conforms to plans drawn from the reminiscences of original community members of a cabin, Notre Dame's first structure, which stood on this site when Sorin and his Brothers first arrived in 1842. Rev. Stephen T. Badin, who began the mission station at Notre Dame in the original log cabin in 1831, is buried beneath the chapel.

Knute Rockne, who was raised a Lutheran, was baptized a Catholic in the chapel on November 20, 1925, the day before the Northwestern game.[8]

Walsh Hall (#25) (1909)

Walsh, on the west side of the Main Quadrangle, is a long building of yellow brick; it is 3-1/2 stories with a garret and has a high gable slate roof with pointed and arched gables. It is compatible with the surrounding French-style buildings.

Architecture Building (Lemmonier Library until 1963) (#14) (1917)

The Architecture Building, overlooking St. Mary's Lake and Old College, is a very careful building that marks a response to the Renaissance Revival of the early 20th century associated with Beaux Arts Classicism. Of Indiana limestone, it is 3 stories with an intermediate mezzanine level. It features a low-pitched green tile roof. It has a triumphal arch entrance and a grand flight of exterior stairs; the stairs are flanked by large lamps on copper tripods. Its simple columns have Ionic capitals. The building is unified by a continuous cornice with a dentil course and egg-and-dart molding below that. The windows feature rounded arches.

Inside there is a large oval foyer and high skylighted room beyond, currently used as a display gallery. The public spaces maintain the Classical motif throughout in moldings, panels, and engaged columns and pilasters with appropriate capitals and bases.

"COLLEGIATE GOTHIC" ADDITIONS TO THE SOUTH QUADRANGLE

Four other Gothic Revival buildings essentially completed the quadrangles. Three of them (Howard, Morrissey, and Lyons Halls) form a grouping of student residence halls designed in 1924-25 by two members of the Notre Dame faculty, Francis Kervick and Vincent Fagan, in "Collegiate Gothic" style. The architects utilized a compatible buff brick and gabled slate roofs, and formed a secluded courtyard between them. The fourth building in this style is, without question, the finest Gothic Revival building on the South Quadrangle -- Ralph Adams Cram's South Dining Hall (1927).

Howard Hall (#15) (1924)

Howard Hall is yellow brick with a slate roof and gables and is 3 stories plus garret. It also has a projecting bay of stone.

Morrissey Hall (#10) (1925)

Morrissey Hall is yellow brick with a slate roof; it has 4 stories plus garret. Copper-paneled bays project from the facade on the upper stories. The copper has weathered to the color of the slate roof. There is an English Gothic squared tower in the center of the building.

Lyons Hall (#8) (1925)

This 4-story building is yellow brick and has a steep gable slate roof. It is late French Medieval in style. It features an arched gateway leading out onto a viewing porch and pathways to the lake.

South Dining Hall (#17) (1927)

Cram, with Kervick and Fagan serving as associate architects, designed this 2-story structure in English-vermilion brick trimmed with Indiana limestone. Architecturally, it is probably the most significant individual building on the campus and has fine interior spaces, which, through the generous use of dark oak on the walls and high vaulted ceilings, very successfully recreate the atmosphere of a medieval guildhall. There are high leaded-glass windows facing north in the two large student dining halls to either side of the structure and in the faculty dining hall which sits between them, and excellent exposed groin vaults and Gothic arches on the interior. The faculty dining hall has large Gothic hammer trusses supporting a high pitched roof clad with Gothic oak paneling. Murals, executed by the Hungarian artist Augustin Pall, line the interior cafeteria walls. The condition of interior woodwork and all masonry, as well as the slate gable roof, is excellent.

Stadium (1930)[9]

Notre Dame's stadium, "the house that Rockne built," was completed in 1930. It was constructed by the Osborn Engineering firm of Cleveland, and generally patterned, on a smaller scale, after the stadium of the University of Michigan. The structure is 670' on its north-south (principal) axis and 480' on the east-west axis. Its walls rise to 45'. Its concrete core is faced with dull red Belden brick and decorated with white limestone trim that is simple and and set in a regular pattern.

The exterior features of the stadium are highly symmetrical, except on the west where a 5-bay central section rises to 4 stories. The exterior features square openings on the first level, some of which are blind; the second level is composed of triple-arched open arcades, at regular intervals, that completely ring the stadium. Three massive doors, the frameworks of which are trimmed with limestone, fill the three central bays of the elevated western section. The press box, which is barely visible from outside the stadium, tops out the raised section at 60'.

At intervals around the stadium 18 gates are positioned on the ground level. These offer easy access to the interior, where they lead onto the field part way up the stands. The seating capacity is 59,074.

The original sod of Cartier Field, venerated because Notre Dame did not lose a home game there in 23 years, was moved to the stadium's field. The 1930 Naval Academy team lost the dedication game 26-2, to Rockne's last, and his second straight national championship, team.

Except for changes to the press box and minor upkeep, the key features of the stadium are intact from 1930.

LATER ADDITIONS

Supporting structures built in the 1930s that contribute to the general ambience of the two quadrangles include the Law School, the Knights of Columbus Council Hall, Dillon Hall, Alumni Hall, Hurley College of Business Administration, the Cushing Hall of Engineering, and the Student Infirmary (#37, 85, 20, 23, 41, 40, and 46). All were built of buff brick in Collegiate Gothic style, in several cases complete with towers, fleches, statues, and gargoyles. The Rockne Memorial athletic complex (#6) made use of the light brick as well as certain Gothic features.

Law School (#37) (1930)

Maginnis and Walsh were the architects of this 3-story building with a high gable slate roof. The Law School reflects the Collegiate Gothic tradition with a decidedly French, rather than the usual English, flavor, notably by including more curvilinear elements in the windows. The interior main library area has been sensitively remodeled and remains a fine interior space. It has a high barrel-vaulted ceiling and generous west-facing windows lighting the interior. A mezzanine balcony punctuates the library space. The almost obligatory Gothic statuary on the exterior fittingly includes Sir Thomas More.

Knights of Columbus Council Hall (#85) (1931)

Also by Maginnis and Walsh, this Norman-style Gothic building, directly south of Walsh Hall, is 1-story and has a gable slate roof. Its heavy portico provides a distinctive covered space at the edge of the southwest intersection of the quadrangles.

Dillon Hall (#20) (1931)

Maginnis and Walsh designed both Dillon and its companion, Alumni Hall, which is the eastern of the two. Both are student residences. Together with Alumni Hall, it encloses a fine courtyard space with identical elements on the two buildings' facing elevations so as to form a gateway to the courtyard and, from the courtyard, a gateway to the South Quadrangle. Dillon is 3 stories with a high gable slate roof.

Alumni Hall (#23) (1931)

This building is 3 stories with a steep slate roof. Its statuary includes nicely carved details of students and saints.

Hurley College of Business Administration (#41) (1932)

Graham, Anderson, Probst, and White of Chicago designed Hurley, at the southeast intersection of the quadrangles. It is 2 stories and has a flat roof. Its Collegiate Gothic style reflects English influence, particularly in the perpendicular windows.

Cushing Hall of Engineering (#40) (1933)

Campus architects Francis Kervick and Vincent Fagan designed Cushing Hall. It is 3 stories and has a flat roof. Like the Law School, just to its west, it reflects French influence.

Student Infirmary (#46) (1934)

Maginnis and Walsh planned this 3-story building with a high gable slate roof. Just north of St. Edward's Hall, it is the only example within the district of the Gothic Revival built to the north of the Main Quadrangle. This structure nicely reflects the French Gothic, complementing the decidedly French architecture immediately to the south of it.

Rockne Memorial (#6) (1938)

Maurice Carroll and Chester E. Dean were the architects of the Rockne Memorial. The 3-story buff brick building has a flat roof that suggests Gothic influences. Its deep loggia terminates the west end of the long South Quadrangle. The Rockne Memorial was built to honor Rockne and to house the growing athletic programs of the University. It contains a swimming pool, handball and squash courts, a solarium, basketball gyms, the golf shop, and various athletic offices. The foyer contains numerous artifacts of Rockne and his teams.[10]

INTRUSIONS

Although the most recent addition to the historic district, the business school's 2-story Hayes-Healy Center (#88), designed by Graham, Anderson, Probst, and White in 1968, has been termed "an extremely successful and harmonious use of the Gothic in a contemporary mode,"[11] it is generally modern in appearance. In Fisher and Pangborn residence halls and the Hammes Notre Dame Bookstore (#9, 7, and 19), general visual compatibility was sought through the use of buff brick, but the architectural designs otherwise break the stylistic pattern of the campus. Of little or no discernible value to the district are Lewis Hall (#80) for women and the Laundry (#33).

Hayes-Healy Center (#88) (1968)

It is buff brick and has a flat roof. The color of the bricks, the proportions of openings, and the articulation of the facade -- carefully broken up into constituent proportional elements -- along with the cornice line of the building, match the Hurley College of Business Administration directly to its south.

Fisher Hall (#9) (1953)

Holabird, Root, and Burgee were the architects of this 3-story buff brick building with a flat roof, which, with Pangborn Hall, fills the southwest corner of the South Quadrangle. This semi-modern building fits the Gothic scale.

Pangborn Hall (#7) (1955)

Holabird, Root, and Burgee were also the architects of this buff brick 3-story building with a flat roof. It is a semi-modern building intended to fit into the Gothic scale of the campus.

Hammes Notre Dame Bookstore (#19) (1955)

Montana and Schultz were the architects of this buff brick 2-story structure with a high gable slate roof. It is behind, or west, of Walsh Hall.

Lewis Hall (#80) (1965)

Ellerbe Associates designed this buff brick 2-story building with a flat roof. Northwest of the Administration Building, it is removed from the other buildings and surrounded by trees, and is thus not a major intrusion in the district.

Laundry (#33) (1934)

Thomas Hickey was the architect of this buff brick 1-story, flat roof service structure. It is hidden behind a hill northwest of the Administration Building.

FOOTNOTES

[1] This description is, except where noted, an edited and condensed version of the National Register of Historic Places nomination prepared by Wendy Schlereth, the University's archivist, under the direction of Provost Rev. James T. Burtchaell, C.S.C., in 1976.

[2] Thomas J. Schlereth, The University of Notre Dame: A Portrait of Its History and Campus (Notre Dame, Ind.: University of Notre Dame Press, 1976), p. 16.

[3] Ibid., pp. 55-58.

[4] Jerry Brondfield, Rockne: The Coach, the Man, the Legend (New York: Random House, 1976), p. 167.

[5] Ibid., p. 54.

[6] Ibid., pp. 46-48.

[7] Schlereth, *op. cit.*, p. 118.

[8] Brondfield, *op. cit.*, pp. 173-177.

[9] Schlereth, *op. cit.*, pp. 177-178.

[10] *Ibid.*, p. 144.

[11] *Ibid.*, p. 175.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (football)

Specific dates 1913-date **Builder Architect** Various

Statement of Significance (in one paragraph)

Summary[1]

Notre Dame's collegiate faculty and students have distinguished themselves in scholarly and scientific research, especially in the fields of aeronautics, biology, chemistry, the history of American Catholicism, and the study of the relationship between science and religion. In keeping with its religious origins, Notre Dame has also traditionally been identified with social and humanitarian reform. The record of the current president of the University, Rev. Theodore M. Hesburgh, C.S.C., on civil rights and social justice hardly needs to be mentioned. The very establishment of the school was partly an effort to provide for distressed American Indians on the Indiana frontier. These achievements merit full recognition. They have, perhaps unjustly, been overshadowed in the popular press by the school's astounding triumphs in collegiate amateur sports, especially football.

Drawing on all its strengths, as the University grew to national importance, it took on significance as a cultural symbol and source of pride for American Catholics. Notre Dame's physical expansion and credibility in both education and sports came to represent for many ethnics and Catholics tangible evidence of their emergence into the mainstream of American life. This role is also of major significance historically. Notre Dame acquired a phenomenal popular following, including vicarious "Subway Alumni," across the country.

In the history of American sports, however, Notre Dame is exceptionally important because of its association with the most famous football coach that perhaps any American university has ever had. Knute Rockne's able predecessors and successors as coach even stand in his shadow. A star player himself during his undergraduate days at Notre Dame, he and his teams, from 1918 until his death in 1931, won nationwide recognition for the University, and spurred the growth of college football. They stand among the brightest stars in its "Golden Decade."[2]

The Notre Dame Main and South Quadrangles Historic District, with the University's stadium, preserve the campus essentially as it existed during that dramatic period. Six of its structures have direct individual associations with Rockne; another is a memorial to him.

History

Originally, Notre Dame was only the vision of a French Catholic priest, Rev. Edward F. Sorin, and a small group of religious Brothers of the Congregation of the Holy Cross. In the autumn of 1842 they took over a mission station-orphan asylum on a

524-acre parcel of land surrounding two lakes just north of the small town of South Bend. Sorin ambitiously planned to build a college that would not only educate the youth of the vicinity, but would also attract students from all across the country. Within 2 years' time, Notre Dame was chartered by the State legislature as a degree-granting university; until 1917, it also, along with an orphanage, conducted a full curriculum of elementary and secondary education, including a manual labor school.

It is difficult to pinpoint an agreed-upon date at which Notre Dame emerged as a national force in all the areas mentioned above. In football, unquestioned national prominence probably arrived when Notre Dame first beat Army in a renowned upset in 1913 -- a game in which player Knute Rockne and his revolutionary use of the forward pass had a key role.[3]

Before Rockne became coach, Notre Dame was already highly successful in football. Under a succession of coaches, including his immediate predecessor Jesse C. Harper (1913-17), the team had already performed brilliantly. (Harper, like Rockne, has been elected to the National Football Hall of Fame.)

Rockne's record as a football coach defies superlatives (105 wins to 12 losses and 5 ties, for the highest lifetime winning percentage of any coach in American college football history, and 6 national championships in 13 seasons), but his career was marked with contradictions that illustrate the tension between sports and scholarship at a university and in an individual. At a scrawny 5'8" and 145 lbs., he had starred in the memorable first Army-Notre Dame game in 1913. A gifted student, after graduating magna cum laude in chemistry in 1914, he became both the assistant football coach and a chemistry instructor. He was well-respected in the latter, and was, in fact, also an assistant to Rev. Julius Nieuwland, who perfected the formula for synthetic rubber. Not until Rockne became head coach in 1918 was he relieved of his teaching duties.[4]

Rockne's national fame and reputation were assured by his unbeaten 1919 and 1920 teams that featured George (The "Gipper") Gipp, who died, aged 25, at the end of the 1920 season.[5] His reputation became legendary with his backfield "Four Horsemen" (Harry Stuhldreher, Elmer Layden [who coached at Notre Dame after Rockne in 1934-40], Don Miller, and Jimmy Crowley) in the 1923 and 1924 seasons. The "Seven Mules," his line in the same years, likewise won enduring fame.[6] His teams were extraordinary all during the 1920s.

Rockne's "Fighting Irish" often played outside South Bend, especially in Chicago's Soldier Field and New York's Polo Grounds, where they could seat large crowds. At home games, limited capacity was a source of chagrin. Rockne was, in the late '20s, still playing on the Notre Dame field that had been in use since 1899. This was Cartier Field, a fenced multipurpose athletic area that had originally accommodated baseball, track, and bicycling, as well as football. In 1920 its seating capacity was 20,000; with enlargements, by 1928, about 35,000.[7] This was only a fraction of the crowds the "Fighting Irish" drew in other cities. Partly because football was contributing healthily to the college's revenues, Rockne ultimately convinced the University to build the stadium he needed, and he helped design it. He kept the area between the field and the stands small to keep "sideline guests," to a minimum --and he personally supervised the parking and traffic system that basically is the same one in use today.[8]

Rockne enjoyed only one season in the new stadium. He died, at the age of 43, in a plane crash in Kansas on March 31, 1931. Some of those who have followed him and his teams at Notre Dame have compiled a record that might be worthy of his praise. His successors as coach Frank W. Leahy (1941-43, 1946-53) and Ara Parseghian (1964-74) have followed him into the National Football Foundation Hall of Fame. Eleven of the 26 Notre Dame players similarly honored are post-Rockne. These latter-day Notre Dame teams have won 7 more national championships, 6 Heisman Trophies (more than any other university), and have continued, every year, except 1933, to add to their unending string of All-Americans (146 first-team selections since Gus Dorais and Ray Eichenlaub in 1913).[9]

This remarkable record has been achieved without a mindless devotion to sports. More than 99% of all athletes at Notre Dame have graduated. More Notre Dame athletes enter graduate school than professional sports.[10]

But even if Notre Dame's achievements in sports had stopped with Rockne's teams, they would still merit a prominent role in the history of college athletics, and they have even added an enduring and endearing phrase to the language. George Gipp, Rockne's 1920 star, as he lay dying, almost certainly told Rockne:

> Some time when things are going wrong, when the breaks are beating the boys--tell them to go in and win one for the Gipper. I don't know where I'll be, but I'll know about it, and I'll be happy.

The story succeeded--when Rockne first found it necessary to use it in 1928 at the Polo Grounds in New York.[11] It remains a part of Notre Dame tradition and American folklore.

Footnotes

[1] This statement, except where it reflects data on Rockne and the Notre Dame football teams, is a revised version of the corresponding section of the National Register form cited in Note 1 of the Description.

[2] A spirited discussion is found in John D. McCallum and Charles H. Pearson, "Rockne of the Golden Decade," College Football, U.S.A., 1869-1973 (New York: Hall of Fame Publishing Company, 1973), pp. 161-174.

[3] A standard account of this renowned game can be found in Ken Rappoport, Wake Up The Echoes, Notre Dame Football (Huntsville, Ala., The Strode Publishers, 1984), pp. 46-62.

[4] This biographical information is drawn from Jerry Brondfield, Rockne, The Man, the Coach, the Legend (New York: Random House, 1976), passim.

[5] See the chapter titled "Free Spirit," pp. 101-115, in Rappoport, op. cit.

[6] The chapter "Famine, Pestilence, Destruction, and Death," in Rappoport, op. cit., discusses the careers of these football immortals. Grantland Rice, "The Four Horsemen," pp. 143-145, in Esquire's Great Men and Moments in Sports (New York: Harper and Row, 1962), describes the game in which he gave the sobriquets.

[7] Thomas J. Schlereth, The University of Notre Dame: A Portrait of Its History and Campus (Notre Dame, Ind.: University of Notre Dame Press, 1976), pp. 177-182; and University of Notre Dame Sports Information Department, Notre Dame 1984 Football Guide (Notre Dame, Ind.: 1984), pp. 206-207. (The present Cartier Field is only a namesake of its predecessor and is on a different site. Modern construction covers the original location, and the historic sod from it was transplanted into the present Stadium in 1930.)

[8] University of Notre Dame Sports Information Department, op. cit., p. 207.

[9] These statistics are taken from Ibid., pp. 192-204.

[10] Statements in University of Notre Dame, "Notre Dame" (Notre Dame, Ind.: 1984), unpaginated.

[11] Al Stump, "The Gipper Didn't Die," pp. 140-143, in Esquire's Great Men and Moments in Sports (New York: Harper and Row, 1962).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 70 acres

Quadrangle name South Bend East **Quadrangle scale** 1:24,000

UTM References (District) (A-D) -- (Stadium) (E-H)

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	563510	4617130	B	16	563530	4616420
C	16	562860	4616400	D	16	562840	4617100
E	16	564000	4616490	F	16	564000	4616250
G	16	563740	4616250	H	16	563740	4616490

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet | Item number 9 | Page 1

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Schlereth, Thomas J. *The University of Notre Dame: A Portrait of Its History and Campus*. Notre Dame, Indiana: University of Notre Dame Press, 1976.

Stump, Al. "The Gipper Didn't Die," pp. 140-143, in *Esquire's Great Men and Moments in Sports*. New York: Harper and Row, 1962.

University of Notre Dame. "Notre Dame." Notre Dame, Ind.: 1985. (Pamphlet.)

University of Notre Dame Sports Information Department. *Notre Dame 1984 Football Guide*. Notre Dame, Ind., 1984.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 70 acres

Quadrangle name South Bend East **Quadrangle scale** 1:24,000

UTM References (District) (A-D) -- (Stadium) (E-H)

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	563510	4617130	B	16	563530	4616420
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G	16	563740	4616250	H	16	563740	4616490

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

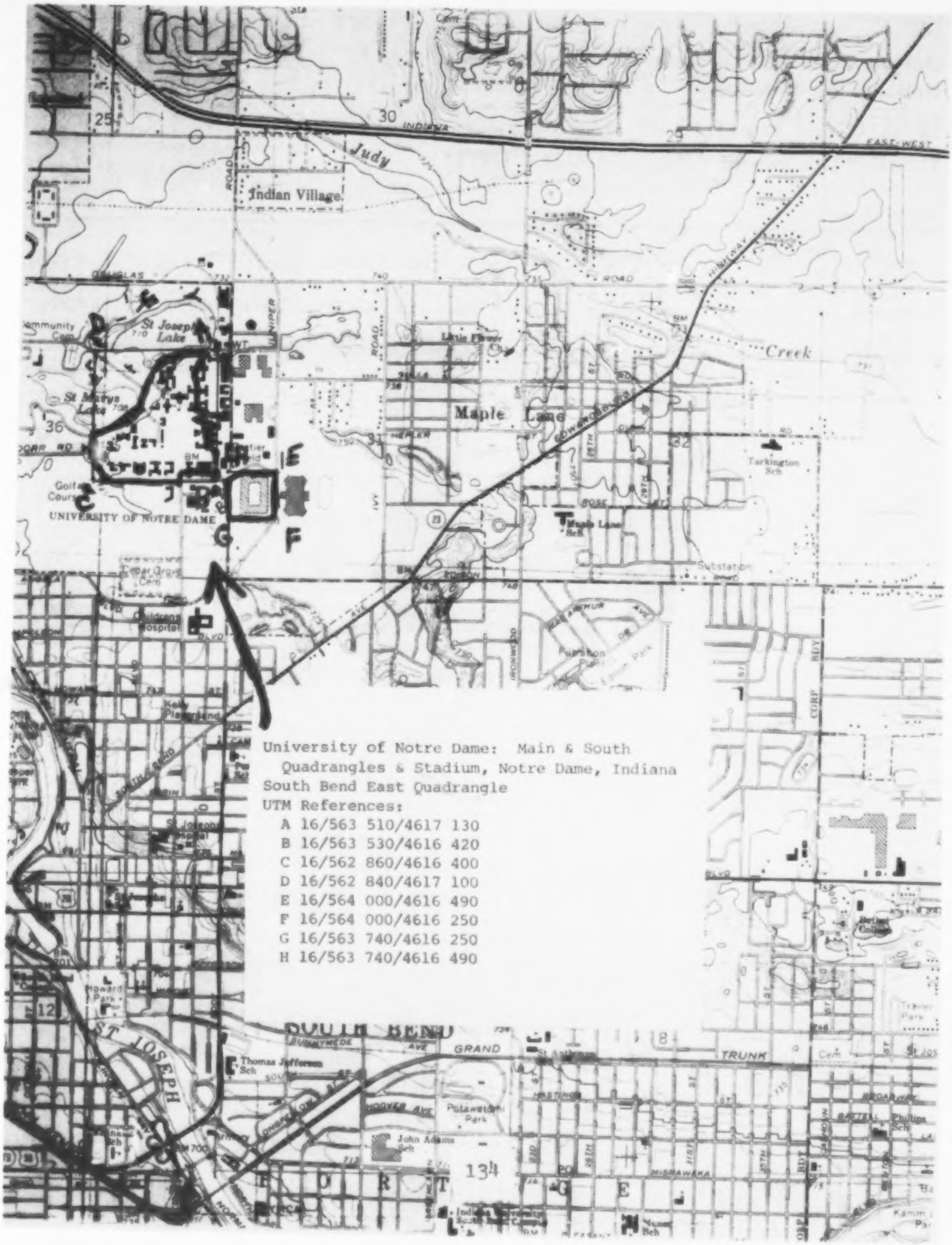
For NPS use only
received
date entered

Continuation sheet | Item number 10 | Page 1

Verbal Boundary

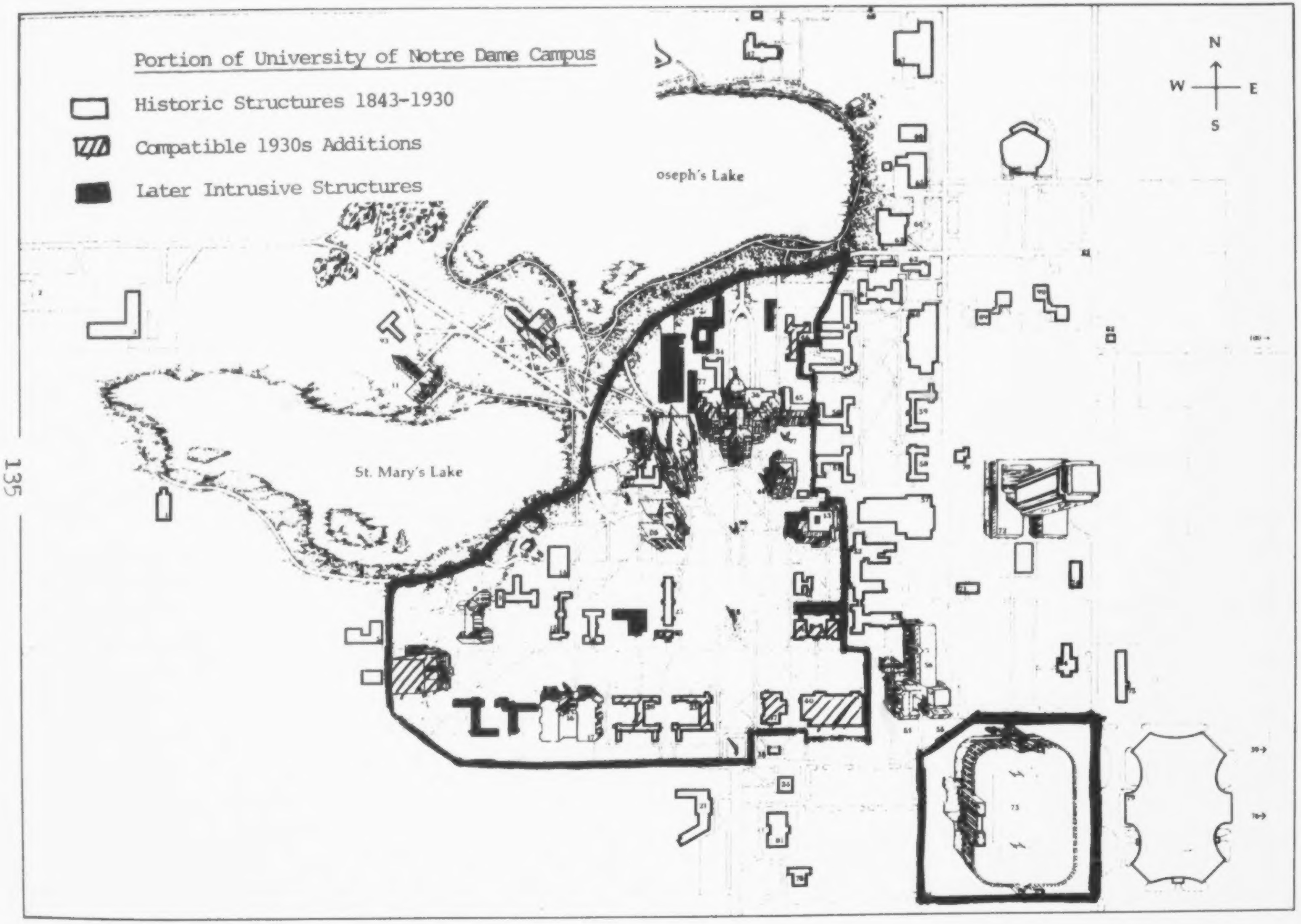
The Main and South Quadrangles Historic District on the University of Notre Dame Campus is an area to the north of Notre Dame Avenue and bounded on the southwest, west, and north by a peripheral road running west along the old Dorr Road then turning north toward St. Mary's Lake and then northeast skirting the southern and eastern border of St. Mary's Lake and the southern edge of St. Joseph's Lake. Along its eastern edge the district is defined by internal campus walkways which, proceeding from north to south, are to the east of the Student Infirmary, St. Edward's Hall, Washington Hall, the Band Building, LaFortune Student Center, Crowley Hall of Music, Hayes-Healy Center, the Hurley College of Business Administration, and the Cushing Hall of Engineering. On the southeast the district is bordered by the walkways immediately south of the Cushing Hall of Engineering and the Law School, which then join with Notre Dame Avenue at its northern terminus.

Notre Dame Stadium rests on a noncontiguous tract southeast of the district. For the purposes of this nomination, its boundary is defined on the north and east by campus roads adjacent to it, on the west by a campus walkway running due south from the O'Shaughnessy Hall of Liberal and Fine Arts, and on the south by an imaginary line drawn 50' south of its southernmost extension.


Indian Village
Judy
Creek
INDIANA
EAST-WEST
DOUGLAS
ROAD
St Joseph Lake
St Marys Lake
Community Cem
Golf Course
UNIVERSITY OF NOTRE DAME
Cartier Field
JUNIPER
IVY
Little Flower
Maple Lane
Maple Lane Sch
Tarkington Sch
EDWARDSBURG
Substation
Cedar Grove Cem
Childrens Hospital
Kelly Playground
St Joseph Hospital
Howard Park
ST JOSEPH
SOUTH BEND
GRAND
TRUNK
Thomas Jefferson Sch
Potawatomi Park
John Adams Sch
MISHAWAKA
Indiana University South Bend Campus
Bethel College
Twin Park
Phillips Sch
A
B
C
D
E
F
G
H

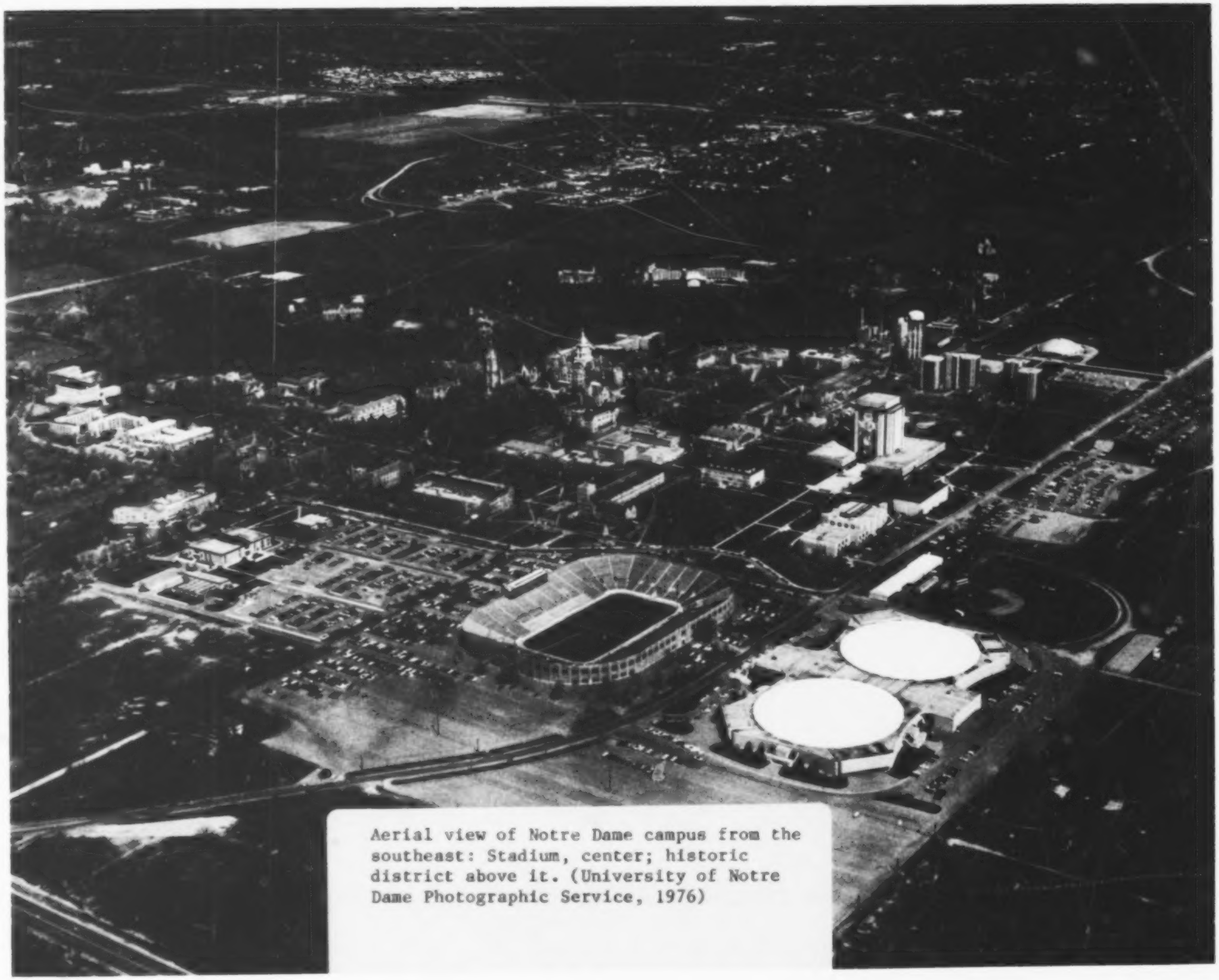
University of Notre Dame: Main & South
Quadrangles & Stadium, Notre Dame, Indiana
South Bend East Quadrangle
UTM References:

A	16/563 510/4617 130
B	16/563 530/4616 420
C	16/562 860/4616 400
D	16/562 840/4617 100
E	16/564 000/4616 490
F	16/564 000/4616 250
G	16/563 740/4616 250
H	16/563 740/4616 490

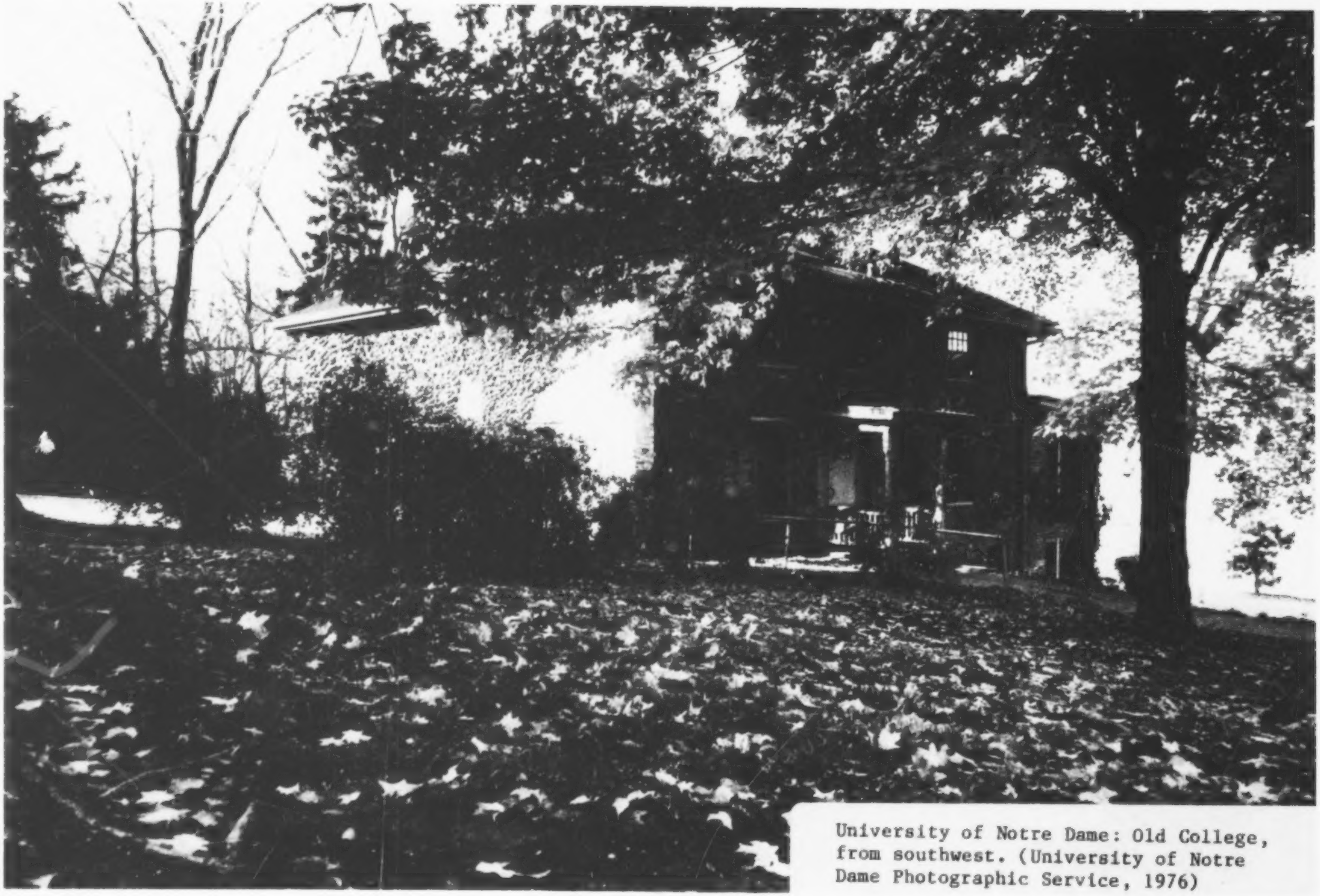

Portion of University of Notre Dame Campus
Historic Structures 1843-1930
Compatible 1930s Additions
Later Intrusive Structures
oseph's Lake
St. Mary's Lake
N
W
E
S

Map Legend

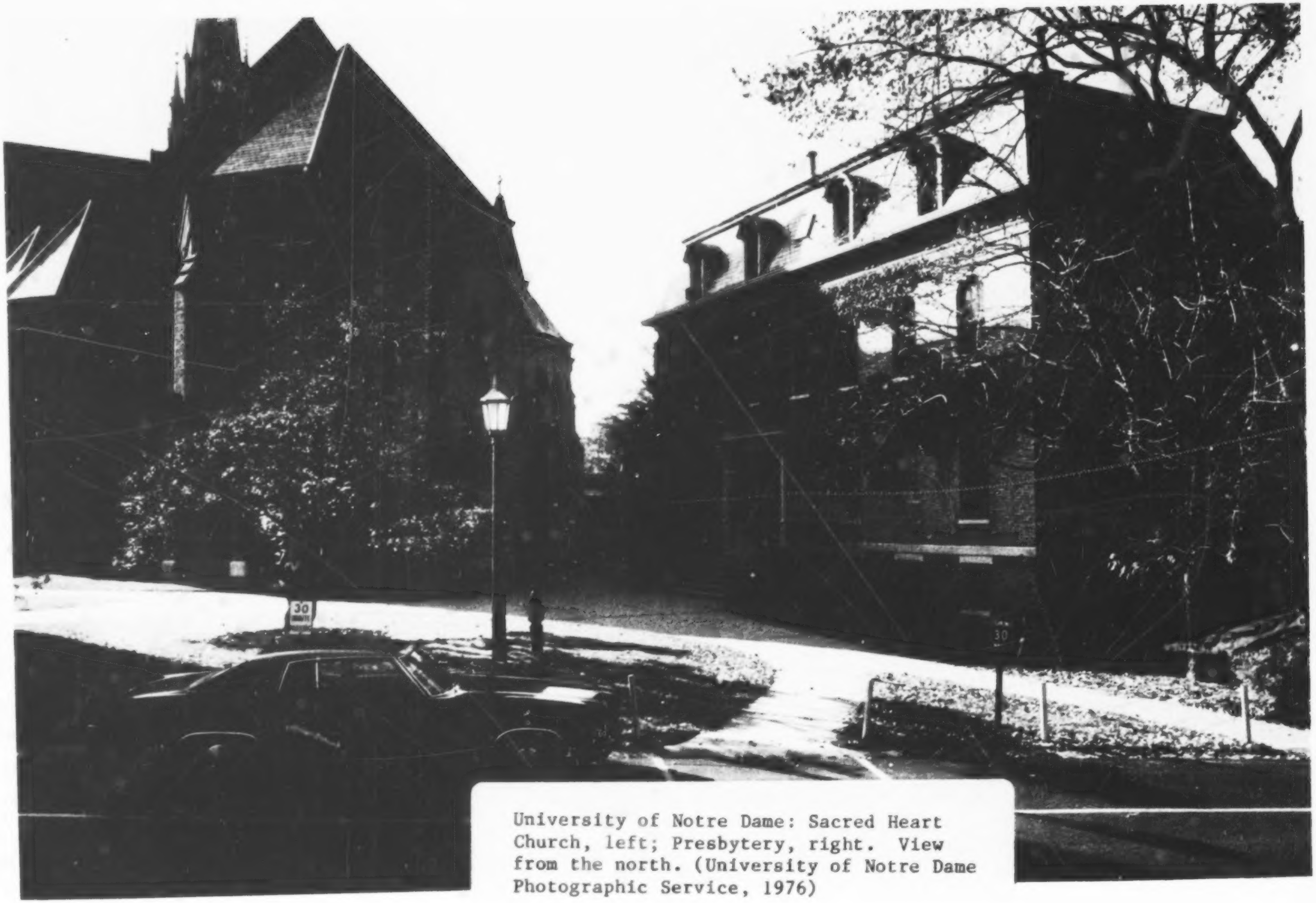
1	Carroll Hall
2	Fatima Shrine
3	Fatima Retreat House
4	University Village
5	ROTC Building
6	Rockne Memorial
7	Pangborn Hall
8	Lyons Hall
9	Fisher Hall
10	Morrissey Hall
11	Holy Cross Hall
12	Log Chapel
13	Old College
14	Architecture Building
15	Howard Hall
16	Cafeteria (The Oak Room)
17	South Dining Hall
18	Badin Hall
19	Hammes Notre Dame Bookstore
20	Dillon Hall
21	Morris Inn
22	Main Gate
23	Alumni Hall
24	Post Office
25	Walsh Hall
26	Sorin Hall
27	Corby Hall
28	Grotto of Our Lady of Lourdes
29	Sacred Heart Church
30	Columba Hall
31	St. Joseph Hall
32	Moreau Seminary
33	Laundry
34	Freshman Year Building and Brownson Hall
35	Presbytery
36	Administration Building
37	Law School
38	Lewis Bus Shelter
39	Tennis Courts
40	Cushing Hall of Engineering
41	Hurley College of Business Administration
42	Patrick F. Crowley Hall of Music
43	LaFortune Student Center
44	Washington Hall
45	St. Edward's Hall
46	Student Infirmary
47	Holy Cross House
48	Stanford Hall
49	Keenan Hall
50	Zahm Hall
51	Cavanaugh Hall
52	Nieuwland Science Hall
53	Chemical Engineering Hall
54	Art Gallery (O'Shaughnessy Hall)
55	Sculpture Studio
56	O'Shaughnessy Hall of Liberal and Fine Arts
57	The Old Fieldhouse
58	Breen-Phillips Hall
59	Farley Hall
60	North Dining Hall
61	Haggar Hall
62	Fire Station
63	Power Plant and Utilities
64	Water Tower
65	Ave Maria Press
66	Mechanical Engineering Lab
67	Maintenance Center
68	Reyniers Germfree Life Building
69	Stepan Center
70	WNDU, Radio and Television
71	Radiation Research Building
72	Notre Dame Memorial Library
73	Stadium
74	Computing Center and Mathematics Building
75	Aerospace Engineering Lab
76	Cartier Field
77	Earth Sciences Building
78	University Club
79	Athletic and Convocation Center
80	Lewis Hall
81	Center for Continuing Education
82	Bulla Shed (Campus Ministry)
83	East Gate
84	Paul V. Galvin Life Science Center
85	Knights of Columbus Council Home
86	Band Building
87	Medical Science Building
88	Hayes-Healy Center
89	Flanner Tower
90	Grace Tower
91	Alumni-Senior Club
92	Boat House
93	Holy Cross Annex
94	Founders' Monument
95	William J. Corby Statue
96	Sacred Heart Statue
97	St. Edward's Statue
98	Edward Sorin Statue
99	Our Lady of the University Statue
100	Notre Dame Townhouses



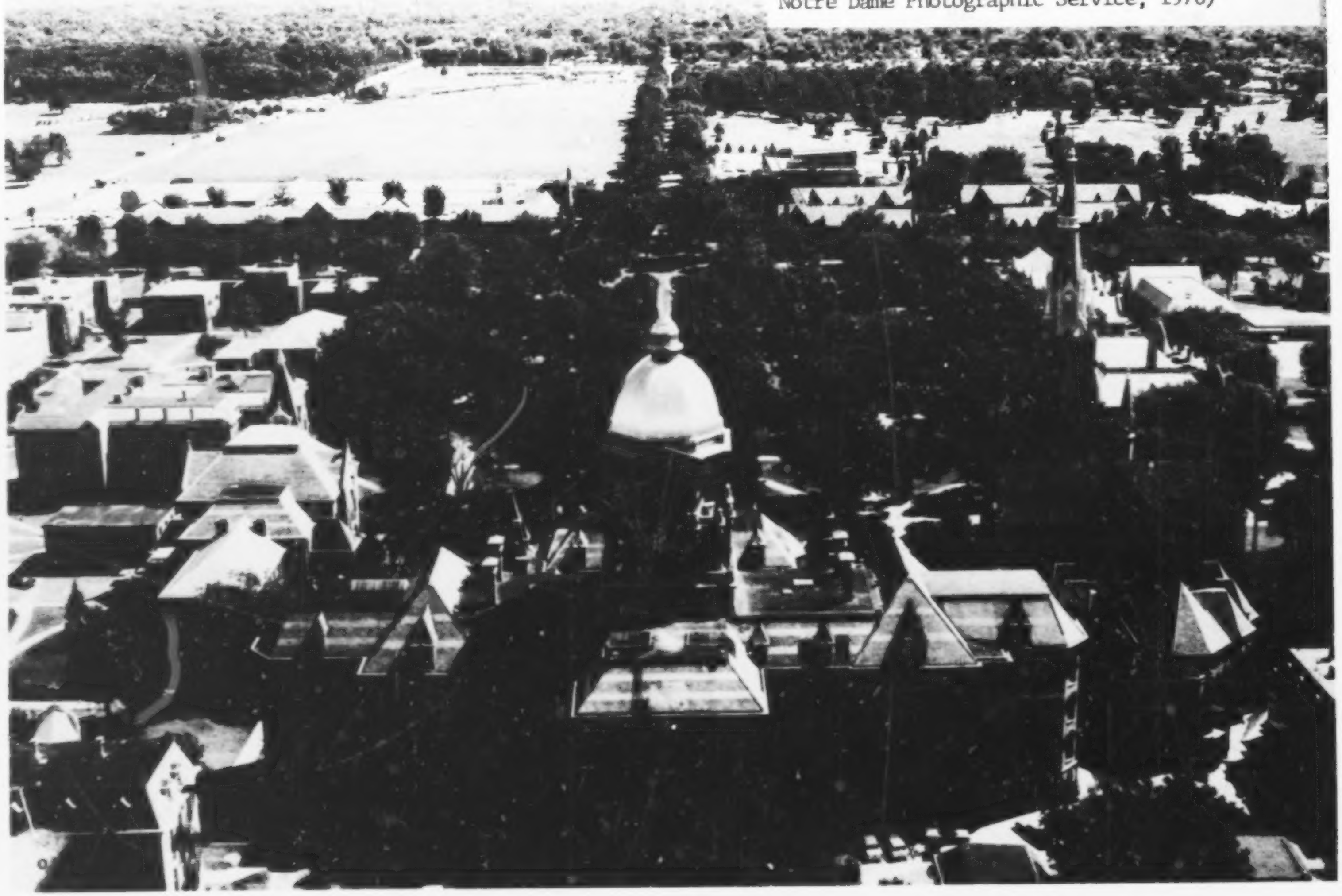
Aerial view of Notre Dame campus from the southeast: Stadium, center; historic district above it. (University of Notre Dame Photographic Service, 1976)



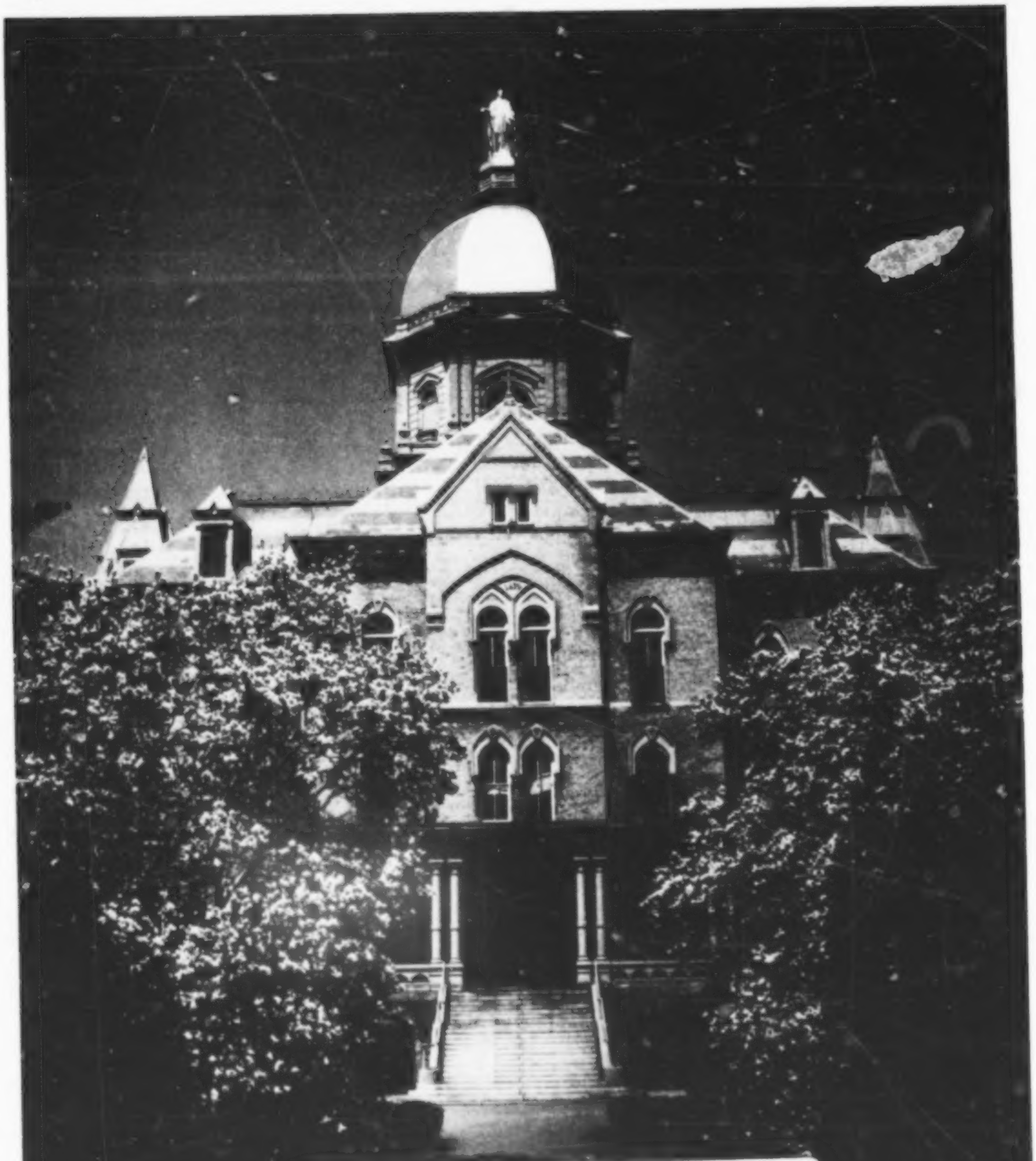
University of Notre Dame: Old College, from southwest. (University of Notre Dame Photographic Service, 1976)



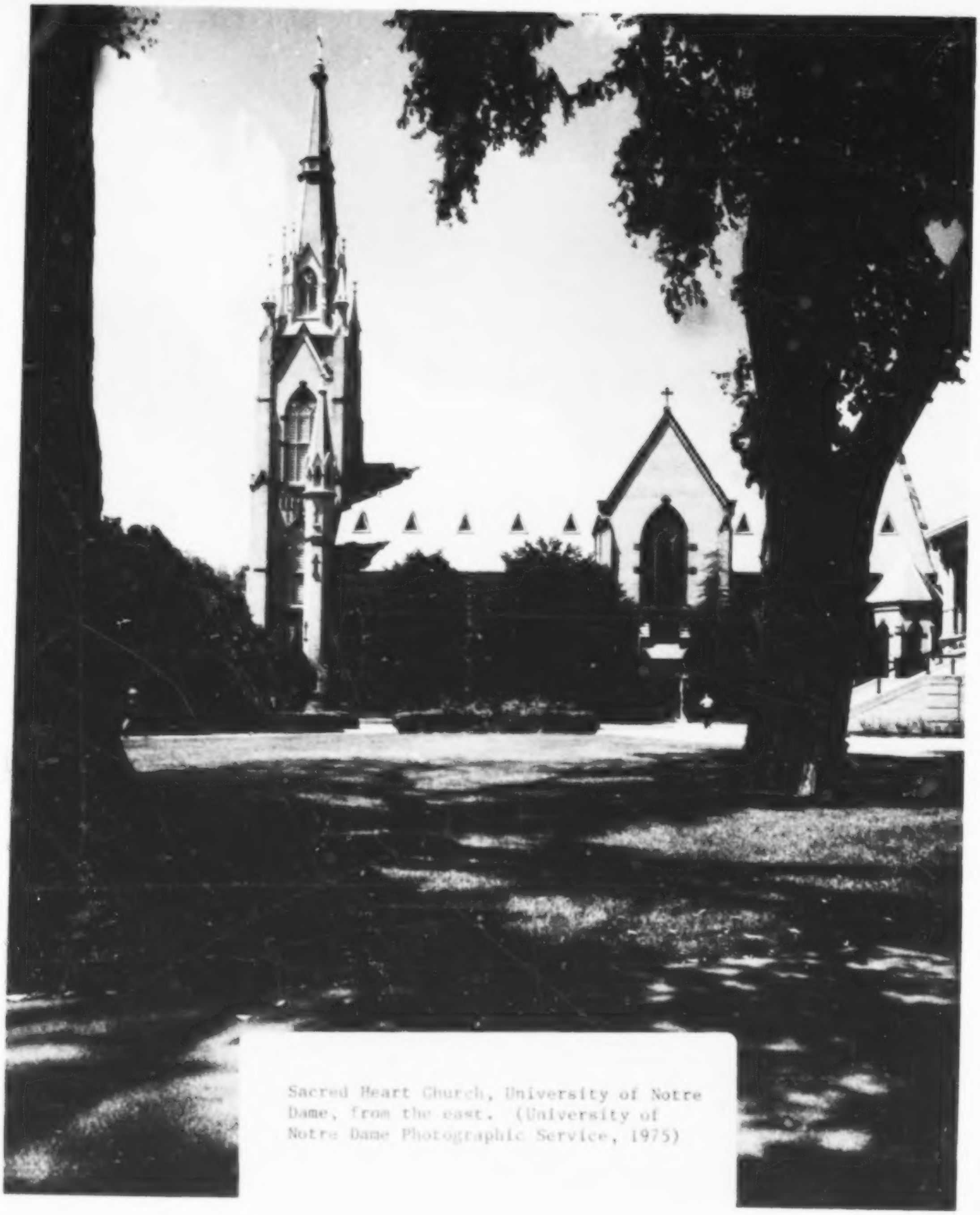
University of Notre Dame: Sacred Heart Church, left; Presbytery, right. View from the north. (University of Notre Dame Photographic Service, 1976)



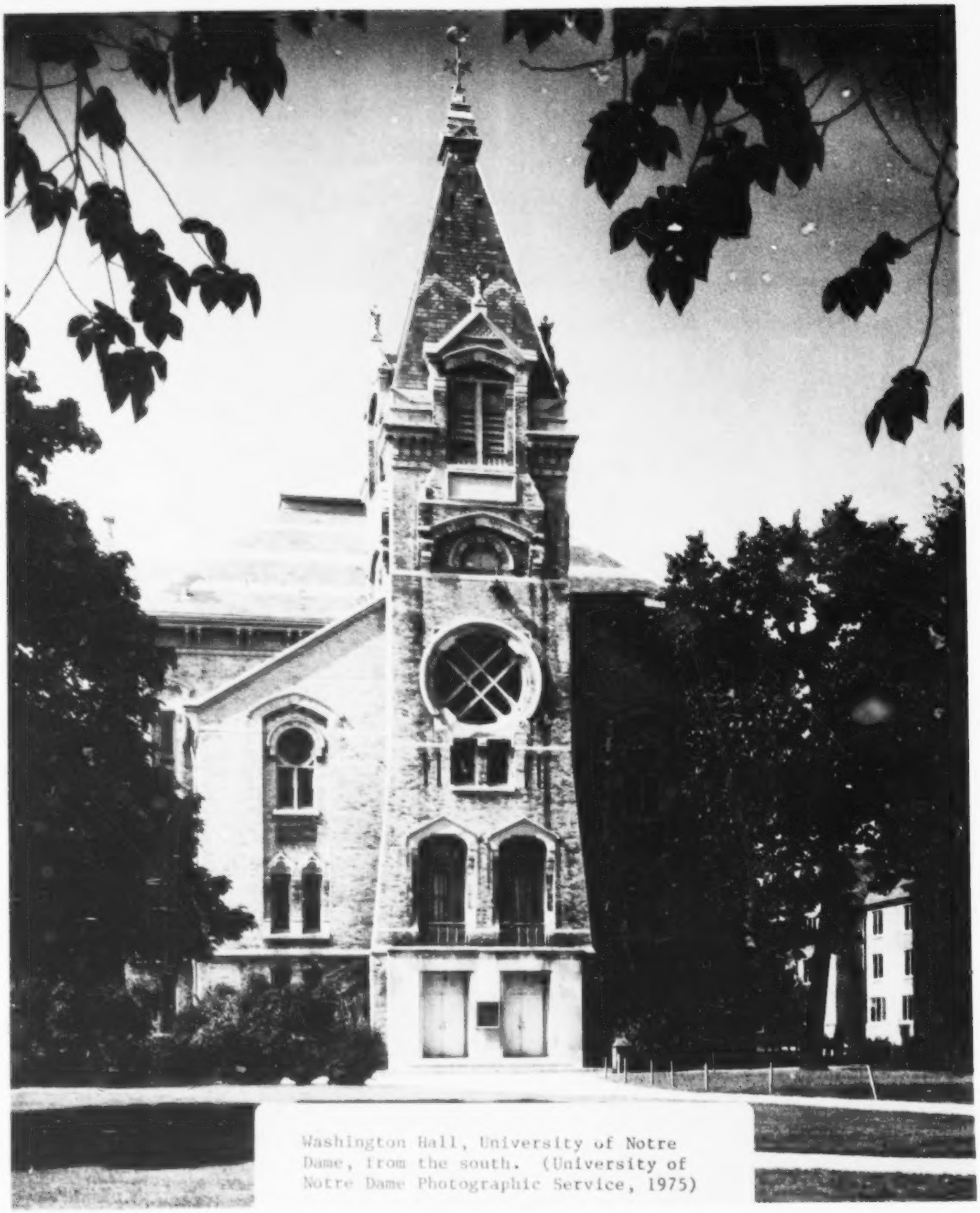
Aerial view of main quadrangle of University of Notre Dame campus, from the north: Administration Building, center foreground; Sacred Heart Church, right. (University of Notre Dame Photographic Service, 1976)



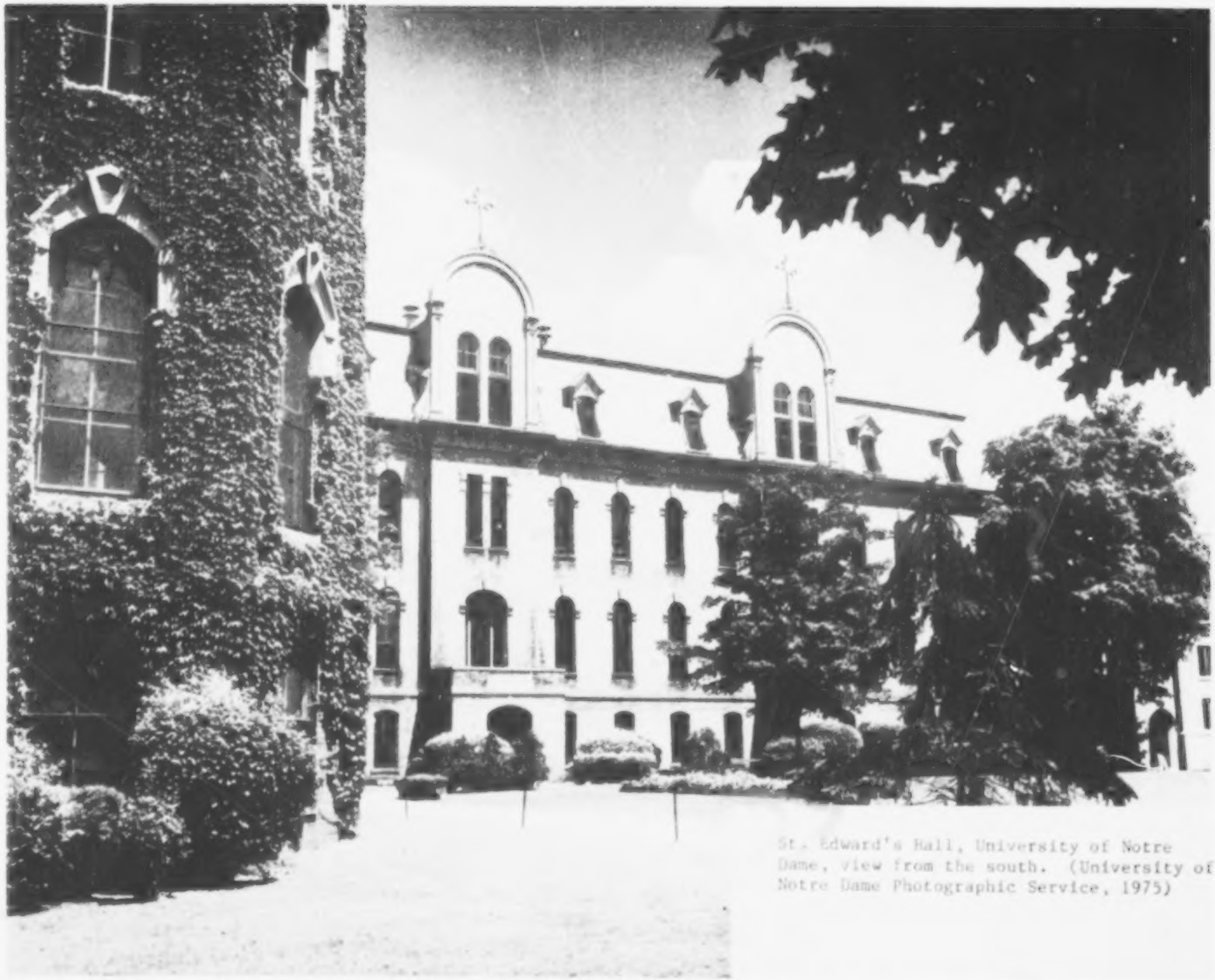
University of Notre Dame Administration Building, from the south. (University of Notre Dame Photographic Service, 1976)



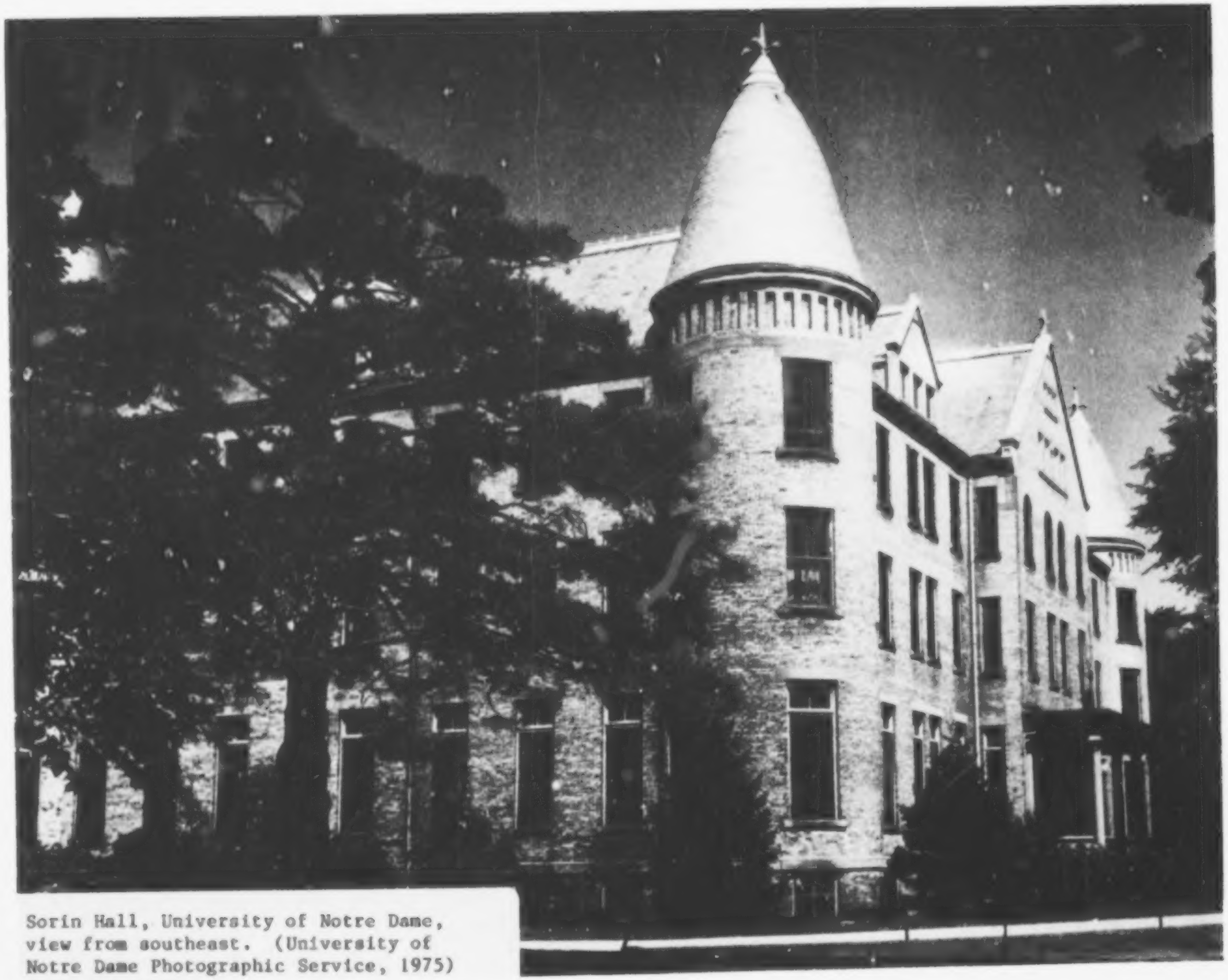
Sacred Heart Church, University of Notre Dame, from the east. (University of Notre Dame Photographic Service, 1975)



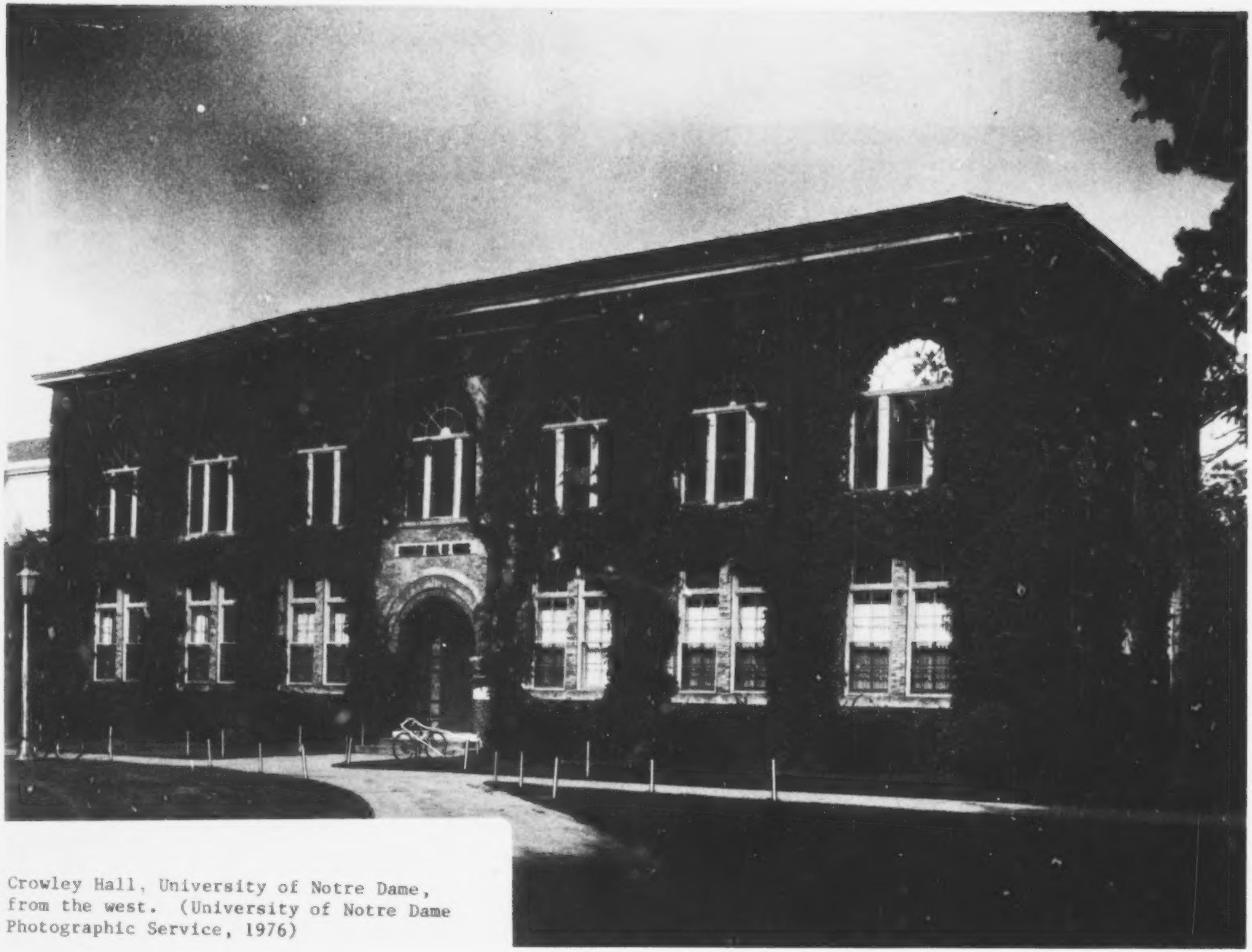
Washington Hall, University of Notre Dame, from the south. (University of Notre Dame Photographic Service, 1975)



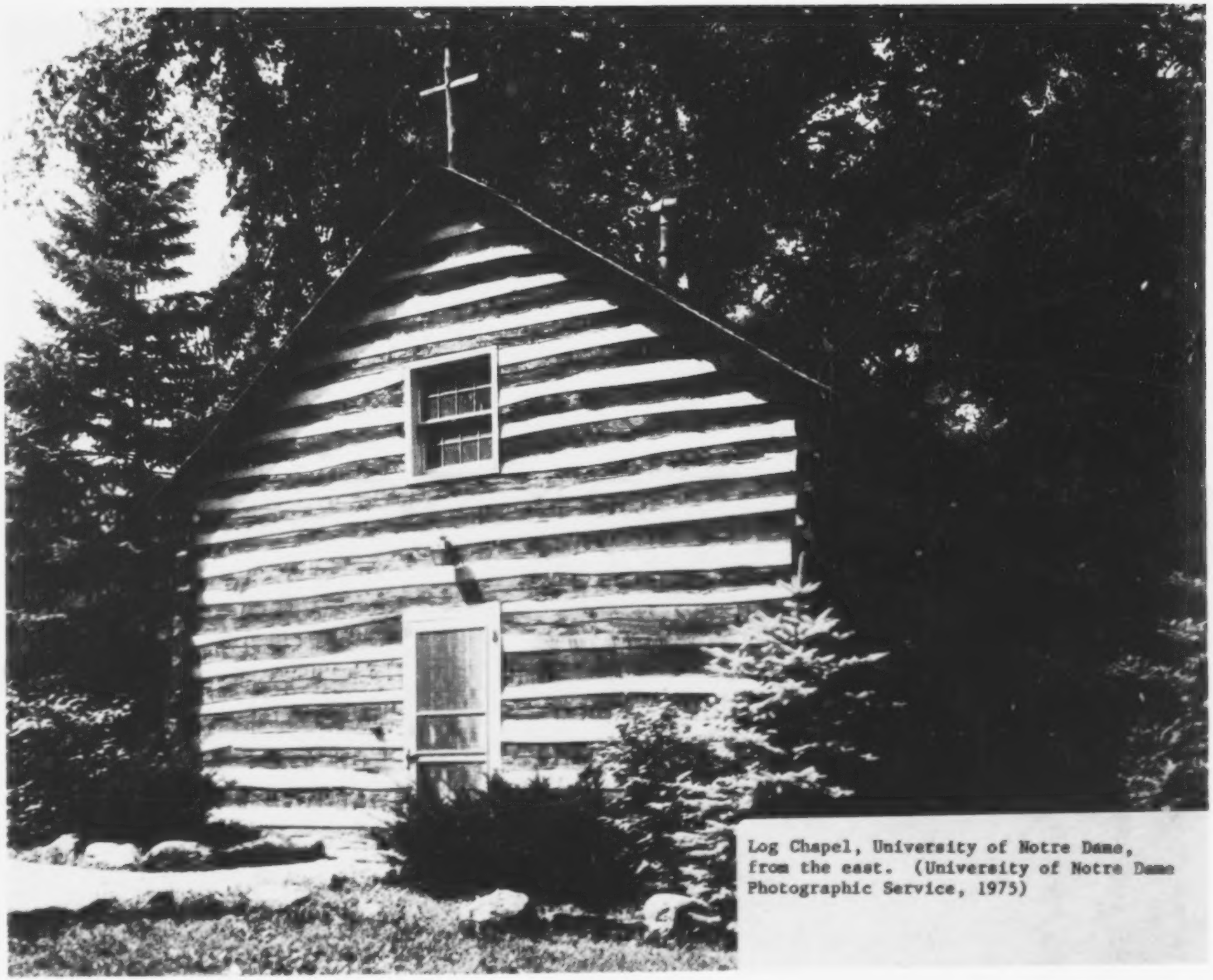
St. Edward's Hall, University of Notre Dame, view from the south. (University of Notre Dame Photographic Service, 1975)



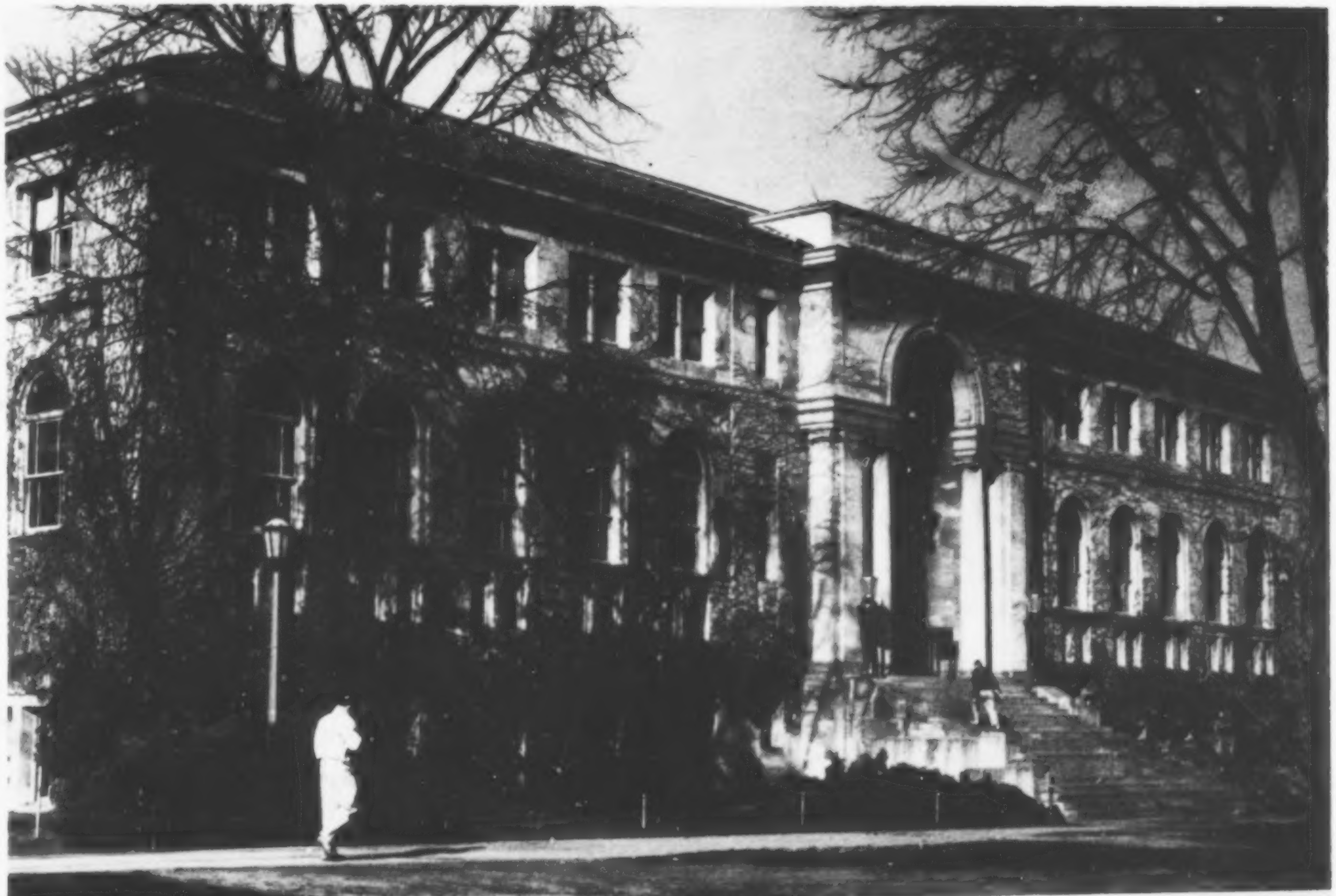
Sorin Hall, University of Notre Dame, view from southeast. (University of Notre Dame Photographic Service, 1975)



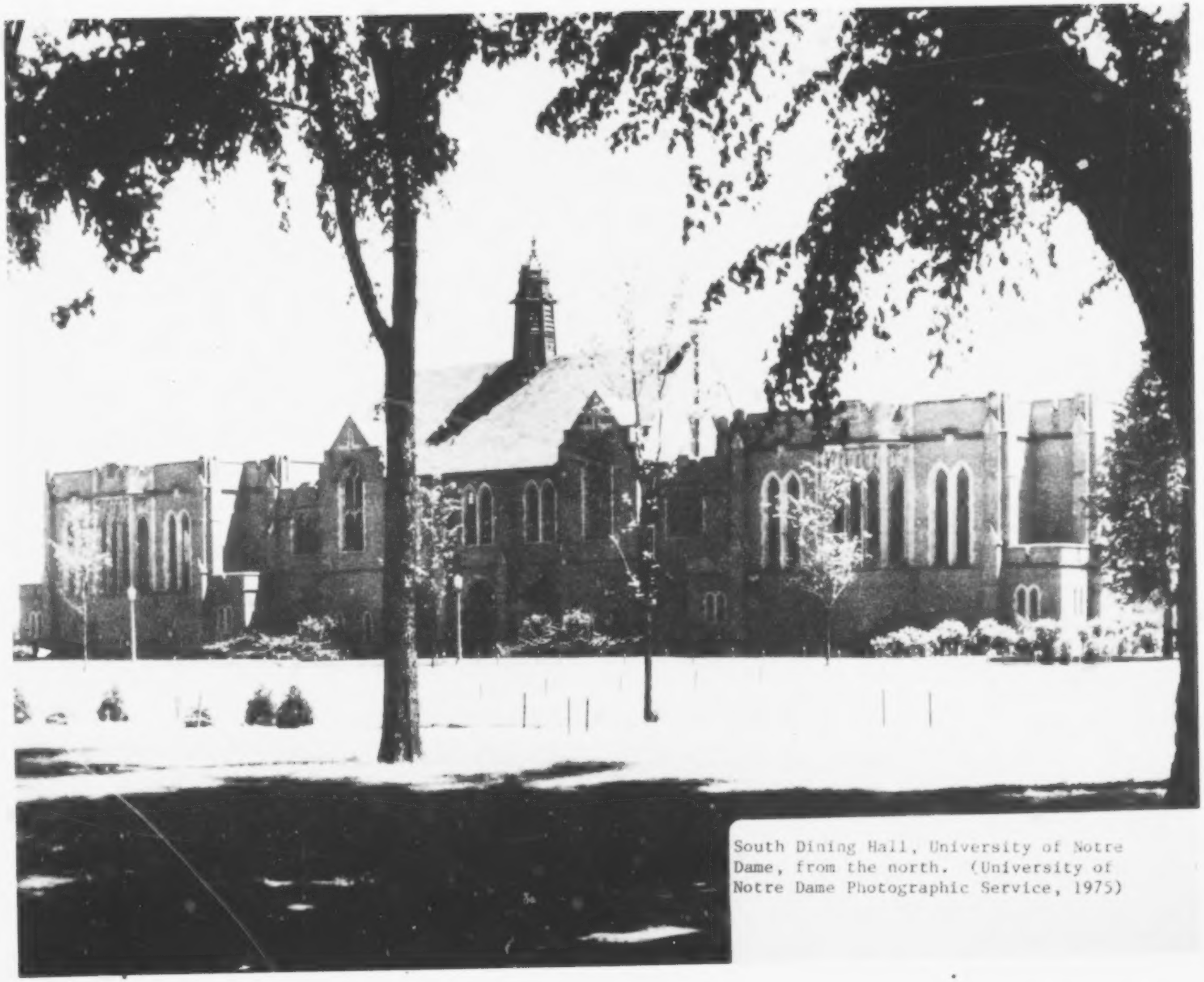
Crowley Hall, University of Notre Dame,
from the west. (University of Notre Dame
Photographic Service, 1976)



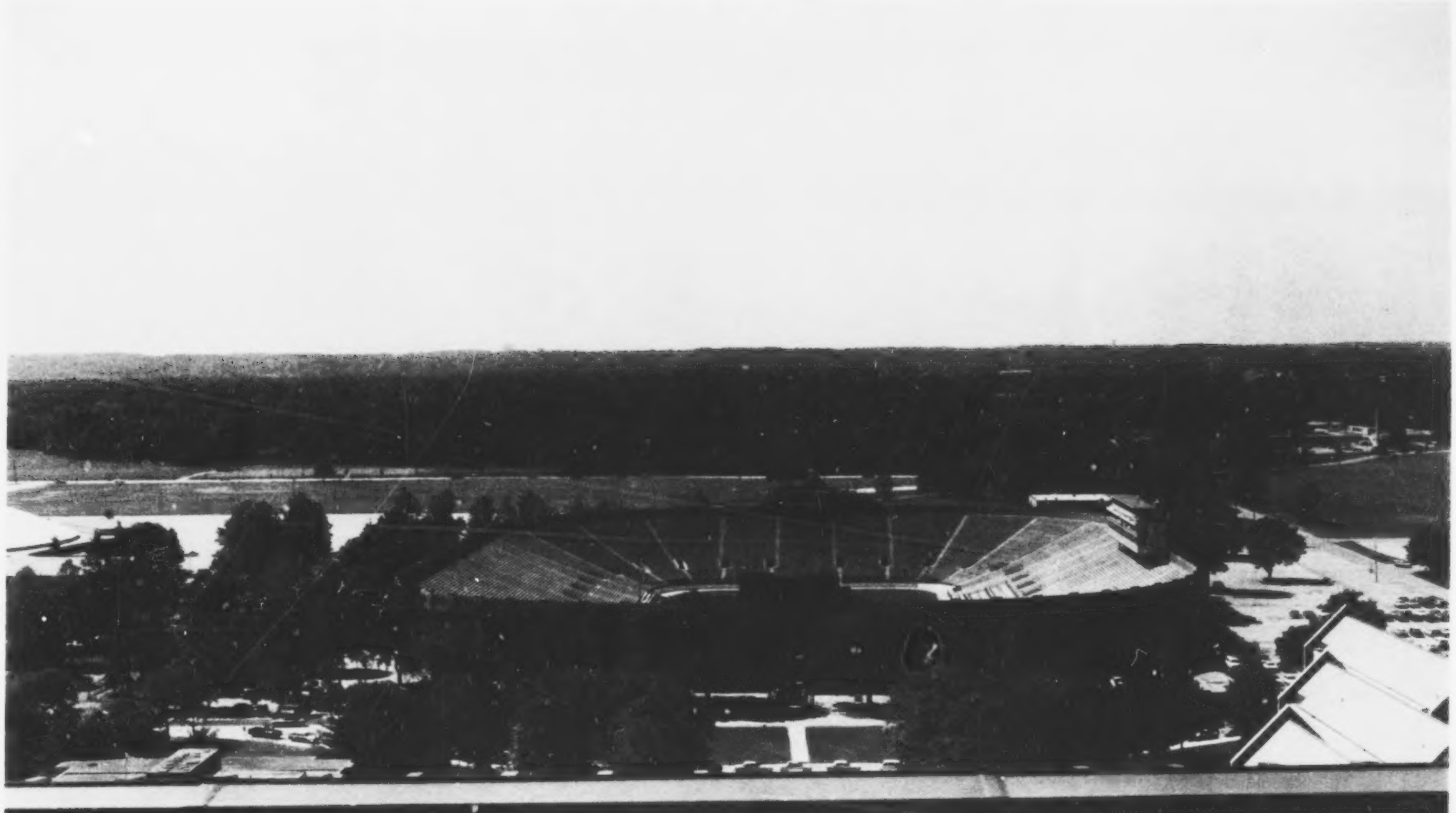
Log Chapel, University of Notre Dame, from the east. (University of Notre Dame Photographic Service, 1975)



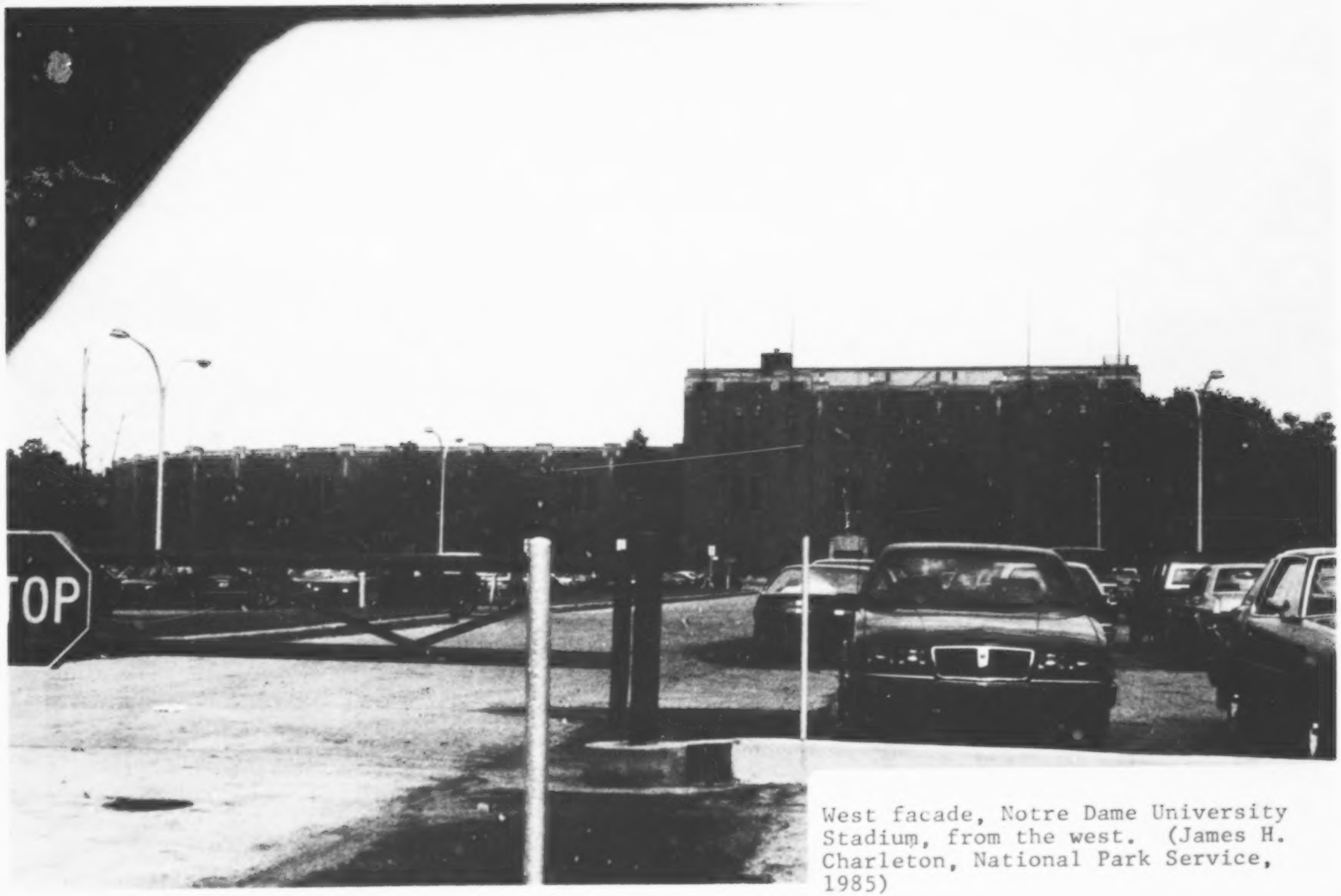
Architecture Building, University of Notre Dame, from the southeast. (University of Notre Dame Photographic Service, 1976)



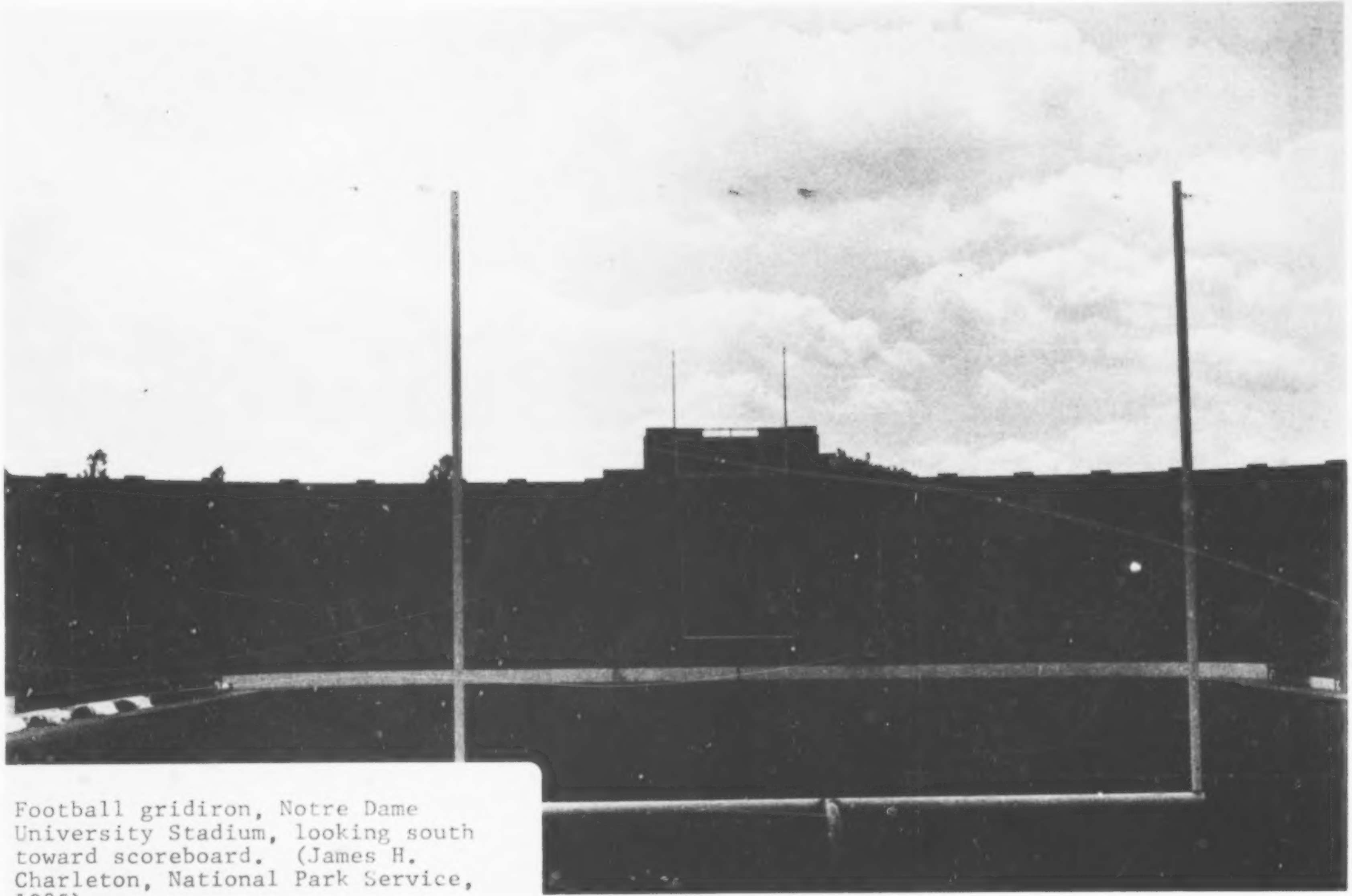
South Dining Hall, University of Notre Dame, from the north. (University of Notre Dame Photographic Service, 1975)



Aerial view of Notre Dame University Stadium, from the north. (James H. Charleton, National Park Service, 1985)

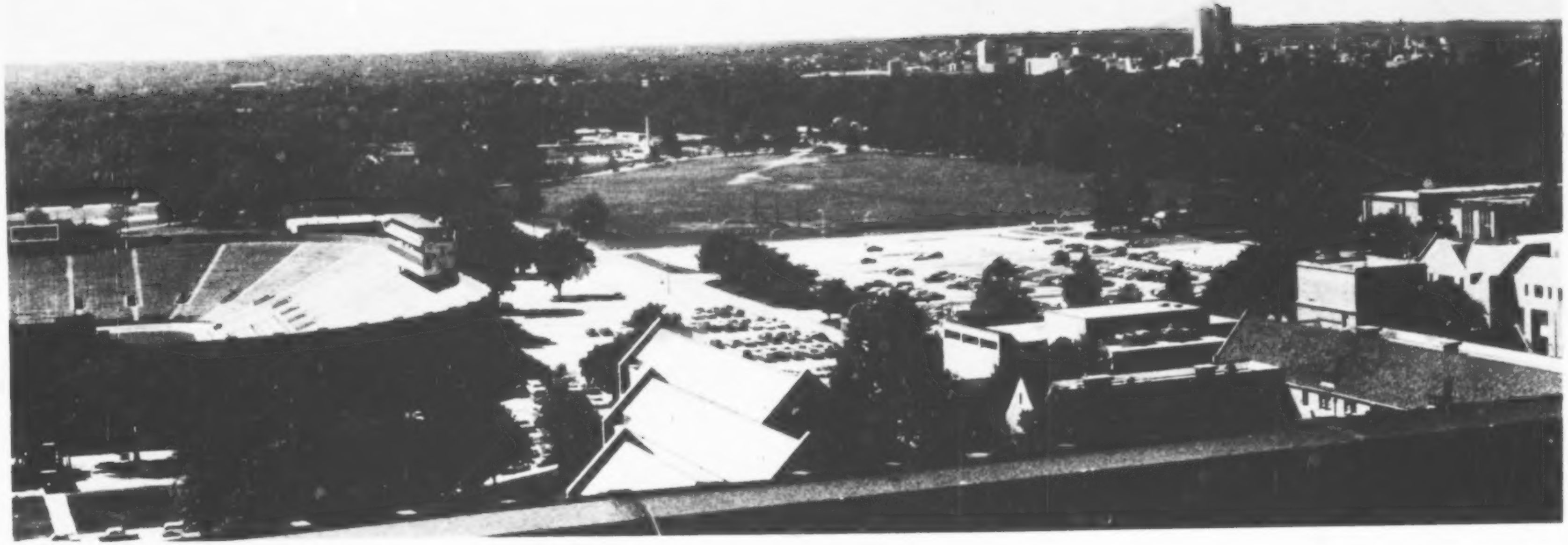


West facade, Notre Dame University Stadium, from the west. (James H. Charleton, National Park Service, 1985)



Football gridiron, Notre Dame University Stadium, looking south toward scoreboard. (James H. Charleton, National Park Service, 1985)

View of the western portion of the Notre Dame University Stadium (left) and its parking lots (right), from the north. (James H. Charleton, National Park Service, 1985)



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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Harvard Stadium

and or common

2. Location

street & number 60 N. Harvard Street ☐ not for publication

city, town Boston vicinity of

state Massachusetts code county Suffolk code

3. Classification

Category
- ☐ district
- ☐ building(s)
- ☒ structure
- ☐ site
- ☐ object

Ownership
- ☐ public
- ☒ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Football Stadium

4. Owner of Property

name Dr. Derek Bok, President

street & number Harvard University

city, town Cambridge vicinity of state Massachusetts 02138

5. Location of Legal Description

courthouse, registry of deeds, etc. Suffolk County Registry of Deeds

street & number Pemberton Square

city, town Boston state Massachusetts

6. Representation in Existing Surveys

title Boston Landmarks Commission Survey has this property been determined eligible? ☐ yes ☒ no

date 1978 ☐ federal ☐ state ☐ county ☒ local

depository for survey records Boston Landmarks Commission, City Hall

city, town Boston state Massachusetts

7. Description

Condition
___ excellent
_X_ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
unaltered
X altered

Check one
X original site
moved date

Describe the present and original (if known) physical appearance

Summary[1]

The Harvard Stadium, erected in 1903, is a U-shaped structure of concrete and steel construction, resembling Classical Greek and Roman models that had a curved end and straight sides. Its total exterior length is 573'; its overall width, 420'. The structure's long axis runs northeast-southwest with the U opening at the northeast end. The playing area includes a standard football gridiron, and a 1/4-mile running track, which extends out the open end. The interior measurements are 481' by 230'. The Stadium was designed to seat about 24,000 spectators.

Detailed Description

The inner wall is 9' high above the field, while the outer wall, 53' in height, consists of two tiers of Roman arches and piers, separated by a molded belt course and surmounted above the second level by a parapet with a massive cornice that features simple square openings over alternate arches below. The parapet and its concrete roof, supported by a row of pillars on the interior, was added in 1910, as were the two square pavilions at the ends of the U. All exterior wall surfaces were "rough-picked" to remove the wooden form prints and stains from the concrete.

The arches in the lower tier serve as the entrances to the stadium. They admit people into an inside corridor running the interior perimeter of the structure. The corridor not only permits free internal circulation but can be used as a running track in bad weather. On the inner edge of the corridor, concrete walks lead to 36 stairways that open into the lower seat aisles. Eight larger stairways rise to a second-level corridor from which passages and short flights of stairs lead to the upper levels of seats.

The innovative structural system using Ransome's cold twisted steel bars combines concrete encased steel beams and trusses, with 4500 "L"-shaped slab seats and a poured, curved exterior wall 1390' long and 72' high to the parapet.[2]

Alterations

In terms of its general silhouette and major features, Harvard Stadium is well-preserved. However, in common with almost all active stadiums, it has had a press box grafted onto it. In Harvard's case, the box is a long horizontal steel and glass structure with an extended roof area; erected atop the northwestern side of the Stadium in 1981, it replaced an earlier facility.

In 1929-52, Harvard Stadium's open end was closed by a steel grandstand that increased seating capacity. It is now left open, as originally designed, although temporary stands can be erected as the occasion arises, as occurred before 1929. A chain-link fence, just behind the metal scoreboard beyond the end of the running track, now secures the playing area.

Condition

By the 1970s, chunks of masonry were missing from the structure in places and the steel reinforcing rods were consequently exposed. Recent patching, while correcting the problem, has, with work done over the years, given the structure a mottled appearance.

Footnotes

[1] The statistics and general descriptive data are extracted from Henry H. Fox, "Methods of Construction of the Harvard Stadium," Harvard Engineering Journal, 3, 2 (June 1904), 91-108 passim; and Lewis J. Johnson, "Materials and Design of the Harvard Stadium," Harvard Engineering Journal, 3, 2 (June 1904), 109-130 passim.

[2] Margaret Floyd, "Colossus by the Charles: The Harvard Stadium."

8. Significance

Period	Areas of Significance—Check and justify below			
prehistoric	archeology-prehistoric	community planning	landscape architecture	religion
1400–1499	archeology-historic	conservation	law	science
1500–1599	agriculture	economics	literature	sculpture
1600–1699	architecture	education	military	social
1700–1799	art	X engineering	music	humanitarian
1800–1899	commerce	exploration settlement	philosophy	theater
X 1900–	communications	industry	politics government	transportation
		invention		X other (specify) Recreation (football stadium)

Specific dates 1903

Builder Architect Charles F. McKim, architect
Lewis J. Johnson, Ira N. Hollis, and Joseph R. Worcester, engineers

Statement of Significance (in one paragraph)

Summary

Harvard Stadium is highly significant in the history of stadium design, for the technology of its construction, and for its associations with Harvard football coaches and teams, who played a major role in the early development of intercollegiate football in the United States.

The Stadium's design, derived from Classical models in architecture and influenced by the revival of the Olympic Games (1896), may even have influenced the rules of football, for some suggest that the 1905 commission reforming the sport chose to legalize the forward pass rather than widen the playing field for lateral action, because Harvard Stadium, the newly completed "jewel" of the sport, was too narrow to accommodate wider plays.[1]

Harvard Stadium, the first college stadium in the United States, is also the earliest still extant. Its design and its multipurpose use became a prototype for the design of college stadiums that were built by other universities in the United States in the 20th century. The structure is also of significance as a pioneering example of the use of reinforced concrete in the construction of large structures. At the time of its completion it was the largest structure of that material in the world.[2]

History

Harvard's participation in rudimentary forms of college football played a significant role in the evolution of the sport long before Harvard Stadium was erected. Early forms of the game had been banned at the university in 1860. The faculty lifted its ban in 1871 and the game began to reappear on the campus. Harvard played a carrying game, much like Rugby, called the "Boston game," which differed from that played by other colleges, whose teams emphasized kicking.[3]

Lacking games with U.S. colleges because of the rules differences, Harvard scheduled games with McGill University of Montreal, in the spring of 1874. The games with McGill committed Harvard to the running Rugby game, and influenced the pattern of the U.S. game that was to evolve.

Harvard adopted the Rugby rules and Harvard and Yale met for the first time in 1875, in New Haven, in a game that was largely Rugby. The desire for a contest between the two universities had led to a conference between them. Yale had

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National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 8 **Page** 2

conceded to the Rugby principles of running with the ball and tackling. Yale formally adopted the Rugby rules in 1876. That same year, Harvard, Yale, Columbia, and Princeton met and organized the Intercollegiate Football Association, adopting Rugby-influenced rules.

Harvard's records in its early years of play, especially 1886-91, reflect something of this pioneering dominance in the sport. In those 6 seasons, the "Crimson won 67 games and lost only 7.[4] Their scoring record in the 1886 season, though played under rules subsequently modified (and with several "prep" school games included), is generally regarded as the all-time high for any team. The cumulative season pointage was 765 to opponents' 41. The scores included such lopsided ratios as 82-0 against Tufts, 62-0 with MIT, 70-0 against Dartmouth, and an unparalleled 158-0 against Exeter. Only Princeton and Yale defeated Harvard that year.

The erection of Harvard Stadium grew out of certain basic factors.[5] The University came under increasing pressure and embarassment from the unsightly condition of its wooden football stands, on the present Stadium site in Soldier's Field. They were also regarded as a fire hazard, and were expensive to maintain. The site's strategic location, athwart a key spot in Frederick Law Olmsted's "emerald necklace" of Boston metropolitan parks, commended itself to respectful treatment as a "public duty." Harvard's solution to these problems was to recommend itself to other universities, which faced similar dilemmas.

Olmsted prepared a plan that became the basis for the siting of the stadium and other athletic structures nearby. With the determination made that the structure would be a permanent one, arrived at not without objections from those who opposed giving sports such a prominent role at the university, work began on materials and design that would be both attractive and able to withstand the rigors of New England winters. Lewis F. Johnson, of the University's civil engineering department, proposed a novel treatment, the use of great concrete slabs reinforced with steel. Cost was a factor, concrete being less expensive than brick or stone. Construction was quick, being essentially completed in a few months in 1903.

After engineering details and materials testing were completed, the matter had been turned over to Charles F. McKim, of McKim, Mead, and White, who had put the innovative engineering into Classical dress, combining elements of Greek stadia and Roman "circuses." The Classical symbolism of the Stadium "converged precisely with the Classically based curricular theory of the Harvard physical education constituency."[6] This Classical emphasis was reiterated when in 1906 the ascendant Classics department performed Agamemnon by Aeschylus with live horses, chariots, and a temple erected in the colossal stadium.[7]

In the new Stadium, from 1908 through 1916, Percy Duncan Haughton coached Harvard teams to outstanding victories. Even a Yale partisan has noted that he was "the man destined to humble Yale's pretensions to invincibility."[8] Harvard was undefeated and untied in 1912 and 1913, undefeated in 1908, 1910, and 1914 and defeated only once each year in 1909 and 1915. Haughton won at Harvard where others had failed because he was one of the first major coaches to realize that speed and power were, in themselves, relatively valueless unless properly masked by deception.

Harvard played football only informally in 1917 and 1918, but returned to the field in 1919. The master coach had retired, but enough of his teaching and his impetus remained to carry Harvard through to the 1919 championship and a Rose Bowl victory over Oregon by 7-6 on New Year's Day, 1920.

An exciting series was staged in 1920-22 with the "Praying Colonels" of Centre College, of Danville, Kentucky. Harvard won the first and third and lost the second of the three matches.[9]

Overall, Harvard's teams have secured the championship in Ivy League (Eastern Intercollegiate) conference play relatively infrequently, less often than the team's illustrious early history would suggest: 1901, 1908, 1912, 1913 (shared), 1946 (shared), 1961 (shared), 1966 (shared), 1968 (shared), 1974 (shared), 1975, 1982 (shared), and 1983 (shared).[10]

Harvard's members of the College Football Hall of Fame include coaches Haughton and Richard C. Harlow (1935-42, 1945-47) and the following players:

David C. Campbell (1899-1901)
Charles D. Daly (1898-1900)
H. R. ("Tack") Hardwick (1912-14)
Marshall Newell (1890-93)
Benjamin H. Ticknor (1928-30)[11]

Edward L. Casey (1916, 1919)
Hamilton Fish (1907-09)
Edward W. Mahan (1913-15)
Stanley B. Pennock (1912-14)

Harvard's All-Americans include William Henry Lewis (1892-93), the first black to be so honored; Endicott ("Chub") Peabody (1941), who later served as Massachusetts' Governor; and Hamilton Fish (1907-09), longtime Congressman from New York (also noted above).[12]

Although Harvard is far behind (38 wins, as opposed to 55 losses, with 8 ties) in its renowned rivalry with football nemesis Yale, in what the alumni of both universities term "The Game," the "Crimson" have known some proud times in the series, such as 4 straight victories under Haughton in 1912-15 and 18 instances where they have left Yale scoreless.[13]

Footnotes

[1] Nancy Salzman, "Harvard Stadium, Boston Landmarks Commission Study Report," December 1979, p. 3.0.

[2] Margaret Floyd, "Colossus by the Charles: The Harvard Stadium."

[3] These remarks on Harvard's early football history are extracted from the article "Football," *Encyclopedia Britannica* IX, 480-482.

[4] These statistics are from Keith W. Jennison, ed., *The Concise Encyclopedia of Sports* (New York: Franklin Watts, Inc., 1970), p. 462.

[5] The background of the Stadium's conception, design, and construction are discussed at length in three articles in the *Harvard Engineering Journal* (June 1904), namely I. N. Hollis, "Origin of the Harvard Stadium," pp. 91-108; Lewis J. Johnson, "Materials and Design of the Harvard Stadium," pp. 109-130; and Henry H. Fox, "Methods of Construction of the Harvard Stadium," pp. 131-144.

[6] Margaret Floyd, *op*. *cit*.

[7] *Ibid*.

[8] John Allan Krout, "Annals of American Sport," *The Pageant of America* (New Haven: Yale University Press, 1929), p. 250.

[9] "Football," *Encyclopedia Britannica*, *op*. *cit*., IX, 484.

[10] Keith W. Jennison, ed. "Football," *The Concise Encyclopedia of Sports* (New York: Franklin Watts, Inc., 1970), p. 450; and *World Almanac, 1985*, p. 829.

[11] Herbert Kamm, *The Junior Illustrated Encyclopedia of Sports* (Indianapolis: Bobbs-Merrill, 1970), pp. 301-309.

[12] John D. McCallum and Charles H. Pearson, *College Football U.S.A., 1869-1973* (New York: Hall of Fame Publishing Co., Inc., 1973), pp. 115, 231.

[13] These are the more conservative, i. e., *Yale*, statistics. Some discrepancies in records kept by the two universities occur. The source is Yale University Sports Information Office, *THE GAME, Football Program, November 19, 1983* (New Haven, 1983), pp. 8-9.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 11

Quadrangle name Newton

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 9	3 2 4 9 6 0	4 6 9 2 4 7 0
B	1 9	3 2 4 8 3 0	4 6 9 2 2 8 0
C	1 9	3 2 4 7 0 0	4 6 9 2 4 0 0
D	1 9	3 2 4 8 2 0	4 6 9 2 5 7 0
E			
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** January 1986

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

date

Attest:

Chief of Registration

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 9 **Page** 1

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Fox, Henry H. "Methods of Construction of the Harvard Stadium," Harvard Engineering Journal, 3, 2 (June 1904), 131-144.

Frazier, George. "The Game Supreme," Esquire's Great Men and Moments in Sports. New York: Harper and Row, 1962. Pp. 153-159.

Hollis, I. N. "Origin of the Harvard Stadium," Harvard Engineering Journal, 3, 2 (June 1904), 91-108.

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Johnson, Lewis J. "Materials and Design of the Harvard Stadium," Harvard Engineering Journal, 3, 2 (June 1904), 109-130.

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Salzman, Nancy. "Harvard Stadium: Boston Landmarks Commission Study Report." December 1979. (Unpublished.)

Serby, Myron W. The Stadium, A Treatise on the Design of Stadiums and their Equipment. New York: American Institute of Steel Construction, Inc., 1930.

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National Register of Historic Places Inventory—Nomination Form

[redacted]

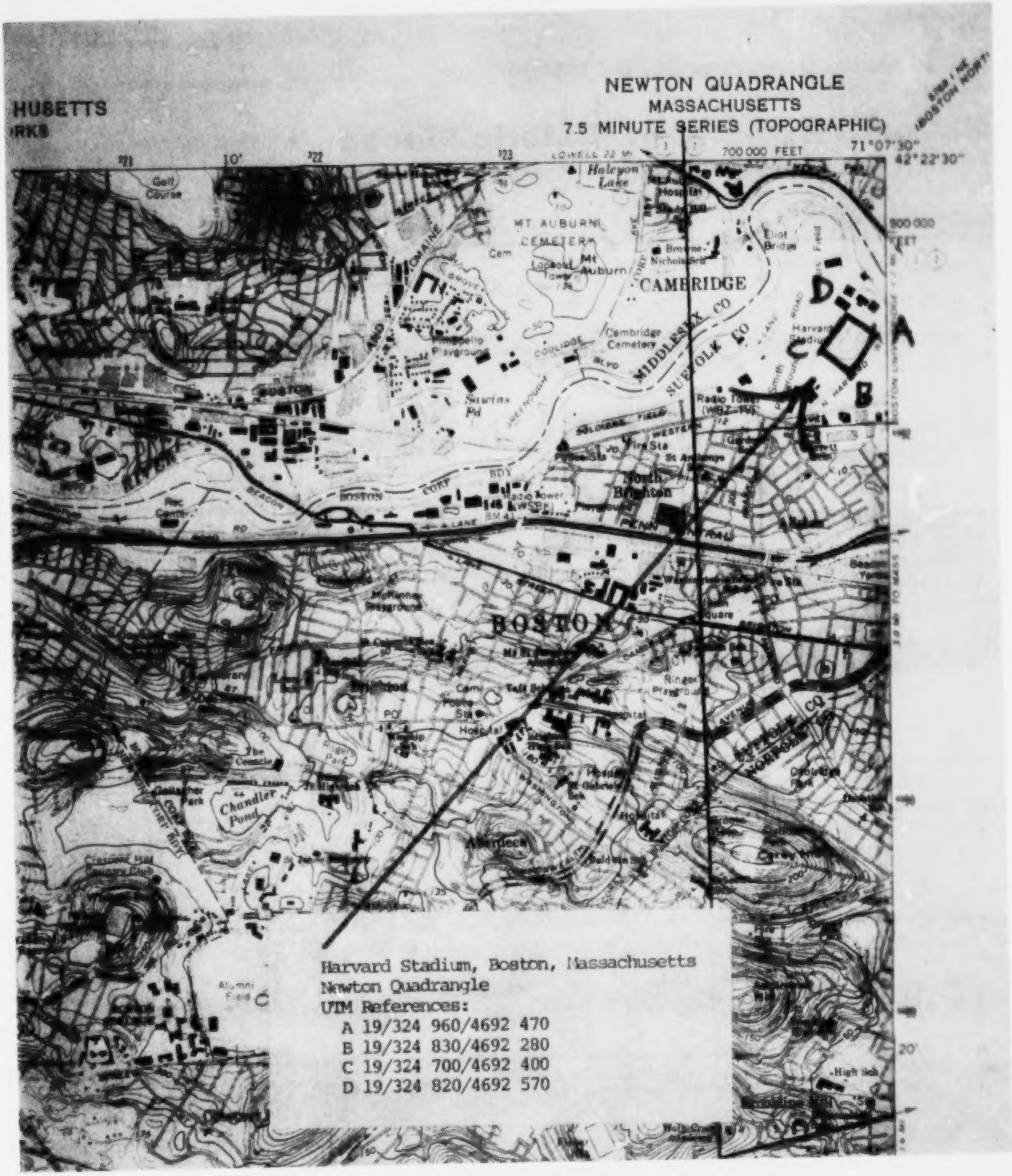
Continuation sheet Item number 9, 10 Page 2

Taylor, W. W., and S. E. Thompson. Concrete, Plain and Reinforced. New York: Wiley, 1911.

Warren, H. Langford. "Ancient Stadia and Circuses," Harvard Engineering Journal 3, 2 (June 1904), 145-152.

Verbal Boundary

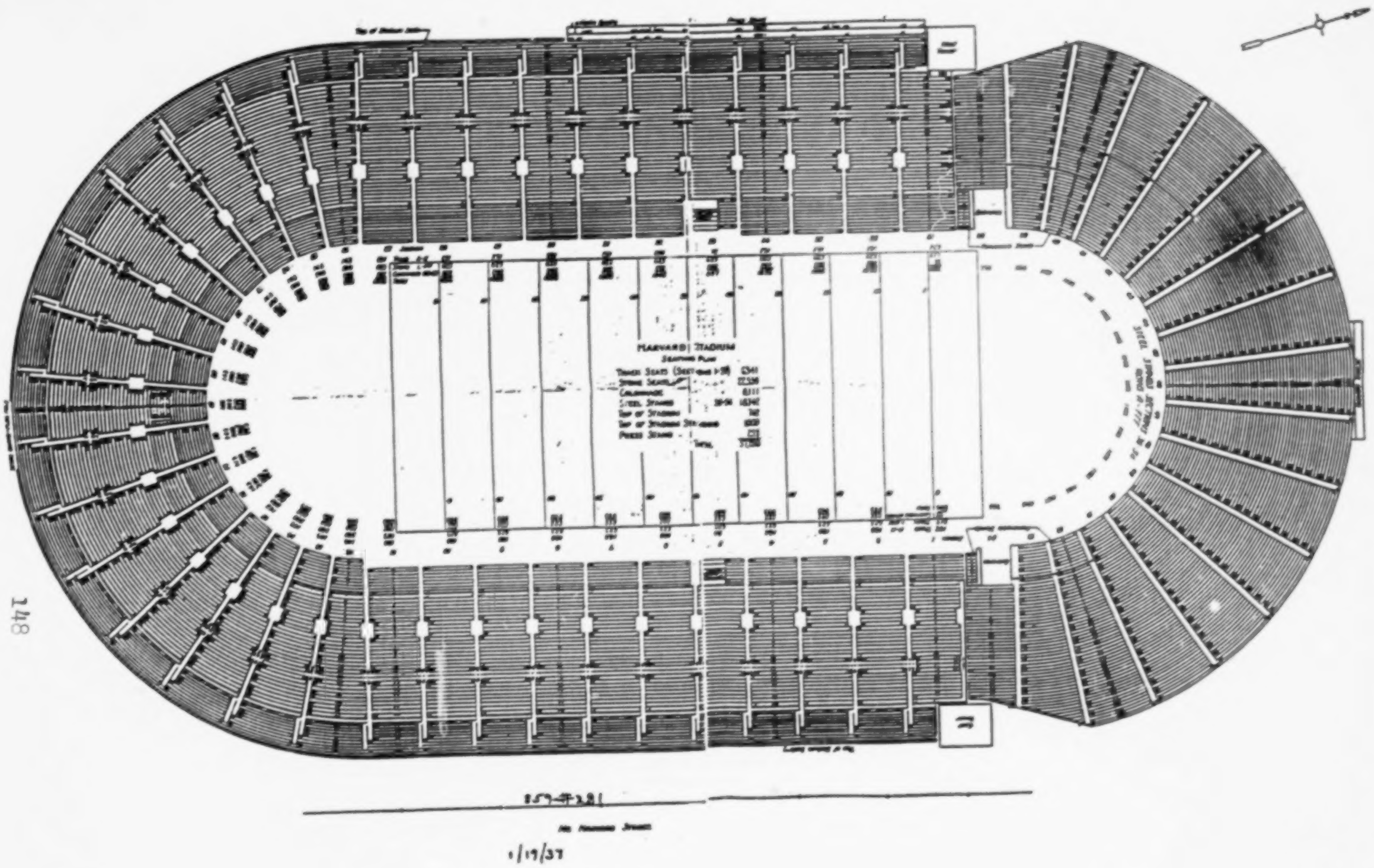
The Stadium structure only and its immediate lot, as bounded by N. Harvard Street on the southeast, a line projected northwest from N. Harvard Street along the axis formed by the southwesternmost point of the Stadium and Harvard Street, northeast along the Stadium wall, and southeast along the line of the chain-link fence enclosing the open end of the Stadium and its scoreboard.


HUSETTS
RKS
NEWTON QUADRANGLE
MASSACHUSETTS
7.5 MINUTE SERIES (TOPOGRAPHIC)
71°07'30"
42°22'30"
700 000 FEET
900 000 FEET
10'
20'
Halcyon Lake
MT AUBURN CEMETERY
Mt Auburn
CAMBRIDGE
Cambridge Cemetery
MIDDLESEX CO
SUFFOLK CO
Eliot Bridge
Harvard Stadium
Radio Tower (WBZ-TV)
North Brighton
BOSTON
Chandler Pond
Alumni Field
A
B
C
D

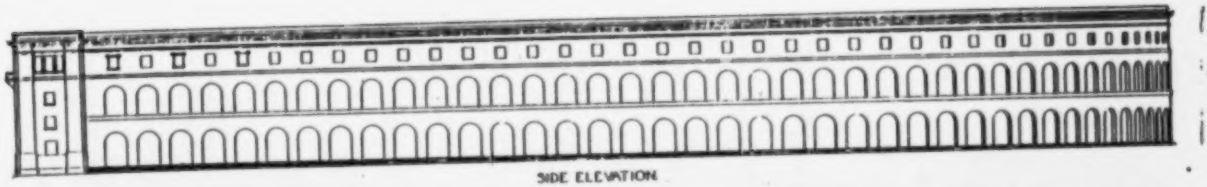
Harvard Stadium, Boston, Massachusetts
Newton Quadrangle
UTM References:

A	19/324 960/4692 470
B	19/324 830/4692 280
C	19/324 700/4692 400
D	19/324 820/4692 570

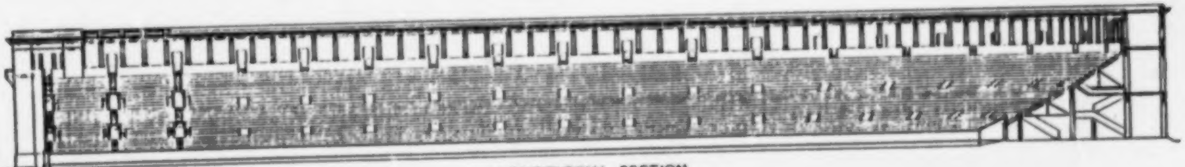
A horizontal schematic (1937) showing the steel grandstands in place, closing the Harvard Stadium's distinctive "U." (Harvard University Department of Planning).


HARVARD STADIUM
SEATING PLAN
Colonnade
Steel Stands
Top of Stadium
Press Stand
Total
159-F281
1/19/37

Renderings of Harvard Stadium that appeared in the _Harvard Engineering Journal_, 3, 2, (June 1904), 92, shortly after completion of the structure. (Harvard University Department of Planning)

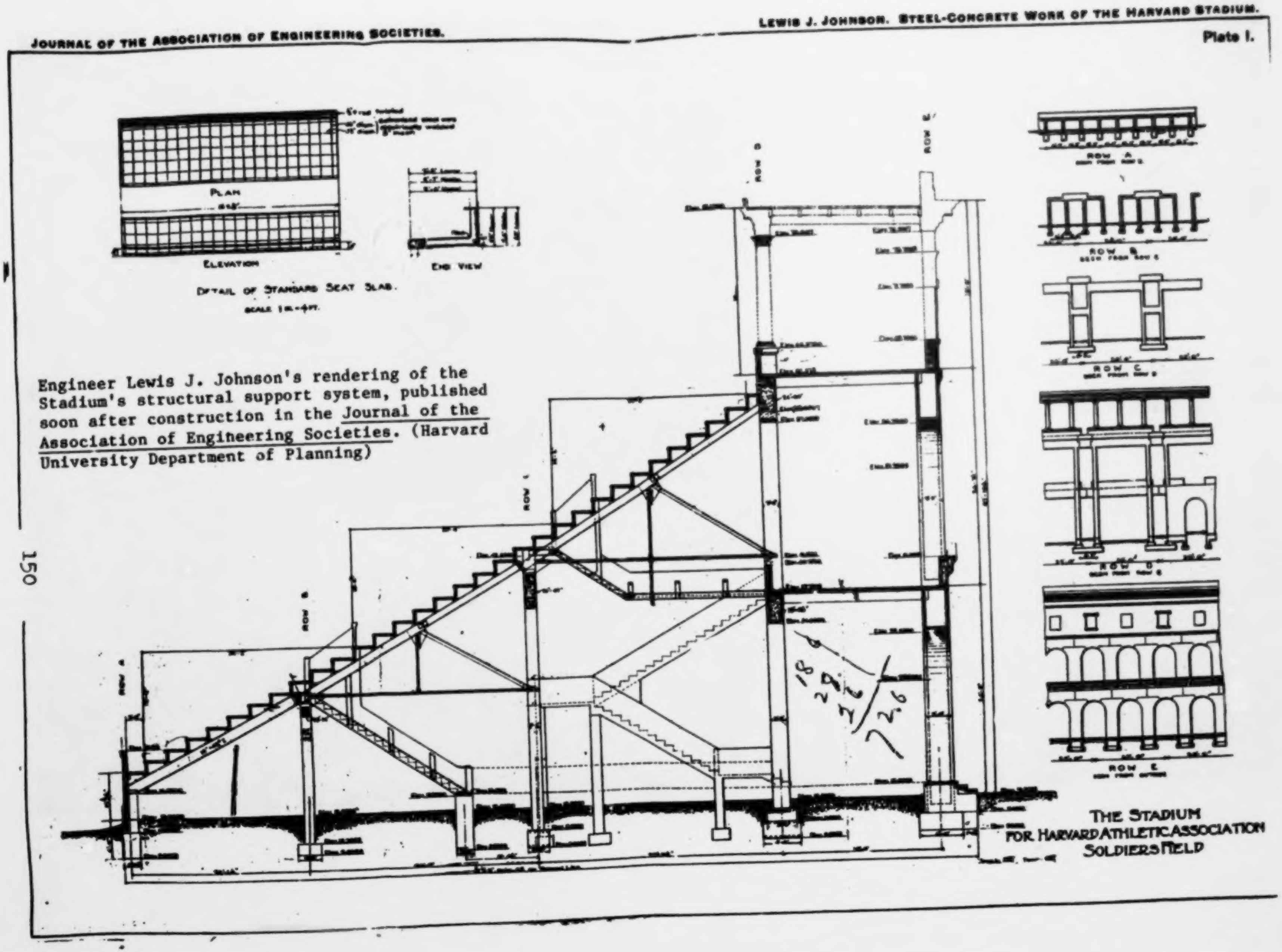


SIDE ELEVATION



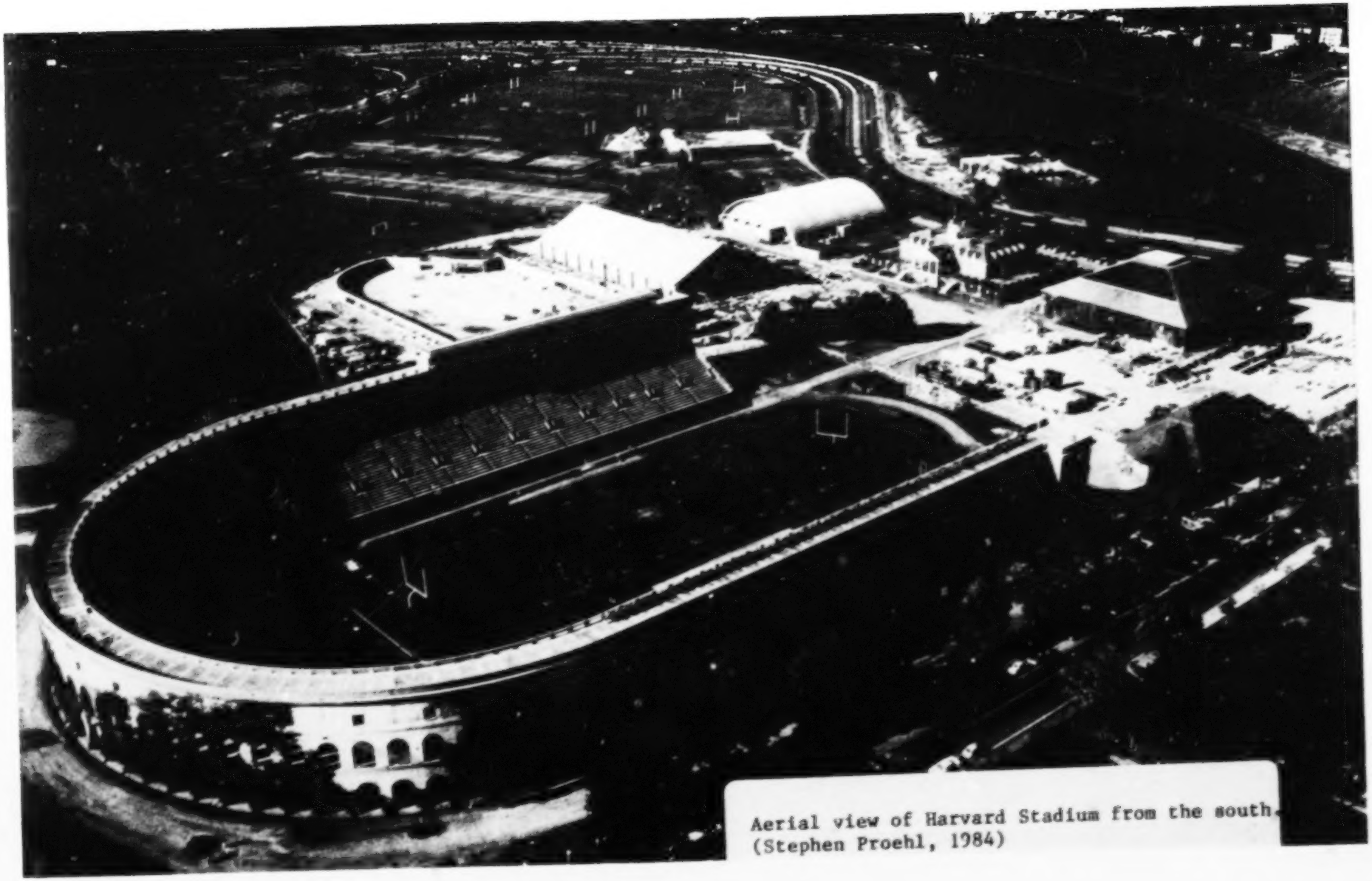
LONGITUDINAL SECTION

SIDE ELEVATION AND LONGITUDINAL SECTION OF THE STADIUM AS IT WILL APPEAR WHEN FINISHED.



JOURNAL OF THE ASSOCIATION OF ENGINEERING SOCIETIES.
LEWIS J. JOHNSON. STEEL-CONCRETE WORK OF THE HARVARD STADIUM.
Plate I.
PLAN
ELEVATION
END VIEW
DETAIL OF STANDARD SEAT SLAB.
SCALE 1 IN.=4 FT.
ROW A
ROW B
ROW C
ROW D
ROW E
18
28
26
72.6
THE STADIUM
FOR HARVARD ATHLETIC ASSOCIATION
SOLDIERS FIELD

Engineer Lewis J. Johnson's rendering of the Stadium's structural support system, published soon after construction in the Journal of the Association of Engineering Societies. (Harvard University Department of Planning)



Aerial view of Harvard Stadium from the south.
(Stephen Proehl, 1984)

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National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic University of Michigan Stadium

and or common

2. Location

street & number on E. Stadium Boulevard, just east of S. Main Street ___ not for publication

city, town Ann Arbor ___ vicinity of

state Michigan code county Washtenaw code

3. Classification

Category
___ district
___ building(s)
X structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military

___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: football stadium

4. Owner of Property

name Dr. Harold S. Shapiro, President

street & number University of Michigan

city, town Ann Arbor ___ vicinity of state Michigan 48109

5. Location of Legal Description

courthouse, registry of deeds, etc. Washtenaw County Register of Deeds, Courthouse and City Hall Building

street & number 100 N. 5th Street

city, town Ann Arbor state Michigan

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes X no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
___ excellent
_X_ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
X original site
___ moved date

Describe the present and original (if known) physical appearance

Summary[1]

The University of Michigan Stadium is the largest college stadium in the Nation devoted exclusively to football. It is basically a "bowl" dug into the earth. Its overall dimensions are 754' by 584'. Its present capacity of 101,701 reflects a major second-level addition of steel stands made in 1949, which raised its permanent capacity from about 72,000 to more than 97,000, and minor seating enhancements in 1956 and 1973. The stadium is squared off around the playing field to conform to the rectangular dimensions of the football gridiron. This brings all the seats as close as possible to the field. The end seats, notably, are so close to the field that the goalposts are practically in the crowd.

Additional Description

Michigan Stadium's original portion consists of 70 rows of seats rising in tiers that border the rectangular gridiron. It basic construction is modeled on that of the Yale Bowl. Thus, the depressed gridiron, about 35' below street level, was placed after excavating and mounding the earth around it. It presently features artificial turf. Thus dug into the ground, the stadium originally rose only some 15' above ground level at the highest point on the exterior. Tunnels pierce the mound to provide ingress and egress from the stands and field. Lockers and shower rooms are under the east stands. The press box, a larger replacement of an original Neoclassical one, is on the west.

The principal exterior wall is on the east side, where the site slopes down. Before massive fill occurred on this side there was a lower-level main entrance flanked by broad staircases leading up to the present ground level. The west side remains close to grade. The exposed walls are red brick with limestone trim.

The present main east entrance is recessed slightly and framed by eight Doric columns. There is a simple brick cornice running the circumference of the wall. Each bay is punctured by four simple rectangular windows with simple sills in limestone set off by a raised rounded arch entrance with an elaborate keystone decorated with a shield. The shielde support a limestone cornice. There are four brackets at each entrance, two on either side of the shields.

Provision had been made for an increase in the size of the stadium by making the support piers especially heavy to provide the necessary footings. The steel upper deck stands added 20 rows of seats in 1949; they replaced temporary wooden bleachers. The style of the addition is not noticeably distinct on the interior, but clashes dramatically with the neoclassical exterior decoration of the original portion.

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date entered

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Footnote

[1] This description has been prepared largely by consulting three articles in the Michigan Alumnus that described the original stadium and from the photographic evidence that accompanies this study. The articles are: "Michigan's new football field," 32, 35 (August 1926), 719-722; "Work on new stadium progressing rapidly, 33, 14 (January 1927), 299-301; and "Michigan's new football field," 34, 10 (December 1927), 231-234.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social humanitarian
theater
transportation
X other (specify)
Recreation (college football stadium)

Specific dates 1927

Builder Architect Fielding Yost; Osborn Engineering Co.

Statement of Significance (in one paragraph)

Summary

Like such other Midwestern coaches as Knute Rockne at Notre Dame, and Bob Zuppke at Illinois, with whom his name will be forever bracketed, and whose careers overshadow all their successors, Fielding ("Hurry-Up") Yost transformed his college into a national power in football. The stadium at the University of Michigan then is just as apt a memorial to him as the stadiums at the other two universities are to those coaches. Like Rockne, he took a personal interest in his structure's design.

Michigan Stadium has another distinction beyond Michigan's sustained greatness in college football. It is the largest college football stadium in the United States, partly because Yost had "the foresight to build the present Michigan stadium with a double foundation so that it could be enlarged to its present capacity of more than 100,000."[1]

History

The University of Michigan was the pioneer in Midwestern football. A team was organized as early as 1873, but Michigan found no opponent until Racine College in 1879. Michigan won by one touchdown and one field goal to nothing, and went on to establish football on a firm foundation. The Wolverines also pioneered in intersectional football, meeting Harvard, Yale, and Princeton in 1881. Michigan lost all three games, but tried the same thing again in 1883, this time against Wesleyan, Yale, Harvard, and Stevens Tech. Michigan again lost all the games, but football was on its way at Ann Arbor and in the "West."[2]

In the mid-1980s, Michigan fans could look back on an extraordinary football history. The team's "Big Ten" Conference statistics alone are staggering. In addition to 4 straight titles racked up by Yost's "point-a-minute" teams (1901-04), Michigan has led or shared the Western ("Big Ten") Conference in 1898, 1922, 1923, 1925-26, 1930-33, 1943, 1947-50, 1964, 1969, 1971-74, 1976-78, 1980, and 1982.[3] The major reason this list is not even more impressive is that Michigan was out of the conference in 1905-17.

The most significant figure in Michigan's rise to fame, Fielding Yost, accepted the coaching job at Ann Arbor in 1901, bringing with him a star "pupil" from the West Coast, William M. ("Willie") Heston, who became one of the prime forces on the immortal teams of the next 4 years.[4] Although they were, technically, not "point-a-minute" teams, their record was extraordinary. In 5 seasons, they won 55 of 57 games and tied one of the other two, amassing 2,821 points to 42 for their opponents. Heston and Adolph ("Germany") Schulz (1905-08) so distinguished themselves that they are enshrined in the College Football Hall of Fame.[5]

Although Yost, who was coach until 1928 (and athletic director until he retired in 1941), would never quite match that record again, he did enjoy some excellent seasons in the 1920s. Harry Kipke, his great halfback, led a "comeback" in the undefeated seasons of 1922 and 1923; he succeeded Yost as coach in 1929-37. Yost characterized his 1925 team as "the best I ever had." On that team, the "two Bennies," left end Benjamin Oosterbaan (1925-27) and "the perfect quarterback" Benjamin Friedman (1924-26), among other feats, evened scores with Zuppke and "Red" Grange of the University of Illinois. Oosterbaan also ultimately coached at Michigan (1948-59).

The 1925 team helped Yost realize his dream. Michigan's Ferry Field, built in 1921, had seated 24,000 and with additions in 1925 reached 47,000, but did not begin to accommodate the host of fans. Yost accordingly set out to build a stadium that would seat Ann Arbor's population 3 times over. The gargantuan task was completed in the fall of 1927.

Harry Newman starred in 1930-32. Under coach Herbert O. ("Fritz") Crisler (1938-47) in the late 1930s, Tom Harmon (1938-40) scored 33 touchdowns and inspired a film in which he played himself. Blocking back Forest Evashevski and tackle Ed Frutig were other stars of the era. Crisler also laid the foundations for Michigan's excellence in the years immediately after World War II.

This discussion could continue almost indefinitely, with memorable notes about Michigan's titanic battles with Ohio State after World War II and a host of other citations familiar to Michigan fans. Perhaps, however, it is appropriate to conclude with a salute, in the form of an anecdote concerning a player whose service was sandwiched between Michigan's great years in the 1930s, the center in the 1934 season in which Michigan won only 1 game. He was the Most Valuable Player on that team and was sufficiently talented to be named to the All-Big Ten First Team, and it was noted of him that he "defended tenaciously despite the superior opposition he had to face and was one of the few bright spots on a team going nowhere."[6]

Nearly 40 years later, recalling his years in college football, he would remark, "As an old center, I know what it's like to be number two."[7] At that point, in 1973, Gerald R. ("Jerry") Ford's playing field was even larger than Fielding Yost's enormous old stadium.

Footnotes

[1] John D. McCallum and Charles H. Pearson, College Football U.S.A., 1869-1973. (New York: Hall of Fame Publishing Co., Inc., 1973), p. 154.

[2] "Football," Encyclopedia Britannica, IX, 569.

[3] Keith W. Jennison, ed., "Football," The Concise Encyclopedia of Sports (New York: Franklin Watts, Inc., 1970), p. 452; and World Almanac, 1985, p. 830.

[4] Yost's and his teams' career in Michigan football before World War II is sketched from material in The College Game (Indianapolis: Bobbs-Merrill, 1974), pp. 110-113, and Mervin D. Hyman and Gordon S. White, Jr., Big Ten Football (New York: Macmillan, 1977), pp. 45-57, 93-113, and 190-216.

[5] Michigan's Hall of Fame members include players:

Benjamin Friedman (1924-26)
William M. Heston (1901-04)
Benjamin G. Oosterbaan (1925-27)
Neil Snow (1898-1901)
Thomas D. Harmon (1938-40)
Harry Kipke (1921-23)
Adolph ("Germany") Schulz (1905-08)
Francis ("Whitey") Wistert (1931-33)

and coaches:

Herbert O. ("Fritz") Crisler (1938-47)
Fielding Yost (1900-28)
E.E. ("Ted") Wieman (1927-28)

This data is from Herbert Kamn, The Junior Illustrated Encyclopedia of Sports (Indianapolis: Bobbs-Merrill, 1970), pp. 301-309.

[6] Hyman and White, op. cit., p. 204.

[7] Ibid., p. 205.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 16

Quadrangle name Ann Arbor East

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	17	273410	4682900
B	17	273410	4682540
C	17	273200	4682540
D	17	273200	4682900
E			
F			
G			
H			

Verbal boundary description and justification

The stadium is situated on a large landscaped lot, rectangular in shape, bounded on the north by Keech Street, on the east by Greene Street extended, on the south by East Stadium Boulevard, and on the west by South Main Street. This is the area proposed for inclusion.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** January 1986

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ **national** ___ **state** ___ **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

date

Attest:

Chief of Registration

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"Work on new stadium progressing rapidly," Michigan Alummus, 33, 14 (January 1927), 299-301.

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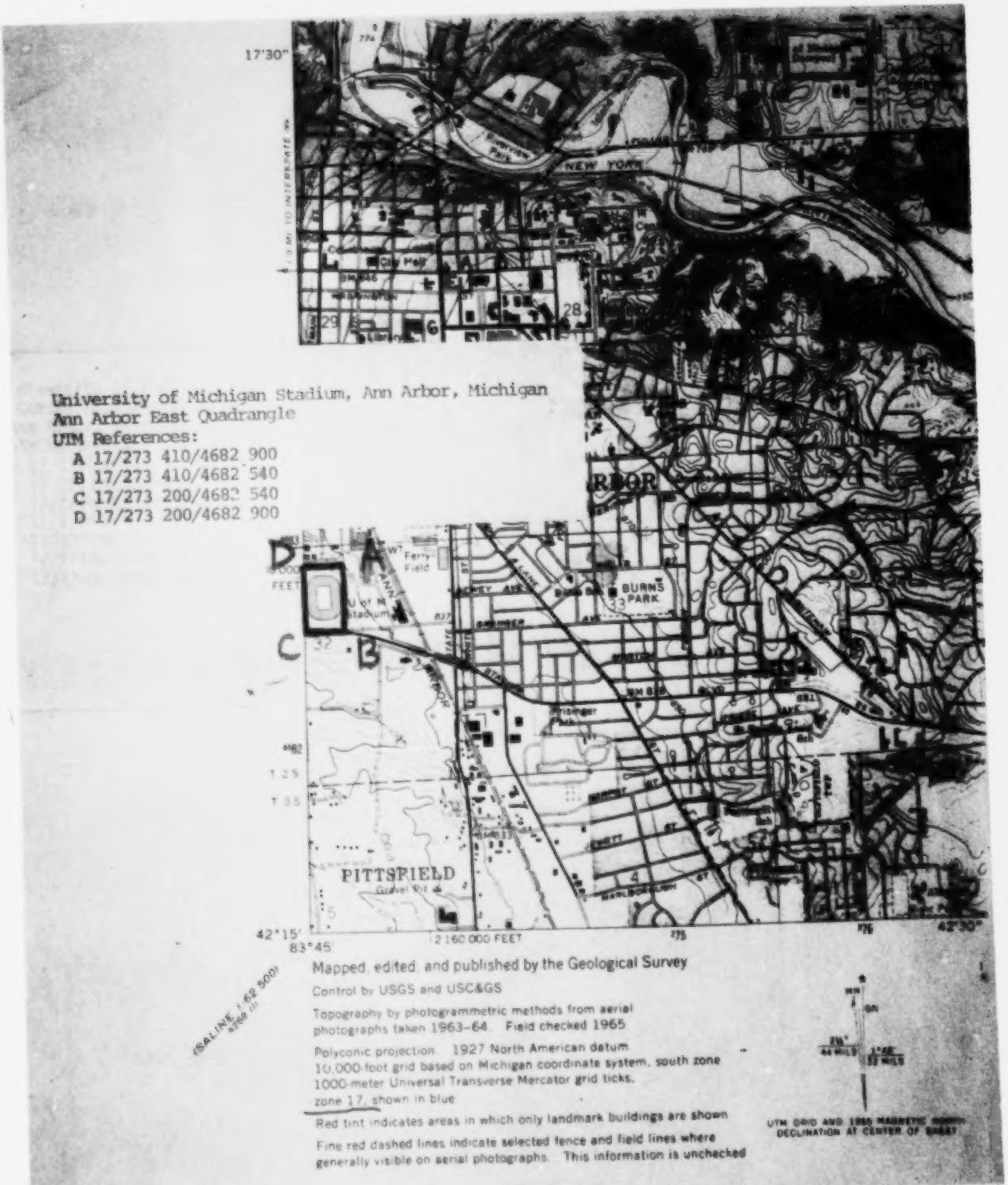
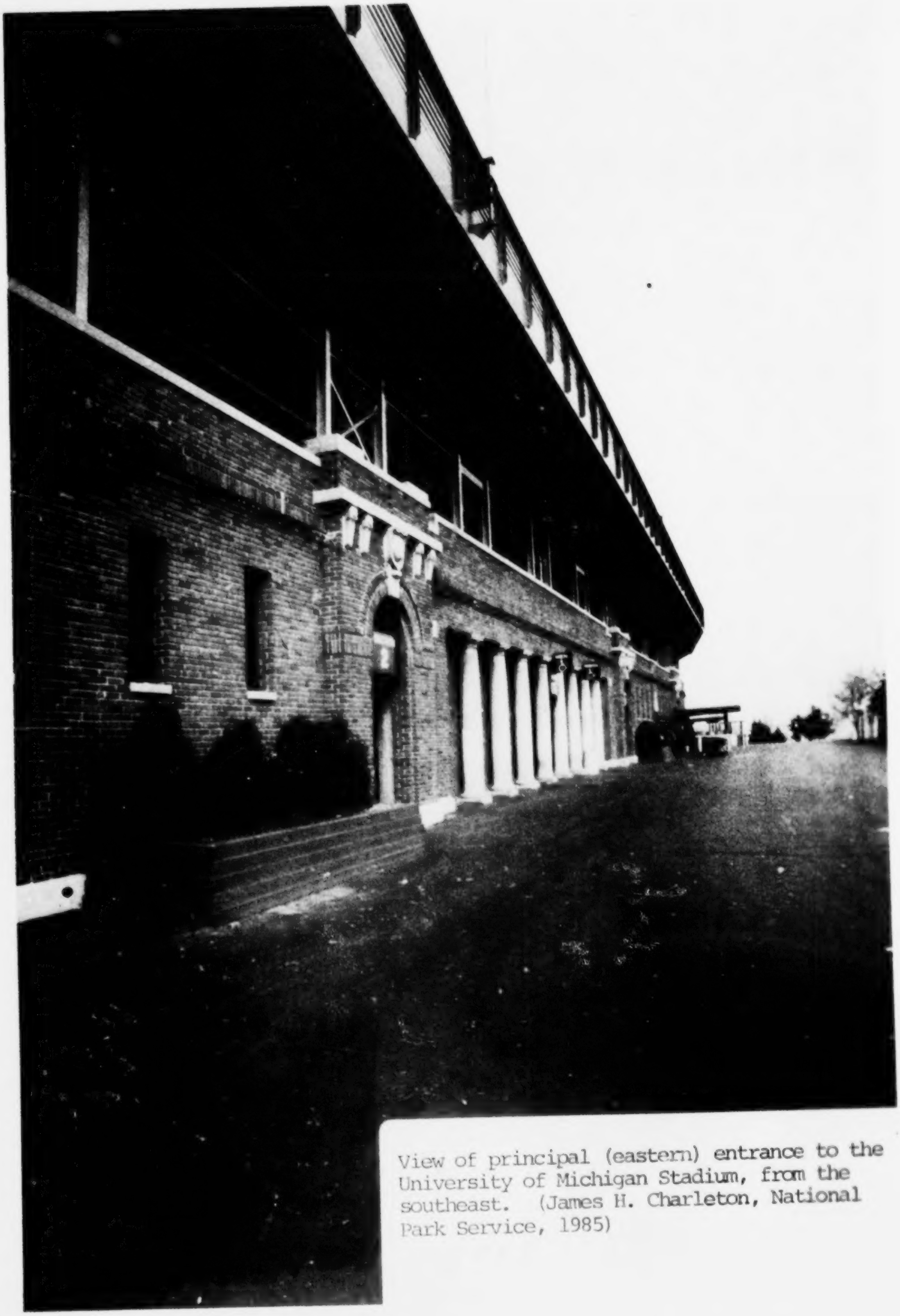
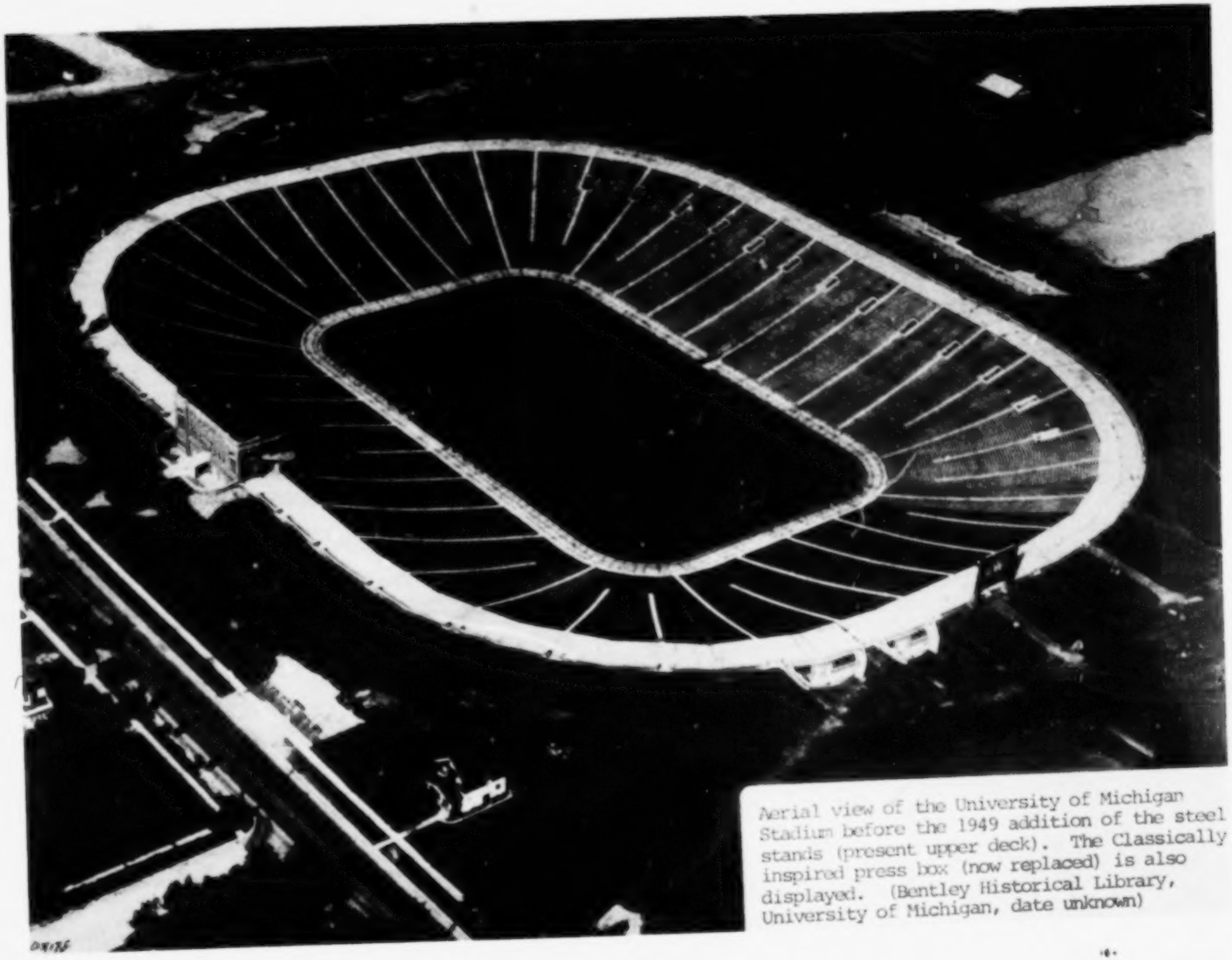
University of Michigan Stadium, Ann Arbor, Michigan
Ann Arbor East Quadrangle
UTM References:

A	17/273	410/4682 900
B	17/273	410/4682 540
C	17/273	200/4682 540
D	17/273	200/4682 900

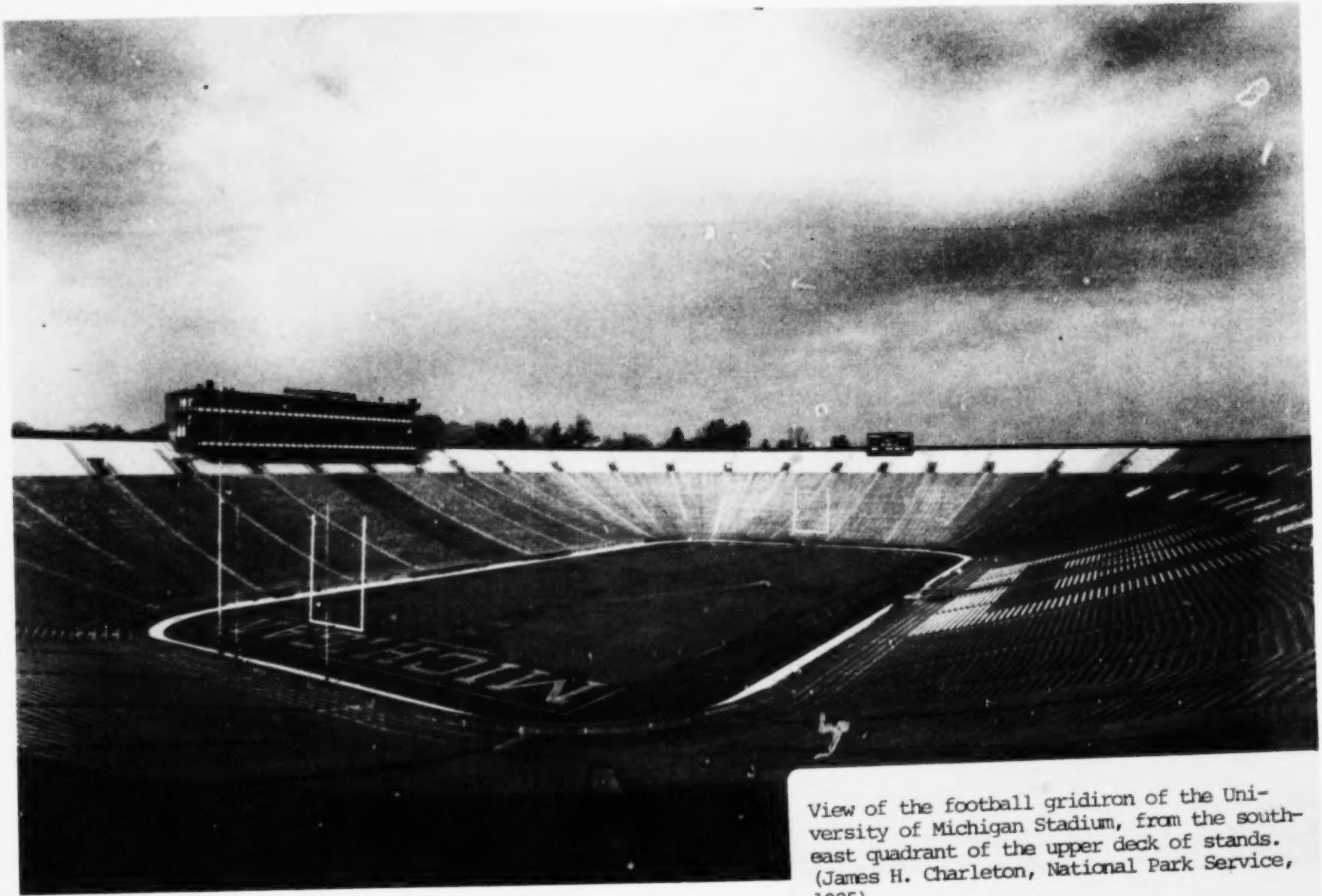

17'30"
NEW YORK
City Hall
29
28
6
RBOR
D
A
C
B
Ferry Field
U of M Stadium
32
BURNS PARK
33
PITTSFIELD
Gravel Pit
42°15'
83°45'
2 160 000 FEET
275
276
42°30"
(SALINE 1:62 500)
Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS
Topography by photogrammetric methods from aerial photographs taken 1963-64. Field checked 1965
Polyconic projection. 1927 North American datum
10,000-foot grid based on Michigan coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue
Red tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked
UTM GRID AND 1965 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET



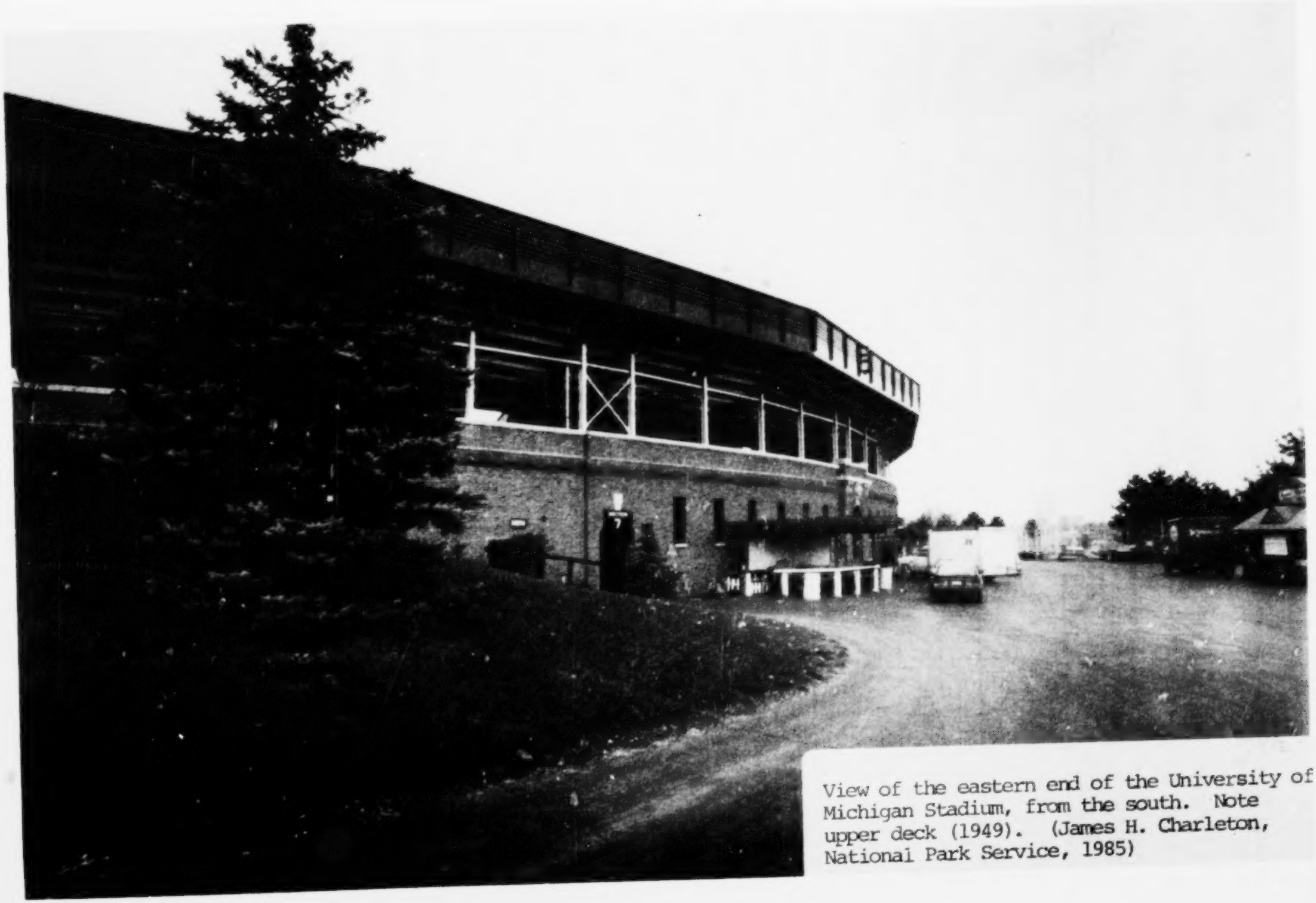
View of principal (eastern) entrance to the University of Michigan Stadium, from the southeast. (James H. Charleton, National Park Service, 1985)



Aerial view of the University of Michigan Stadium before the 1949 addition of the steel stands (present upper deck). The Classically inspired press box (now replaced) is also displayed. (Bentley Historical Library, University of Michigan, date unknown)



View of the football gridiron of the University of Michigan Stadium, from the southeast quadrant of the upper deck of stands. (James H. Charleton, National Park Service, 1985)



View of the eastern end of the University of Michigan Stadium, from the south. Note upper deck (1949). (James H. Charleton, National Park Service, 1985)

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date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Ohio Stadium

and or common

2. Location

street & number 404 West 17th Avenue ___ not for publication

city, town Columbus ___ vicinity of

state Ohio code 039 county Franklin code 049

3. Classification

Category
___ district
___ building(s)
X structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Athletics

4. Owner of Property

name Ohio State University

street & number 190 N. Oval Drive

city, town Columbus ___ vicinity of state Ohio

5. Location of Legal Description

courthouse, registry of deeds, etc. Franklin County Courthouse

street & number 380 S. High Street

city, town Columbus state Ohio

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? ___ yes ___ no

date 1974 ___ federal X state ___ county ___ local

depository for survey records National Register of Historic Places, 1100 L Street, NW

city, town Washington state DC 20013-7127

7. Description

Condition
X excellent
___ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
unaltered
X altered

Check one
X original site
moved date

Describe the present and original (if known) physical appearance

Summary

Upon its completion in 1922, Ohio Stadium received immediate acclaim nationwide for its architectural design and innovative features. Constructed of reinforced concrete on a steel frame, the stadium is built in a double-decked horseshoe design. It measures 754' in length, 597' in width, 107' (at the greatest) in height, and 1/3 mile in circumference. The stadium, which itself covers about 10 acres, is the principal building of a 90-acre physical recreation center.

Detailed Description

The main entrance, which faces almost directly north at the closed end of the stadium, features an arch 72' wide by 86' high with a coffered half dome 20' in diameter. Towers flank this main arch and stand at the open ends of the horseshoe. Those to either side of the main arch are 109' high and 36' square. The 98' high stadium walls contain a series of 78 arches, running around the perimeter on the lower level. These are used as entrances; each arch measures 13' wide and 56' high. There are small rectangular openings on the upper level above each arch.

Inside the stadium, 56 stairways and 12 ramps feed 112 aisles serving the two decks. The stadium was designed to seat 63,000 people, 42,000 on the lower deck and 21,000 on the upper. Temporary seating increased the capacity to 72,000.

Ohio Stadium's architecture includes several innovative features. The double-decked seating arrangement provides shelter for some spectators during inclement weather. The bowed sides of the horseshoe design permit a sweeping view of the field and the crowd and bring the spectators close to the action, stimulating crowd participation and enthusiasm; the closest seats are 72' away from the sidelines, while the farthest are 231' away.

The design of the stadium provides enough space for a regulation-size oval outdoor track that surrounds the football field and extends out the stadium's open end. Spaces beneath the concrete seats furnish enough room for team locker rooms (at the ends of the stadium) and two 80' by 400' areas for indoor exhibits.

Not long after the stadium was completed, temporary seating and portable bleachers (at the open end) were added, increasing the stadium's capacity to 81,000. (Renumbering of seats after World War II also increased the seating capacity.) Standing room crowds have brought official attendance records to more than 87,000.

Ohio Stadium's basic structure remains intact. Several changes have been made over time. On the west side, the Stadium Scholarship Dormitory, for outstanding high school students in need of financial aid, was built and opened in 1933. Glass panes were installed in the entrance arches for protection from the elements. The four-deck press box on the west side (added 1950) is the third to be situated there; the original press box on the east side of the stadium was removed at an unknown date.

An elevator was added at the main entrance in 1949 for university personnel and the press. Artificial turf was laid down in 1970 and lights for intramural sports were added in 1972. The locker rooms were most recently remodeled in 1965. The recently completed scoreboard and Jesse Owens Memorial Plaza are the latest additions. The basic exterior appearance of the stadium, however, remains essentially unchanged from the original design.

Footnote

[1] This description is an edited version of that appearing in the National Register of Historic Places nomination form.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (Stadium & Track)

Specific dates 1921-22

Builder Architect Howard Dwight Smith

Statement of Significance (in one paragraph)

Summary

The design for the Ohio Stadium, by university architect Howard Dwight Smith, was an outstanding achievement. Built in 1921-22, it was the largest stadium west of the Appalachians and the first horseshoe-shaped double-deck stadium in the United States. The American Institute of Architects awarded Smith a gold medal in 1921 for "excellence in public works" because of his imaginative design. Specifically, the stadium combined the best features of the straight-sided, open-ended Harvard Stadium and the curved and closed Yale Bowl, the two pace-setting stadiums of the first decades of the 20th century.

Home of Ohio State University's football Buckeyes, since October 21, 1922, when it was formally dedicated at the OSU-Michigan game, Ohio Stadium has been the home gridiron of several Heisman Trophy winners and numerous "Big Ten" championship and national championship teams. Track immortal Jesse Owens is the best known of the Olympic track stars from Ohio State who have raced on the track that surrounds the stadium's football playing field.[1]

History

Ohio Stadium replaced the overcrowded grandstands of Ohio Field, where Ohio State football teams had played since 1898. After the university joined the Western ("Big Ten") Conference in 1912, its football teams gained national prominence by winning 3 conference championships in 5 seasons (1916, 1917, and 1920). Spectators packed the grandstands bordering Woodruff and High Streets to watch Coach John W. Wilce and the Buckeyes in action. It became evident that a new stadium was needed to meet the clamoring demand for tickets.

Plans for a new stadium were announced in 1919. Ohio Stadium was to be the main building of a 90-acre physical recreation area west of Neil Avenue and east of the Olentangy River. The plan, which included practice fields and tennis courts, was in keeping with the national college slogan for physical fitness during World War I: "Everybody in the game."

Because no sources of public funding were available, it was necessary to finance the 63,000-seat stadium, which cost $1.9 million, entirely by public subscription and by profits earned from intercollegiate athletic events at Ohio State. The university's alumni, the public in Ohio generally, and the citizens of Columbus rallied to the cause, which was a major undertaking for a city of

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less than 250,000. Although skeptics questioned whether the university would ever fill the stadium, most people were caught up in the general enthusiasm.

October 18-23, 1920, was proclaimed Stadium Week and, in all parts of the country, newspapers publicized the project. The proposed stadium was the cover story and subject of a 23-page spread in The Architectural Record.[2] In Columbus, there were special stadium editions of local newspapers, parades, billboards, and speeches and music in front of the Statehouse.

Construction was begun in August 1921, and the stadium was virtually completed in September 1922. Football and track squads began practicing on the field and track as the wooden seats were being set up. Dedication ceremonies, before a capacity crowd of 71,385, were held October 21, 1922, just before the Ohio State-Michigan game (which Ohio State unfortunately lost).[3]

Ohio Stadium's first-season attendance, nevertheless, more than doubled the season attendance for Ohio Field during the previous year. Subsequently, Ohio Stadium has often led the nation in season attendance for college football; in the last 33 years, Ohio State has held this distinction 21 times.

Undoubtedly, this has been largely because Ohio State's teams have compiled an outstanding record in intercollegiate play, leading the "Big Ten" all-time standings in percentage of games won (nearly 72%). Ohio State has captured or tied for the "Big Ten" championship 23 times since it joined the conference in 1912. Since 1947, when the "Big Ten" entered its pact to play in the Rose Bowl, Ohio State has played in the New Year's Day classic no fewer than 11 times.[4]

Ohio's teams have been led by exceptional coaches and have included outstanding players. The most noted of the coaches have been: Howard W. Jones (1910), John W. Wilce (1913-28), Francis A. Schmidt (1934-40) [all three elected to the Football Hall of Fame], Paul Brown (1941-43) Carroll Widdoes (1944-45), and W. Woodrow ("Woody") Hayes (1951-78).[5]

The university's football greats include those elected to the Football Hall of Fame -- Charles W. ("Chic") Harley (fullback, 1916-19), Wesley ("Wes") E. Fesler (end, 1928-30), and Les Horvath (quarterback, halfback, 1940-42, 1944) -- Heisman Trophy winners Horvath (1944), Vic Janowicz (1950), Howard ("Hopalong") Cassady (1955), and Archie Griffin (1974, 1975) -- and a total of 76 All-Americans.[6]

Sports, however, even Ohio State football, know their spectacular moments of defeat, even defeat snatched from the jaws of victory, as well as triumph. Ohio Stadium was witness to what one author -- probably a Notre Dame partisan -- has called "without doubt the most thrilling college game of all time ... between Notre Dame and Ohio State on November 2, 1935." Continuing the account:

> Ohio State's stadium held a whopping 81,000, and none of them could believe their eyes.
>
> Ohio State led 13 to 0 at the start of the fourth quarter. Striking quickly, Notre Dame, with Andy Pilney running and passing, scored two touchdowns. But they missed both conversion attempts and the Buckeyes clung to a 13-12 lead as the game entered its last ninety seconds.
>
> Pilney, hemmed in while trying to pass on Ohio State's 41-yard line, broke loose through the middle and dashed to the 19. But Pilney was not able to continue. He was carried off the field, and it seemed that the last Irish spark had burned out. Then thirty seconds later Bill Shakespeare threw a pass over the goal line. Notre Dame end Wayne Milner appeared from a group of Ohio State defenders, caught the ball, and made a touchdown for football's most dramatic victory.[7]

In addition to its architectural importance and its association with the Ohio State Buckeyes, the Ohio Stadium hosts a variety of university activities, including other sports events, classes, dance festivals, pageants, and the university's commencement exercises.

The Jesse Owens Track Classic, now in its third year, bids to become one of the stadium's most noteworthy events. The plaza and the meet commemorate Owens' spectacular accomplishments while at Ohio State (1933-35) and on the U.S. Olympic team in Berlin (1936).[8] Two other Ohio State track stars are numbered in past Olympic history: Mal Whitfield (800-meter winner in 1948 and 1952) and Glenn Davis (400-meter hurdles in 1956).[9]

Footnotes

[1] This statement of significance is a revision of the National Register of Historic Places nomination form with additional material from the chapter "The Stadium and Its Aftermath," in James E. Pollard, Ohio State Athletics 1879-1959 (Columbus: Ohio State University Athletic Department, 1959), pp. 117-130.

[2] Howard Dwight Smith, "The Stadium at Ohio State University," The Architectural Record (October 1920), pp. 1-23.

[3] Karl B. Pauly, "Dedication Glorious Despite Defeat," Ohio State University Monthly, 14 (November 1922), pp. 2-8.

[4] These statistics have been compiled from the World Almanac and from figures in The Official Football Program, Ohio State Buckeyes vs. Michigan, Ohio Stadium, November 17, 1984 (Columbus: Zimmerman and Leonard, Inc., 1984), pp. 8, 33, and 70.

[5] Ibid., p. 45.

[6] Ibid., p. 78.

[7] Herbert Kamm, The Junior Illustrated Encyclopedia of Sports (Indianapolis: Bobbs-Merrill, 1970), pp. 255-256.

[8] James E. Pollard, op. cit., pp. 183-184. Owens' greatest performance before the Olympics, ironically, was not on his home Ohio State track but at a meet at the University of Michigan on May 25, 1935. In a little more than 2 hours, he broke three world records (220-yard dash, 220-yard low hurdles, and the broad jump) and tied a fourth (100-yard dash).

[9] Ibid., pp. 183-188, 196. Other Ohio State athletes, it should be noted, have taken part in the Olympics. Their athletic activities while at the university took place elsewhere on the campus. See James E. Pollard, op. cit., for details.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property ca. 10

Quadrangle name Northwest Columbus **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	17	327500	4429780	B	17	327690	4429760
C	17	327660	4429530	D	17	327470	4429560
E				F			
G				H			

Verbal boundary description and justification

Only the stadium structure itself.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** April 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 9 **Page** 1

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"Ohio Stadium, a Double-Deck Steel and Concrete Horseshoe," Engineering News-Record 89, 16 (October 19, 1922), 640-644.

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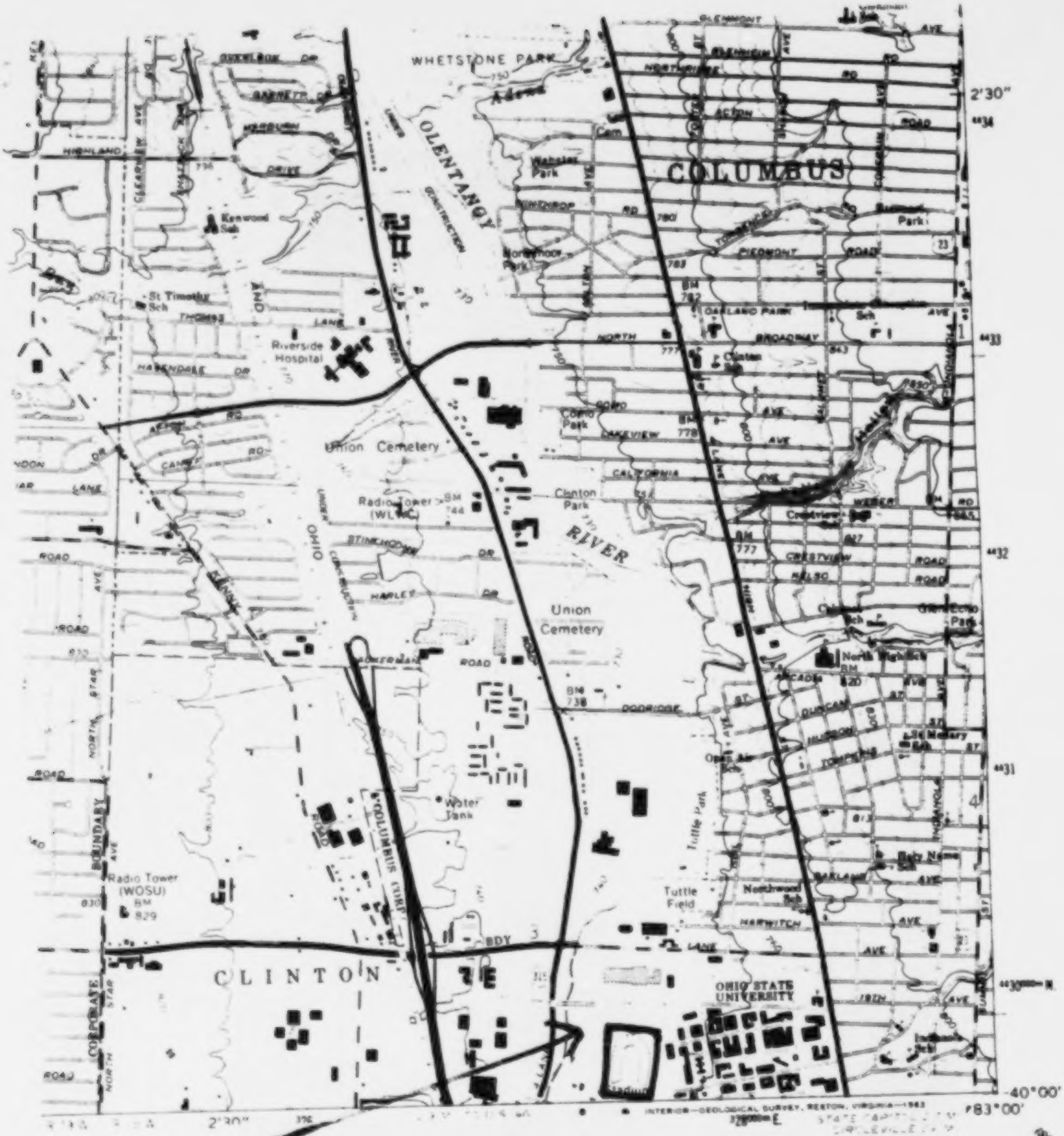
Pollard, James E. History of the Ohio State University. Columbus: Ohio State University Press, 1952.

________________. Ohio State Athletics 1879-1959. Columbus: Ohio State University Athletic Department, 1959.

Smith, Howard Dwight. "The Ohio Stadium at Ohio State University," Architectural Record. October 1920, pp. 1-23.

The Official Football Program, Ohio State Buckeyes vs. Michigan, Ohio Stadium, November 17, 1984. Columbus: Zimmerman and Leonard, Inc., 1984.


WHETSTONE PARK
OLENTANGY
COLUMBUS
Webster Park
Riverside Hospital
Kenwood Sch
St Timothy Sch
Union Cemetery
Radio Tower (WLVQ)
Clinton Park
RIVER
OHIO
Union Cemetery
Water Tank
COLUMBUS CORP
Radio Tower (WOSU)
BM 829
CLINTON
CORPORATE BOUNDARY
Tuttle Park
Tuttle Field
OHIO STATE UNIVERSITY
Stadium
North Highland
Crestview
2'30"
40°00'
83°00'
INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1982
(SOUTHEAST COLUMBUS)

Ohio Stadium, Columbus, Ohio
Northwest Columbus Quadrangle
UTM References:

A	17/327 500/4429 780
B	17/327 690/4429 760
C	17/327 660/4429 530
D	17/327 470/4429 560

ROAD CLASSIFICATION

y duty — Light duty
um duty — Unimproved dirt
Interstate Route U S Route State Route

NORTHWEST COLUMBUS, OHIO

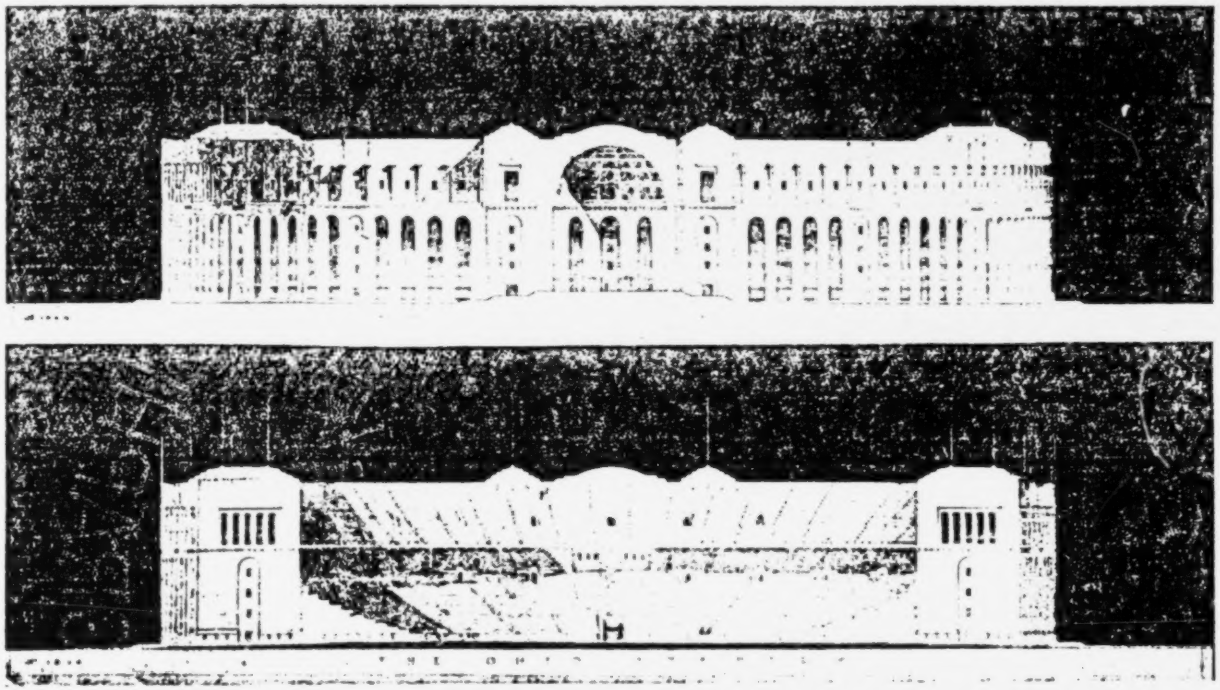
N4000—W8300/7.5

1965

PHOTOREVISED 1982

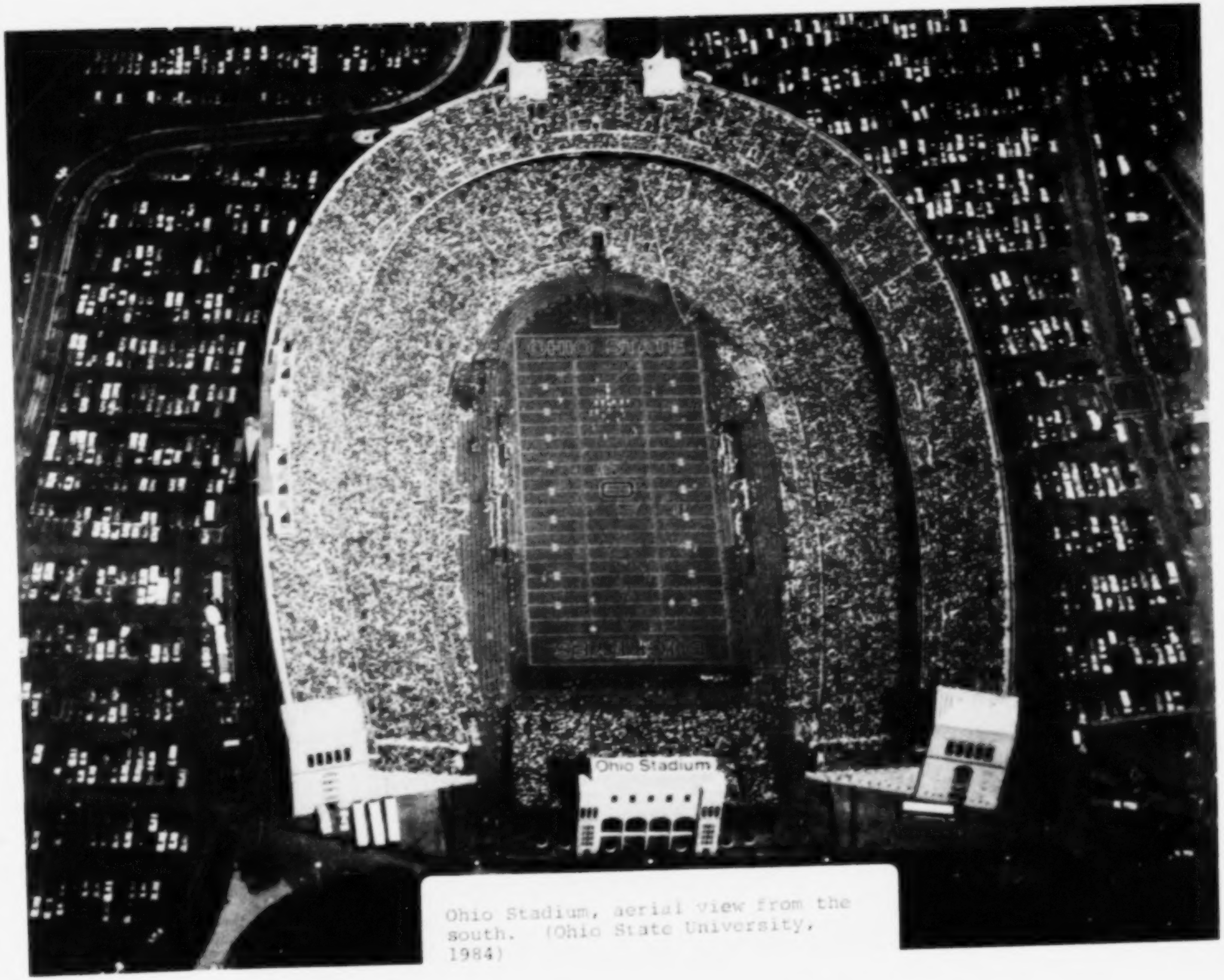
DMA 4364 II SE—SERIES V852

ARDS
2092
ON REQUEST



Above: North Elevation. In this rendering the original scheme of expansion joints concealed behind pilasters is shown. Below: South Elevation, looking into the "horseshoe."

Rendering from architect Howard
Dwight Smith's "The Ohio Stadium
at Ohio State University," The
Architectural Record (October 1920),
p. 23.


OHIO STATE
BUCKEYES
Ohio Stadium

Ohio Stadium, aerial view from the south. (Ohio State University, 1984)

COLLEGE ATHLETIC FACILITIES

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Butler Fieldhouse

and or common Hinkle Fieldhouse

2. Location

street & number Butler University Campus
49th St. and Boulevard Pl.

N/A not for publication

city, town Indianapolis N/A vicinity of

state Indiana **code** **county** Marion **code**

3. Classification

Category
___ district
_X_ building(s)
___ structure
___ site
___ object

Ownership
___ public
_X_ private
___ both

Public Acquisition
___ in process
___ being considered

Status
_X_ occupied
___ unoccupied
___ work in progress

Accessible
_X_ yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
_X_ other: recreation

4. Owner of Property

name Butler University

street & number 4600 Sunset Avenue

city, town Indianapolis N/A vicinity of **state** Indiana 46208

5. Location of Legal Description

courthouse, registry of deeds, etc. Marion County Recorder's Office

street & number 721 City-County Building

city, town Indianapolis **state** Indiana 46204

6. Representation in Existing Surveys

title National Register of Historic Places **has this property been determined eligible?** ___ yes ___ no

date August 19, 1983 _X_ federal ___ state ___ county ___ local

depository for survey records National Register of Historic Places

city, town Washington **state** DC 20240

7. Description

Condition
☐ excellent
☒ good
☐ fair
☐ deteriorated
☐ ruins
☐ unexposed

Check one
☐ unaltered
☒ altered

Check one
☒ original site
☐ moved date

Describe the present and original (if known) physical appearance

Hinkle Fieldhouse is adjacent to 49th Street in the northeast portion of the campus of Butler University, between 49th and 52nd Streets, Boulevard Place, and the Central Canal. It has a rectangular plan, brick walls, and a three-stage monitor roof supported by an arched steel truss system. The building lies on an east-west axis with the gable ends facing those directions.[1]

The main facade is the south wall where the entry gates are located. The south wall rests upon a poured concrete, beveled foundation. The brick walls are approximately three stories high from grade to the parapet. The facade is divided vertically into 22 bays by decorative buttresses. The pointed stone buttress caps project slightly above the parapet level. The parapet has stone coping.

The south wall is pierced by eight entry gates: Gates 1, 2, and 3 occupy the three westernmost bays; Gates 4 and 5, the two center bays; and Gates 6, 7, and 8, the three easternmost bays. Above each door is a tall round-arch window with steel muntins and frame; the arches have limestone keystones and springstones. The gate bays are further accented with decorative brick panels that rise several feet above the parapet and have octagonal center tablets and accented buttresses. The bays between the gates each have a pair of ground-level windows. A stone string course encircles the building between the first and second-story levels. Every bay has a pair of metal frame windows at the third-floor level.

The north facade is generally similar to the south facade. It has the same number of bays and buttresses. The bays are identical, but with no entry gates. Because of the sloping grade, the poured concrete basement is exposed with pairs of windows in each bay. There is a pair of windows in each bay at the ground-floor level except in the two central bays, which are blind. The easternmost bay has three metal flush doors and the second bay has been altered with the addition of an overhead garage door. The seventh and eighth bays from the west end have single added doors with concrete platforms and stairs. A brick smokestack is directly behind the two central bays. The north facade also has a course of third-floor-level windows.

The east facade is a round-arch gable end approximately six stories high. It is nine bays wide. The bays are divided by buttreses. The buttress caps project above the stone coping on the parapet. On the ground floor the two southern and northernmost bays have twin metal-flush doors with a large steel-framed windows. The next bay on each side has a single window above. The center bay has four windows, two above and two below. The bay south of the center is identical to the central bay. The bay north of the central bay has two lower windows and one upper. The third-floor level has rectangular steel-framed windows in each bay. The parapet line established on the north and south facades continues as a stone string course. The gable windows increase in height toward the central bay, which has a window three times the height of the smaller windows. The end gable bays are too short to accommodate windows.

The west wall is identical to the east facade above the third-floor level. A 2-story brick wing, however, is attached to its lower floors. The wing houses a small gym and a swimming pool. It is five bays deep and nine bays wide. The bays of the wing also have buttresses and large steel-frame windows. The windows on the north facade are blocked up with glazed tile blocks as are the three northern windows on the west side. The two end bays of the southern facade have single metal doors. The wing's roof is flat.

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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Continuation sheet **Item number** 7 **Page** 2

The roof of the fieldhouse is covered with asphalt shingles. It is built in three stages with glazed monitor ribbons between each stage. The first (lower) stage is steeply pitched. The second (middle) stage is slightly pitched. The third (top) stage is the two-sided gable apex.

The central part of the interior space of the fieldhouse accommodates the 99' by 50' (NCAA regulation-size) wooden basketball court, which is surrounded on all four sides by three tiers of stands. The main floor stands (the first tier) are made of wood, and are not permanent. The floors are poured concrete, as are the ramps and upper two tiers of stands. The seats are painted wooden planks fixed to the concrete steps. The framework for the stands, ramps, and roof are all exposed painted steel girders. The corrugated metal roof sheathing is also exposed to view. The interior walls are clad with brown glazed brick.

The entryways from the south facade gates are guarded by glazed tile block ticket offices. Several painted concrete block offices and classrooms have been tucked under the main floor stands on the east end. The area under the stands on the west end is cordoned off by chain-link fencing. This enclosed section serves as an athletic practice area. Behind and under the stands is a wide open walkway which encircles the stands. Within this area are maintenance offices, drinking fountains, and trophy cases.

The fieldhouse is illuminated by natural light from the monitor roof windows and the graduated windows in the gable ends. Electrical lights suspended from the ceiling, with metal shades, provide artificial illumination.

The hardwood basketball court is removable. The end lines are on the north and south sides. The original court ran east and west. It was changed in 1933 to accommodate more seating and to eliminate the problem of sunlight from the west blinding the eyes of the players. The late afternoon sun streaming through the large west end windows created a blind spot for players moving westward on the court.

The wing may be entered from inside the fieldhouse; it contains the swimming pool, in the northern half, and the practice gymnasium, in the southern half. Subterranean areas of the wing accommodate locker facilities and mechanical rooms.

Despite minor changes, the historical integrity of this structure remains largely intact. It continues to serve as the home of the Butler University "Bulldogs," seating, by veteran coach Tony Hinkle's count, 15,062 for basketball games.

Footnote

[1] This description is an edited version of that appearing in the National Register of Historic Places nomination form (prepared in 1982), as verified by on-site inspection in December 1984.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social/humanitarian
theater
transportation
X other (specify) sports (basketball)

Specific dates 1927-28

Builder Architect Fermor Spencer Cannon

Statement of Significance (in one paragraph)

Summary

Butler Fieldhouse is the earliest of the major college fieldhouses, which, along with rules changes that made for a faster game, transformed college basketball in the late 1920s and 1930s. These great fieldhouses replaced the "tiny boxlike floors of the 1920s, where the players often wound up in the fans' laps."[1] The burgeoning popularity of the college game created the demand. Butler also provided a perfect forum for the finals of the Indiana State high school tournament, one of the most active in the country and nationally noted for the "Hoosier Hysteria" it annually provokes.

One of the more authoritative sources on basketball, William G. Mokray, in his Encyclopedia of Basketball, has described the game in Indiana as follows:

> While many states insist that basketball in their areas is the best, it is generally said that Indiana holds that distinction. The Hoosier State's 762 high schools play to 12 million spectators every year (twice that of Pennsylvania, the next highest), while the annual Indiana state tournament attracts 1-1/2 million more fans through its district and regional eliminations, which then lead to the finals in the Butler University field house in Indianapolis.
>
> Further evidence of Indiana's frenzied interest in the game is evidenced by several undeniable facts. In some towns, citizens cannot purchase a season ticket for home games until some fan dies or changes residence. The nation's largest high school gymnasium is located in Elkhart and it seats 8,284 spectators. Centre Grove high school, which is located in a township of 36 square miles and has no post office, has an enrollment of only 257 students but boasts a gym that seats 4,000.[2]

From the time of its construction until the late 1960s, the Butler Fieldhouse was well-known throughout Indiana as the largest indoor sports facility in the State. In its history, millions of Hoosiers have used the building for recreation, entertainment, civic, religious, and political functions, as well as sporting events. As late as 1981 it was the eleventh largest Division I (NCAA) basketball arena in the nation, and it is the oldest of these; it is still the largest at any private institution.

History

By the time basketball began to achieve its great popularity in the early 1920s, it had taken firm root in the Midwest. This was nowhere more the case than in Indiana. Colleges, as well as nearly every high school, had organized teams. Butler University, although a small private institution, developed an excellent team, which won the Men's Amateur Athletic Union National Championship in 1924.[3]

The team's successes came just as Butler was planning its move from a crowded downtown campus to its present spacious facilities in what was then known as Fairview Park. This move was propitious for basketball's future at Butler and in Indiana, for it permitted the planning of a spacious facility for the rising sport and an ideal setting for the State's high school basketball tournaments.

Fermor Spencer Cannon, an Indianapolis architect, designed the Butler Fieldhouse. Cannon was an influential member of the community, being instrumental in forming the Indiana Society of Architects and other architectural organizations. The Butler Fieldhouse was his most notable project. Its importance was established from the beginning, primarily because its innovative construction techniques allowed 15,000 people to view events without interference from posts or pillars.

Upon completion in 1928, the fieldhouse immediately brought Statewide and national attention not only to Butler University, but to Indiana basketball. Butler's team was voted national champion that year. In the first game at the fieldhouse, Butler defeated Notre Dame, the national champion the previous year. Also, from 1928 on, the fieldhouse was the site of major Indiana high school and National Collegiate Athletic Association basketball activities. With the exception of World War II, the Indiana High School Basketball Tournament championships were held in the fieldhouse until the late 1960s. The "Hoosier Hysteria" that accompanies the State high school basketball tournament is probably unequaled outside Indiana; an understanding of this unique cultural phenomenon helps to explain why the Butler Fieldhouse is well-known outside Indianapolis.

In addition to basketball, the fieldhouse has been the site of many other important athletic and general-interest events. The Butler Indoor Relays were held here in the 1930s and 1940s. It has been the site of professional tennis tours, marathon bicycle races, and circuses. The fieldhouse also evolved into an unofficial convention center for the city, attracting an impressive array of Presidential candidates, and political, social, and civic leaders, including such prominent figures as Wendell L. Willkie, Thomas E. Dewey, Billy Graham, Dwight D. Eisenhower, Herbert C. Hoover, Gerald R. Ford, and Jesse Jackson.

Butler Fieldhouse served, to some extent, as a prototype for other large modern athletic complexes, its size alone initially setting it apart as a unique structure. During half a century it has evolved into a focal point for Indiana sports, particularly basketball. In 1965 its name was changed to Hinkle Fieldhouse, in honor of Paul D. "Tony" Hinkle, who coached at Butler University for nearly 50 years, with more than 1,100 NCAA victories to his credit, 632 of them in basketball. He coached the U.S. All-Star basketball team against the U.S.S.R. team, and is a member of the James Naismith, Helms Foundation, and Indiana Basketball halls of fame. In 1962 he received the National Collegiate Basketball Coaches Association's highest award for his contributions to the sport.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet **Item number** 8 **Page** 3

Footnotes

[1] William G. Mokray, Ronald Encyclopedia of Basketball (New York: Ronald Press, 1962), p. 1--15.

[2] Mokray, op. cit., p. 7--1.

[3] John D. McCallum, College Basketball, U.S.A., since 1892 (New York: Stein & Day, 1978), p. 43.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 3.201, approximately

Quadrangle name Indianapolis West

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	571240	4410500	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state		**code**		**county**		**code**	
state		**code**		**county**		**code**	

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-788

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet

Item number 9, 10

Page 1

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The Drift (Butler University Yearbook) (1927-28).

Indiana Architectural Foundation. Indianapolis Architecture. Indianapolis: Hilltop Press, Inc., 1975. Pp. 134-35.

Jennison, Keith W., ed. "Basketball," Concise Encyclopedia of Sports. New York: Franklin Watts, Inc., 1970.

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McCallum, John D. College Basketball, U.S.A., since 1892. New York: Stein and Day, 1978.

Mokray, William G. Ronald Encyclopedia of Basketball. New York: Ronald Press, 1962.

Schwomeyer, Herbert F. Hoosier Hysteria: A History of Indiana High School Basketball. Greenfield, Indiana: Mitchell-Fleming Printing, Inc., 1970.

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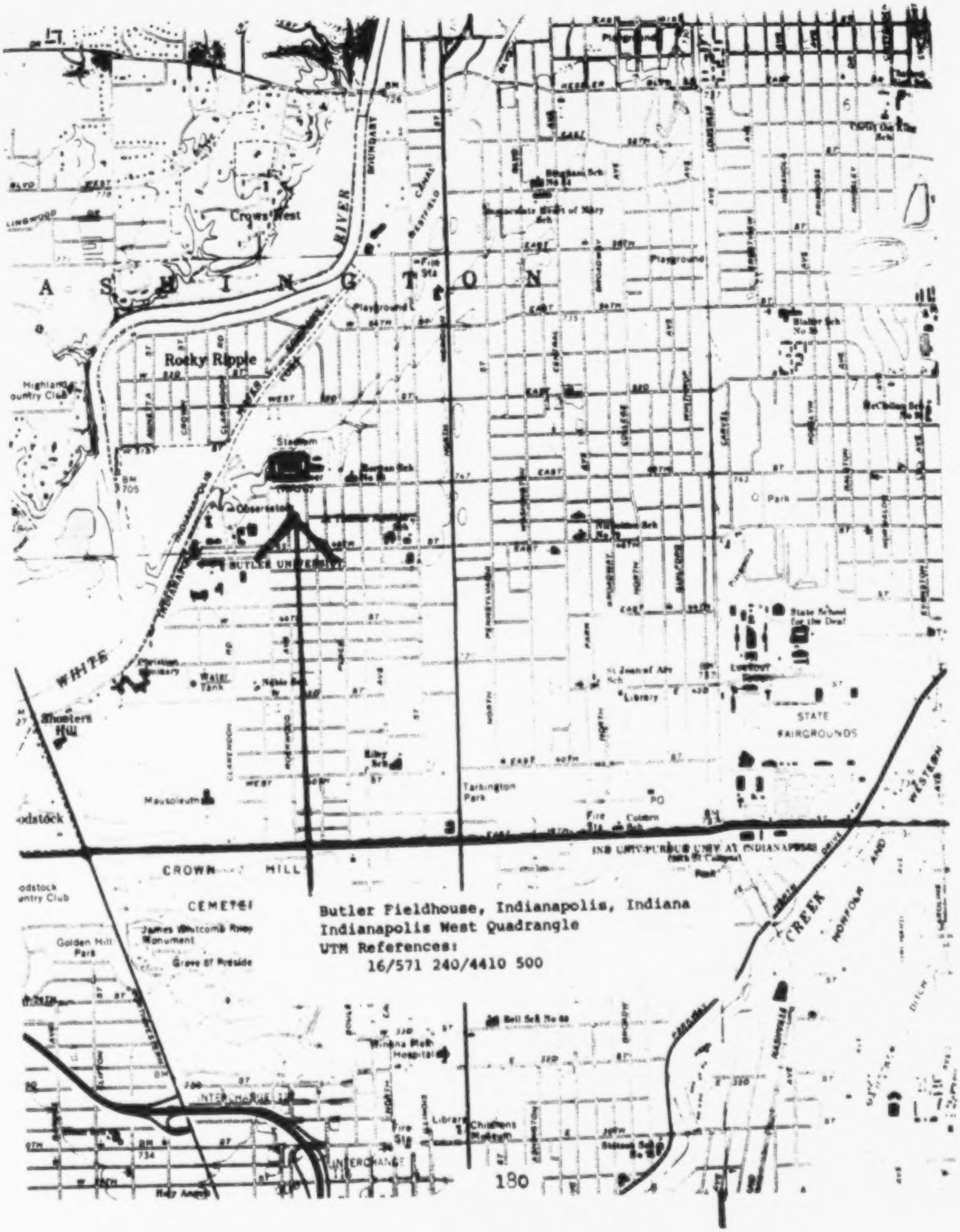
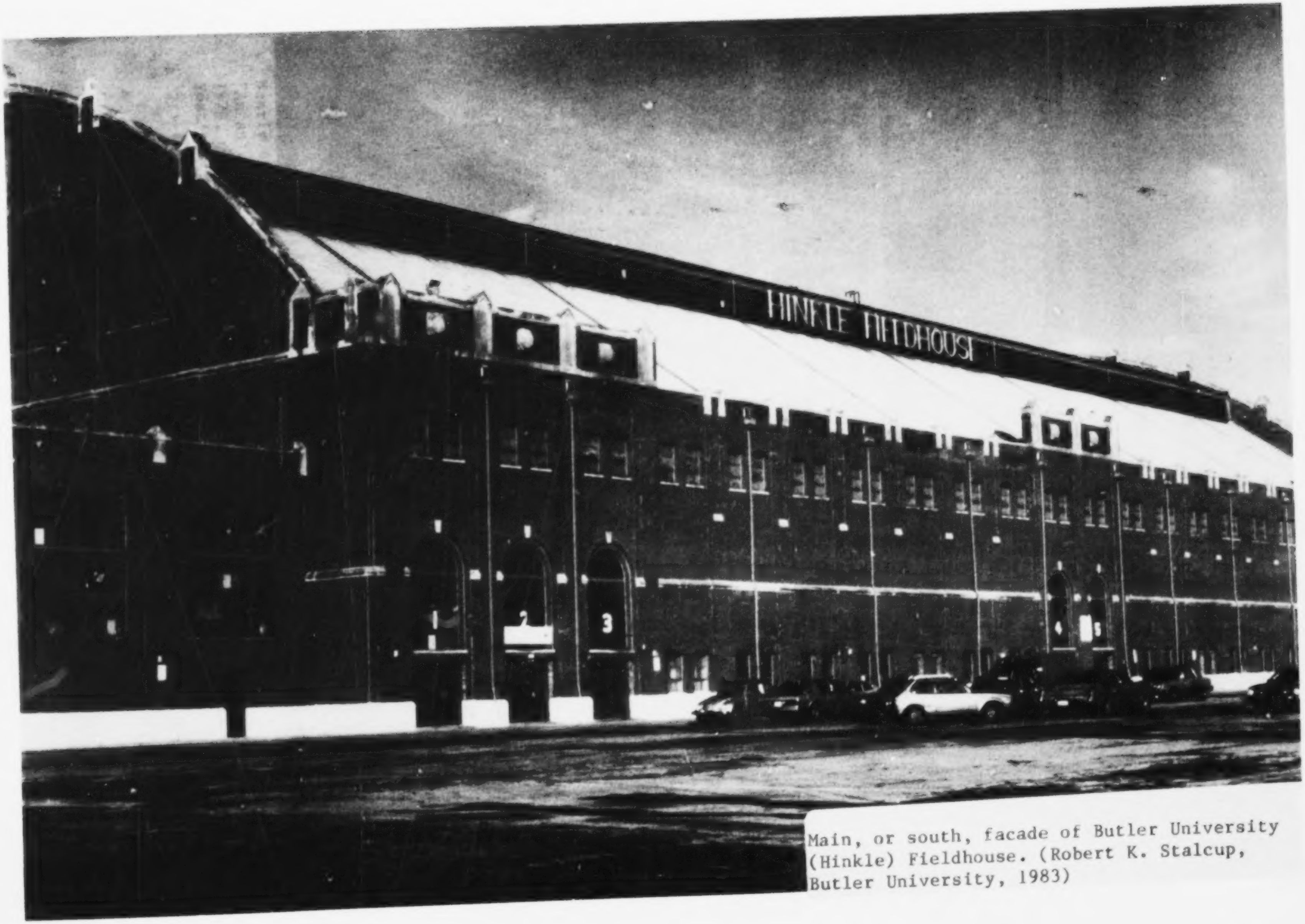
10. VERBAL BOUNDARY

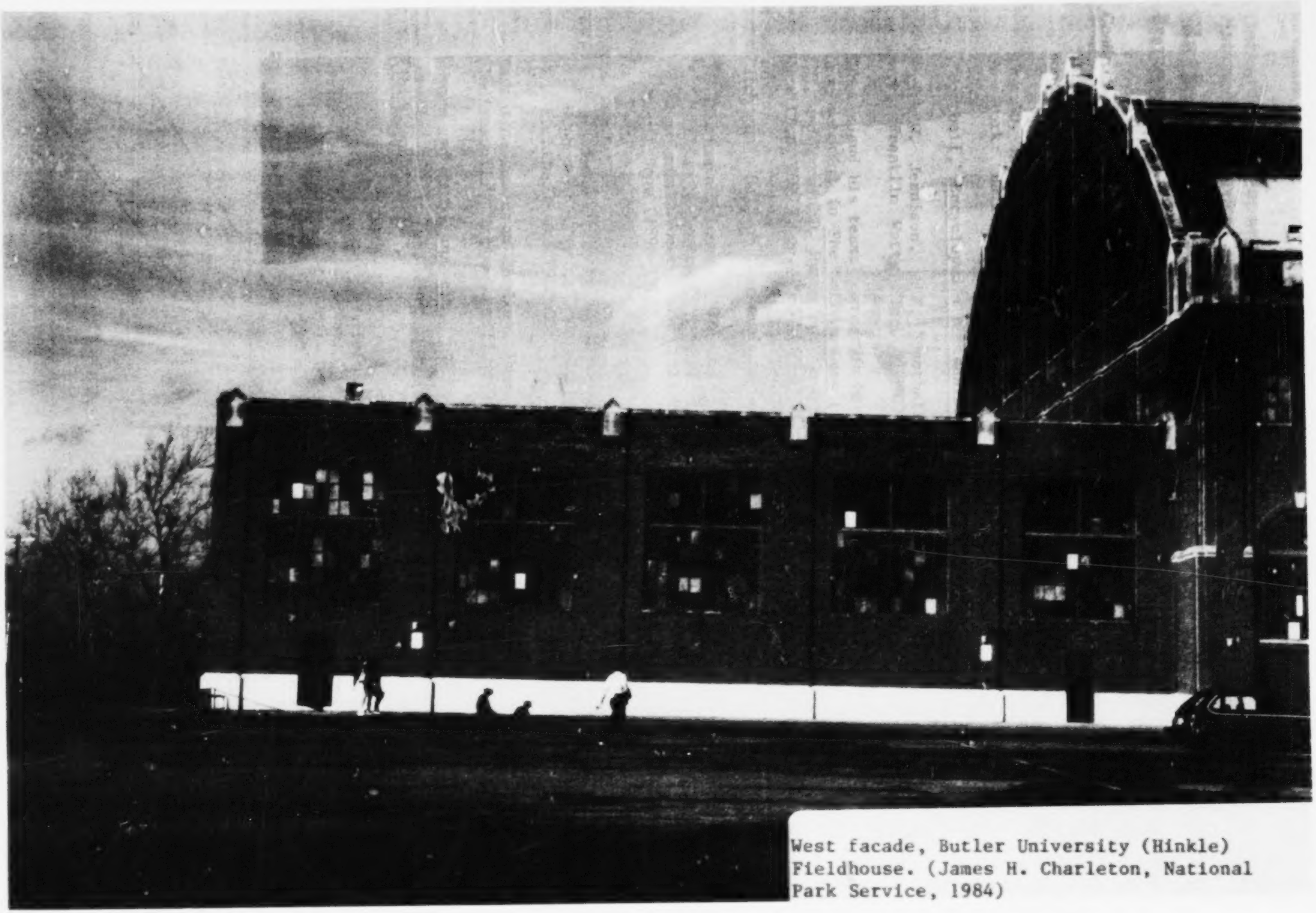
Commencing at the intersection of the west right-of-way line of Boulevard Place and the north right-of-way line of West 49th Street as now located on Drawing No. 59-51, Office of the Marion County Surveyor, said point being north 30.00 feet and west 25.00 feet from the southeast corner of Lot 24, Blues Overlook Addition, an addition to the city of Indianapolis, Marion County, Indiana, the plat of which is recorded in Plat Book 16, page 174, in the Office of the Recorder of Marion County, Indiana; thence south 90 degrees 00 minutes 00 seconds west 630.58 feet along said north right-of-way; thence north 0 degrees 08 minutes 10 seconds west 198.15 feet to the point of beginning; thence south 89 degrees 51 minutes 50 seconds west 488.90 feet; thence north 0 degrees 08 minutes 10 seconds west 285.20 feet; thence north 89 degrees 51 minutes 50 seconds east 488.90 feet; thence south 0 degrees 08 minutes 10 seconds east 285.20 feet to the point of beginning and containing 3.201 acres, more or less.


Crows Nest
A S H I N G T O N
RIVER
Rocky Ripple
Highland Country Club
Stadium
Observatory
BUTLER UNIVERSITY
WHITE
Shooters Hill
Christian Seminary
Water Tank
Mausoleum
Riley Sch
Tarkington Park
Playground
State School for the Deaf
STATE FAIRGROUNDS
IND UNIV-PURDUE UNIV AT INDIANAPOLIS
CROWN HILL
CEMETERY
James Whitcomb Riley Monument
Grave of President
Golden Hill Park
Woodstock Country Club
CREEK
NORFOLK AND WESTERN
INTERCHANGE
Bell Sch No 60
Children's Museum
Library
Fire Sta

Butler Fieldhouse, Indianapolis, Indiana
Indianapolis West Quadrangle
UTM References:
16/571 240/4410 500


HINKLE FIELDHOUSE
1
2
3
4
5

Main, or south, facade of Butler University (Hinkle) Fieldhouse. (Robert K. Stalcup, Butler University, 1983)



West facade, Butler University (Hinkle) Fieldhouse. (James H. Charleton, National Park Service, 1984)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Herron Gymnasium

and or common Van Voorhis Hall (Old Herron Gymnasium)

2. Location

street & number East High Street, Miami University Campus ___ not for publication

city, town Oxford ___ vicinity of

state Ohio code 039 county Butler code 017

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
X educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
___ other:

4. Owner of Property

name Miami University, Office of the President

street & number Roudebush Hall

city, town Oxford ___ vicinity of state Ohio 45056

5. Location of Legal Description

courthouse, registry of deeds, etc. Butler County Administrative Building

street & number 130 High Street

city, town Hamilton state Ohio 45011

6. Representation in Existing Surveys

title Ohio Historic Inventory has this property been determined eligible? ___ yes X no

date March 17, 1977 ___ federal X state ___ county ___ local

depository for survey records Miami Purchase Association, 812 Dayton Street

city, town Cincinnati state Ohio 45214

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 6 **Page** 1

Title: National Register of Historic Places

Date: 1977 Federal

Depository for Survey Records: National Register of Historic Places

City, Town: Washington State: DC

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	X unaltered	___ original site
X good	___ ruins	___ altered	X moved date 1923
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

The (Old) Herron Gymnasium, presently named Van Voorhis Hall, is the oldest existing academic building on the Miami University campus and the only academic building predating 1900, having been constructed in 1897.[1] The gymnasium presents a utilitarian Romanesque Revival facade to the campus.

It is a symmetrical 2-story rectangular brick building with a low hip roof and solid massive facades on all four of its sides. It is dominated by arches: large arched doorways at front and rear, blind arches in the wall construction, arched window lintels, and small arched windows in the second story.

The structure's foundation is made of large rock-faced stone blocks laid in plain ashlar. The main facade features a central pavilion with flanking wings. A centrally placed double front door has a solid wood-panel arched transom topped by a stone arched lintel supported by decorative stone pilasters. Wrought iron lampposts (not original) stand to each side of the door. Four rectangular windows are in the first story in each of the flanking wings.

Blind brick arches reinforce and decorate the second-story exterior walls. Four centrally placed windows in the second story have one-over-one double-hung sashes, recessed brick transoms, and brick arched lintels. Rectangular windows in other parts of the building have flat stone lintels and projecting lug sills. Stone belt courses run between the first and second stories and the blind arches and small arched windows at the top of the second story.

Unusual tadpole-shaped brackets decorate a curved frieze in the cornice. The hip roof is tin and is topped by asphalt roofing material. Two chimneys original to the building have been removed.

Classrooms and offices occupy the first floor. All ceilings on this floor and in the basement, which houses a supply room and the campus mailroom, are covered with pressed tin. The first-floor ceilings are probably original; those in the basement are likely from the 1920s. A circular metal stairway leading from the first floor to the second has been removed.

The second-story gymnasium is the most important interior feature. The floor area measures 98' by 68' and the ceiling reaches a height of about 30'. A track 12' above the gymnasium floor runs completely around the room. Five riveted steel Howe trusses span the width of the building and provide support for the uninterrupted space of the gymnasium as well as the roof. This truss system supports a wood deck ceiling with four skylights. Arched windows at the running track level help light the room.

The building is currently used for classrooms and offices on the first floor; art classes are conducted in the gymnasium.

NPS Form 10-900-a
(3-82)

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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet **Item number** 7 **Page** 2

In 1923, because it occupied a site designated for a dormitory by a special bequest to the university, the gymnasium was moved from its original site. It was shifted 522' east on railroad tracks placed down the gentle slope.

Miami University will decide in the near future whether to move ahead with demolition of the Old Herron Gymnasium, a step contemplated in campus planning documents since at least 1978. Vocal opponents of its demolition emphasize its historic value, and have striven to propose adaptive reuse.[2] University officials cite repair costs and lack of historic significance, among other factors, as reasons for demolition.[3]

(It should be noted that Miami University owns and maintains two National Historic Landmarks in excellent condition: the William Holmes McGuffey Home and Langstroth Cottage, and plans to preserve a number of other older buildings on campus.)

Footnotes

[1] This description of the Old Herron Gymnasium is an edited version of that in the National Register of Historic Places nomination form, prepared by Mrs. Lucy Crossan Curry in 1979.

[2] Citizens for Historic and Preservation Services, Inc., Butler County, Ohio. "The Restoration of Van Voorhis Hall" (Cincinnati: Jones and Speer, 1985).

[3] The university's views and plan for historic preservation are set forth in Committee on Campus Historic Preservation, "Report to President Shriver" (Oxford, Ohio: Miami University, 1978). Van Voorhis is referenced as a structure that is "expendable with little loss" (p. 10).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (Gymnasium)

Specific dates 1896-97

Builder Architect Fred E. Townsend

Statement of Significance (in one paragraph)

Summary

The (Old) Herron Gymnasium's national significance derives from Miami graduates who used the building and have gone on to prominent coaching positions or excelled in sports. These include such notables as Col. Earl H. ("Red") Blaik, Wilbur C. ("Weeb") Ewbank, and Paul E. Brown, in football; and Thomas P. Sharkey in track. Official coaching classes began at Miami in 1924 when Herron Gymnasium was the primary athletic facility. Since that time, Miami has made a major contribution to coaching staffs at all levels of educational and professional sports in this country. So definitive has this contribution been to the American sports world that this State university has been acclaimed the "Cradle of Coaches."[1]

Herron Gymnasium is associated only with the early years of this phenomenon, which continues up to the present. However, inasmuch as the University's former playing field, the second oldest college-owned stadium, was demolished in 1982 and because the other gym on the campus dates from 1930, Herron is the most suitable candidate for recognition of Miami's historically important role in sports.

Herron's Romanesque architectural style and interior truss system are unique to the community and the college campus. Miami's original gymnasium is also its oldest remaining academic building.

History

Increased State appropriations to Miami made construction of a gymnasium feasible. John W. Herron (Miami, 1845), for whom the building was named, conceived the idea and hired Fred E. Townsend, an architect from Hamilton, Ohio, to draw the plans.[2] The gymnasium was built by an Oxford firm, the Johnston Brothers Lumber Company. At the time of its completion, the new gymnasium was acclaimed the finest in the State. It also contained the State's first indoor running track.

The center for Miami athletics from 1897 until 1930, Herron Gymnasium was used for training Miami's athletes and housed Miami's first coaching classes in 1924-30. Herron Gymnasium served as a coeducational facility until Withrow Court, for men, was built in 1930.[3] Male students had used the building in the mornings, women in the afternoons. After 1930, women alone used Herron. In 1962, Miami built a new women's gymnasium and the Herron name was transferred to the new

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building. The old gymnasium was renamed Van Voorhis Hall for Tom Van Voorhis (Miami, 1920), who was Miami's physical education director for many years; development and improvement of intramural sports at Miami resulted from his dedication. Since 1962, the structure has been used for various purposes.

Notable Athletes Associated with (Old) Herron Gymnasium

Outstanding coaches and trainers and students who trained in or used Herron Gymnasium are discussed in the following biographical sketches.[4]

George E. Rider came to Miami in 1917 and coached football, basketball, and track for 3 years. He left Miami in 1919 but returned in 1924 as Director of Physical Education and Athletics and cross country and track coach. He taught some of the first coaching classes. Rider remained at the university until retirement. In 1955 he went to Germany for the Army to coach the track team in preparation for the Olympic Games. The summer of 1956 saw him working in Canada for the Canadian Olympic Training Program.

Chester M. Pittser is considered by many to be one of the men responsible for helping to start the "Cradle of Coaches." Pittser coached Miami football for 8 years (1924-31) and baseball for 7 seasons. His football teams compiled a record of 41 victories, 25 defeats, and 2 ties. He coached "Weeb" Ewbank, Paul Brown, and Tom Sharkey, and taught some of the first coaching classes. Pittser's baseball teams captured three Buckeye Conference titles and shared two in compiling a record of 77 wins and 21 losses.

David Russell Baker ('13), a member of Miami's football teams in 1909-12, was considered a "triple-threat" halfback who wore no headgear or padding. Captain in 1912, he is believed to have been one of the first collegiate players in the Midwest to throw a long pass.

Col. Earl H. ("Red") Blaik ('18) was elected to the National Football Hall of Fame (1964) and received the Foundation's most coveted award, the Gold Medal Award, 2 years later. A 1920 graduate of West Point, at the Academy, he was the first Cadet to play against Navy in three sports—football, baseball, and basketball. He earned All-American honors in football in 1919. He was head coach at Dartmouth for 7 years (1934-40) and compiled a record of 45 wins, 15 defeats, and 4 ties. He served as head football coach at West Point for 18 years (1941-58), and as athletic director for 11 years. Six of his Army teams were undefeated as he compiled a record of 121-30-10. He coached 26 All-Americans. He was inducted into the College Football Hall of Fame (1978).

Edward A. Sauer ('20) captained the 1919 football team; he played both offensive and defensive tackle. Sauer played professional football for the Dayton Triangles, an early professional football team, in 1920-26, and served as a referee of football in both high school and professional (NFL) games.

Virgil E. Perry ('24) was an outstanding fullback who played without headgear in the early 1920s. A member of Miami's undefeated 1921 football team, he was captain of the 1923 team. He also excelled in track as a champion broad jumper. He finished third in the NCAA meet in Chicago in 1923 with a leap of 23' 4", and was also a member of Miami's championship sprint relay team in 1924.

E. Jay Colville ('26) worked as a trainer for Miami from his undergraduate days in 1922. He went to Melbourne, Australia, in 1956 as a trainer for the United States Olympic boxing team.

Thomas P. Sharkey ('26), a former co-holder of the world record in the 100-yard dash (9.6 seconds), was an outstanding track and football performer. Undefeated in dual meets during his college career, he captured 13 Ohio, Buckeye, and Big Six Conference titles in the 100- and 200-yard dashes. He won the National AAU 220-yard dash in 1926. At Miami, he was captain of the 1925 football team.

Wilbur C. ("Weeb") Ewbank ('28) was in the first class in athletic coaching at the University. He is the only man ever to coach championship teams in both the American and National Football Leagues: the Baltimore Colts (AFL, 1958-59) and the New York Jets (NFL, 1968). A three-sport star at Miami and coach of its basketball team for one season (1938-39), Ewbank began his career as coach of all sports at Miami University's McGuffey Laboratory School. His teams won 71 of 98 games. Ewbank spent part of World War II at the Great Lakes Naval Training Station as head basketball coach and assistant football coach under Paul Brown. After the war Ewbank coached at Brown and Washington Universities. In 1949 he rejoined Paul Brown on the staff of the Cleveland Browns. In his 5 years there, the Browns won the All-America Conference title four times and the NFL title once. Ewbank was head coach of the Baltimore Colts nine seasons beginning in 1954. His years with the New York Jets (1963-72) were highlighted by the 1968 Super Bowl crown. He was elected to the Professional Football Hall of Fame (1978).

Paul E. Brown ('30), in 34 seasons of coaching high school, college, service, and professional football, compiled a record of 299 victories, 86 defeats, and 15 ties. He starred as a quarterback on Miami football teams. After 1 year coaching at a preparatory school, he returned to his old high school at Massillon, Ohio, where he built a football legend in 9 years by winning 80 games, losing 8, and tying 1. He moved on to Ohio State for 3 years and guided the Buckeyes to the national collegiate championship and won Coach of the Year honors in 1942. The next 2 years he spent coaching the Great Lakes Naval Training Center team before entering professional football. In 1945 he assembled the Cleveland Browns whose coach he remained for 17 years. His teams dominated the All-America Conference all 4 years and captured 7 divisional crowns and 3 NFL championships. His record with the Browns was 156-42-8. He was inducted into the Professional Football Hall of Fame (1967). The following year he returned to professional football by accepting the head coach and general manager assignments with the Cincinnati Bengals. He retired after the 1982 season.

James A. Gordon ('31), an outstanding track man and an end in football, was the first Miamian to participate in the Olympics. He was a finalist in the 400-m in the Olympic Games in Los Angeles in 1932. He became Athletic Manager at Miami in 1948 and Chairman of the Men's Health and Physical Education Department in 1950. He authored a textbook entitled Track and Field: Changing Concepts and Modern Techniques.

Footnotes

[1] Bob Kurz, Miami of Ohio, The Cradle of Coaches (Pique, Ohio: Troy Daily News, Inc., 1983), and Miami University, "Cradle of Coaches," (Oxford, Ohio: (Miami University, 1972).

[2] The statement of significance is edited and adapted from the National Register of Historic Places nomination form, prepared by Mrs. Lucy Curry in 1979.

[3] Other great Miami players and coaches have been associated with Withrow: Paul Dietzel, Ara Parseghian, John Pont, Jim Root, "Bo" Schembechler, Walter ("Smoky") Alston, Carmen Cozza, and Wayne Embry.

[4] The sketches that follow are all based on the corresponding sections discussing these individuals in Kurz, op. cit., and Miami University, op. cit.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Oxford, Ohio

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 6	6 9 4 8 3 0	4 3 7 7 5 5 6 0
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification

The nominated property is bounded on the east by a driveway; on the south by a parking lot; on the west by a sidewalk; and on the north by a line that parallels High Street and is 15' from the northern foundation of the building.

List all states and counties for properties overlapping state or county boundaries

state		code		county		code	
state		code		county		code	

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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Exp. 10-31-84

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National Register of Historic Places Inventory—Nomination Form

Continuation sheet   Item number 9   Page 1

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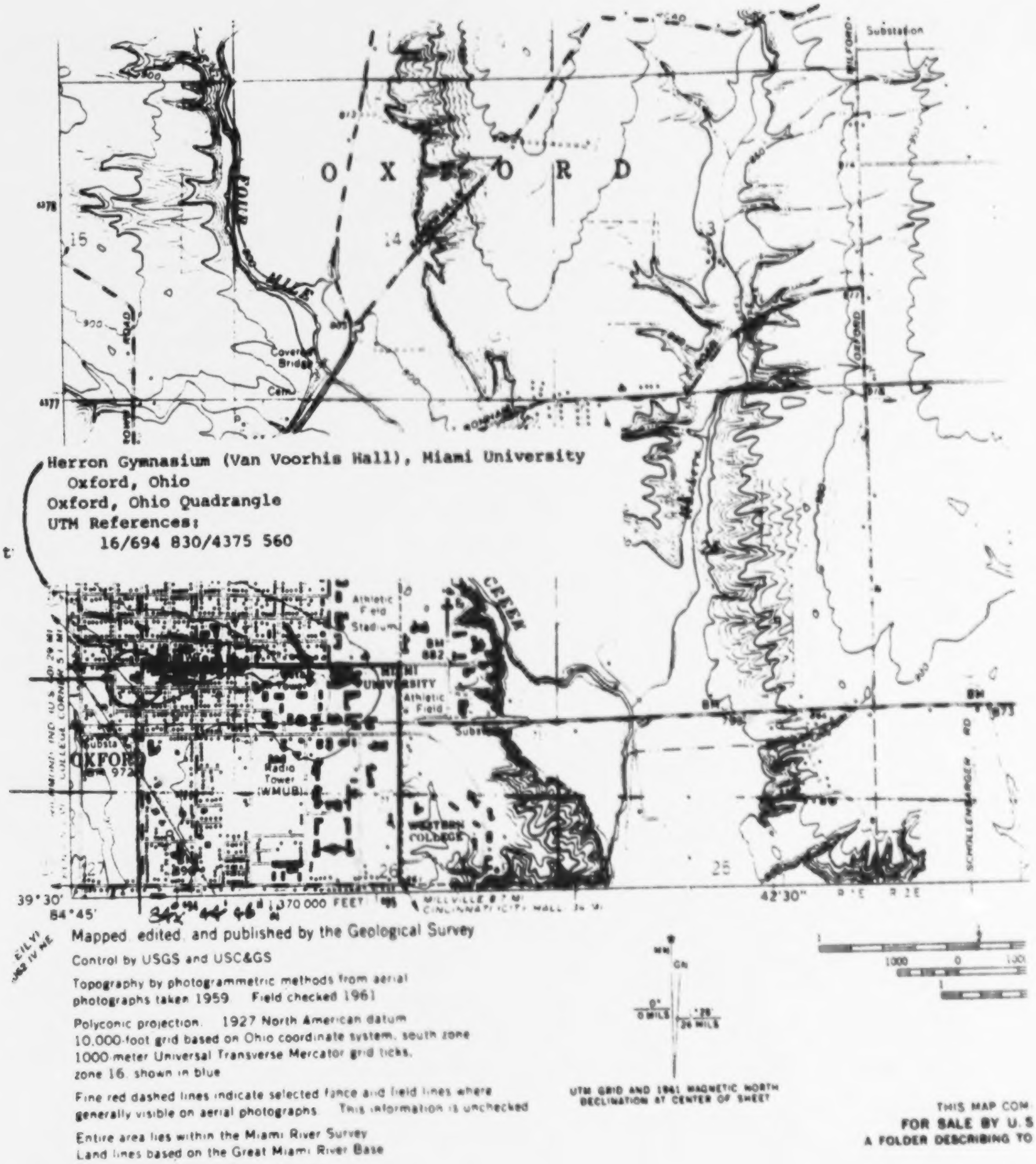
Kurz, Bob. Miami of Ohio, The Cradle of Coaches. Piqua, Ohio: Troy Daily News, Inc., 1983.

Miami University. "Cradle of Coaches." Oxford, Ohio: Miami University, 1972. (Pamphlet.)

"Replacing Real with Fake History." The Miami Student, Friday, March 30, 1984, p. 4.

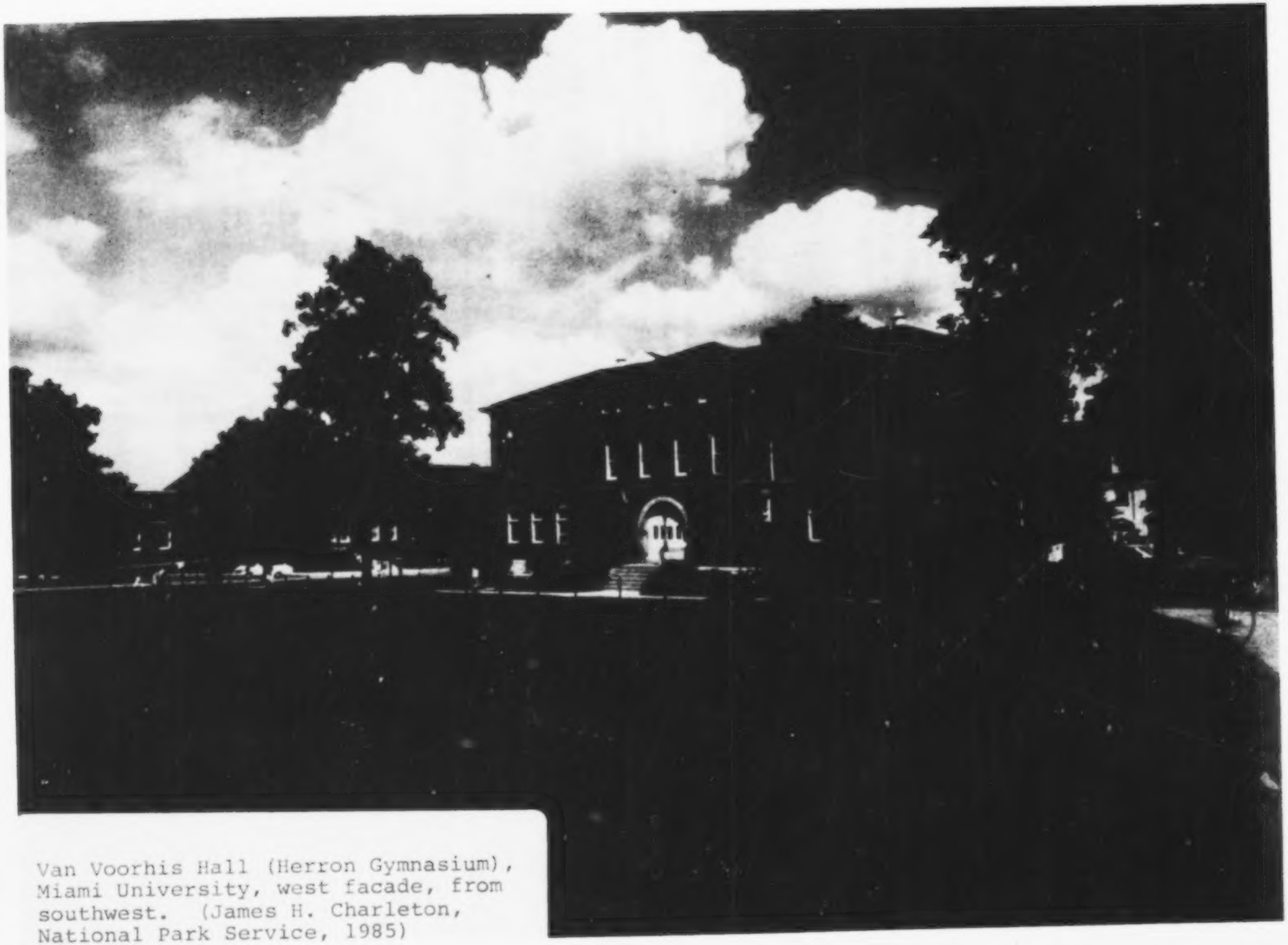

O X F O R D
FOUR MILE
Covered Bridge
Substation
MIAMI UNIVERSITY
Athletic Field
Stadium
Radio Tower (WMUB)
WESTERN COLLEGE
OXFORD
CREEK
39°30'
84°45'
1 370 000 FEET
MILLVILLE 8.7 MI.
CINCINNATI (CITY HALL) 34 MI.
42'30"
R 1 E
R 2 E
Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS
Topography by photogrammetric methods from aerial photographs taken 1959. Field checked 1961
Polyconic projection. 1927 North American datum
10,000-foot grid based on Ohio coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked
Entire area lies within the Miami River Survey
Land lines based on the Great Miami River Base
UTM GRID AND 1961 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
THIS MAP COM
FOR SALE BY U.S
A FOLDER DESCRIBING TO

Herron Gymnasium (Van Voorhis Hall), Miami University
Oxford, Ohio
Oxford, Ohio Quadrangle
UTM References:
16/694 830/4375 560

84° 44' 46"

LONGITUDE: 84° 44' 46"

LATITUDE: 39° 30' 36"



Van Voorhis Hall (Herron Gymnasium),
Miami University, west facade, from
southwest. (James H. Charleton,
National Park Service, 1985)

CRICKET, TENNIS, AND LAWN BOWLING SITES

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Expires 10-31-87

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic St. Petersburg Lawn Bowling Club

and or common

2. Location

street & number 536 4th Avenue North ☐ not for publication

city, town St. Petersburg ☒ vicinity of

state Florida 33701 **code** 12 **county** Pinellas **code** 103

3. Classification

Category
- ☐ district
- ☐ building(s)
- ☐ structure
- ☒ site
- ☐ object

Ownership
- ☒ public
- ☐ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☒ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Recreationa

4. Owner of Property

name St. Petersburg, City of

street & number P.O. Box 2842

city, town St. Petersburg ☐ vicinity of **state** Florida 33731

5. Location of Legal Description

courthouse, registry of deeds, etc. Pinellas County Courthouse

street & number

city, town Clearwater **state** Florida

6. Representation in Existing Surveys

title City of St. Petersburg Cultural Resource Survey **has this property been determined eligible?** ☐ yes ☐ no

date 1977-1978 ☐ federal ☐ state ☐ county ☒ local

depository for survey records City of St. Petersburg Planning Department

city, town St. Petersburg **state** Florida 33731

7. Description

Condition		Check one	Check one
☐ excellent	☐ deteriorated	☐ unaltered	☒ original site
☒ good	☐ ruins	☒ altered	☐ moved date
☐ fair	☐ unexposed		

Describe the present and original (if known) physical appearance

The St. Petersburg Lawn Bowling Club comprises a clubhouse complex, two sheds, two bowling courts, and covered walkways located on a 1 1/10 acre plot of land in Mirror Lake Park in central St. Petersburg, Florida. The club property is located on the northeast boundary of the park, just northeast of Mirror Lake. The neighborhood surrounding the bowling club contains a mixture of residential, commercial, and governmental buildings. Some of the city's oldest buildings are located in this area as it is the original core of the community. The construction of buildings and associated parking areas by state and local governments have made serious intrusions into Mirror Lake Park so that its identity has been largely lost, except immediately around Mirror Lake. The residential structures in the area are slowly being replaced by commercial and governmental buildings. Low-rise structures, however, are still the more prevalent in the area.

The principal features of the lawn bowling club are its clubhouse complex and its two bowling courts, both of which contain 6 rinks each. The southern court originally was used by the male members only and contained 17 rinks, but this was reduced to 13 in 1976 when the City of St. Petersburg constructed the Sunshine Center, a senior citizens facility, on the southeast edge of the bowling club property. In 1980 the Sunshine Center expanded, reducing the number of rinks in the southern court to six.

The south court is separated from the clubhouse complex and north bowling court by a covered walkway. There are similar walkways at the south end of the south court and at the east and west ends of the north court. These walkways are paved with hexagonal concrete blocks which were laid in 1926. The shelters have raised seam metal roofs supported by round metal posts.

The clubhouse complex lies in the northwest corner of the bowling club property. The complex consists of a wood frame vernacular building erected in 1918 and enlarged in 1923 and 1928, and a Mediterranean Revival style concrete block addition constructed on the west of the original building in 1933.

The more recent section is used as a separate clubhouse by the male members of the bowling club, while the women occupy the older structure. The main entrance facade of the men's clubhouse overlooks Fourth Avenue North, the north border of Mirror Lake Park. The rear facade, which is virtually identical with the street facade, overlooks the south court. The facades are both three bays wide, with a central arched doorway flanked by two tall narrow windows. The doorways contain double leaf wood and glass doors. Each doorway has an arched fan light.

The street facade still has its 6/9 double hung sash windows, whereas those at the rear have been replaced by metal frame awning windows. The windows on the side elevations of the men's clubhouse are similar in proportions to those on the north and south facades. They contain, however, single leaf, three light casement windows with fixed four light sashes above.

(See Continuation Sheet)

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Continuation sheet Item number 7 Page 1

Present and Original Physical Appearance

The main roof of the stuccoed concrete block addition is a cross gable. There are sloping parapets on the gable ends. The roof is covered with slate and the tops of the parapets have a terra cotta coping. Each gable end has an arched attic vent, and all but the one on the south facade is fitted with wood louvers. The south vent has a metal exhaust cowl.

The women's portion of the clubhouse is a wood frame vernacular structure which is connected to the men's clubhouse on the west by a short wing. The exterior siding of the building is weatherboard. The main roof is composed of three intersecting gables. One ridge is oriented east-west intersected by two parallel ridges oriented north-south. The building also has short shed roofs on its south and east elevations. There appears to be no main entrance facade and the placement of doors and windows is irregular.

A photograph dating circa 1924-25 indicates that the clubhouse was a single-story L-shaped building with a small flat roofed addition. The long axis of the gable roofed building was oriented north-south. The roof of the east ell terminated in a jerkin head. The small flat roofed addition was found at the end of the east ell. The main roof had widely projecting eaves with exposed rafter ends. The exterior siding on the building was weatherboard. The principal windows were six light double casements throughout. There was a small exterior brick flue on the north end of the building. This flue is still in existence today. The black and white photograph shows that the building was painted a dark color with a light trim. The only photograph available from that period shows the clubhouse from its east elevation. It is not possible to determine, therefore, what the main facade which overlooked the bowling court to the south looked like.

The small concrete block building located near the northeast corner of the lawn bowling club property is the bowls testing building. The one-story, gable roof structure was erected in 1940 and has remained essentially unchanged since that time. The long axis of the building is oriented north-south. The three-bay main entrance facade is located on the north eand of the building. The door in the entrance facade is wood with a louvered glass panel. The fenestration consists of awning windows.

A small rectangular concrete block storage shed is located near the northeast corner of the clubhouse addition erected in 1933. This building was erected in 1976. It is one-story high, has a shed roof and no windows.

8. Significance

Period
___ prehistoric
___ 1400–1499
___ 1500–1599
___ 1600–1699
___ 1700–1799
___ 1800–1899
X 1900–

Areas of Significance—Check and justify below
___ archeology-prehistoric
___ archeology-historic
___ agriculture
___ architecture
___ art
___ commerce
___ communications
___ community planning
___ conservation
___ economics
___ education
___ engineering
___ exploration/settlement
___ industry
___ invention
___ landscape architecture
___ law
___ literature
___ military
___ music
___ philosophy
___ politics/government
___ religion
___ science
___ sculpture
___ social/humanitarian
___ theater
___ transportation
X other (specify) Recreational

Specific dates +1916 **Builder/Architect**

Statement of Significance (in one paragraph)

At the turn of the century Florida became popular as a winter resort state, with St. Petersburg being one of the retirement meccas. The St. Petersburg Lawn Bowling Club has historically provided outdoor recreational facilities in a game particularly suited to retired men and women. The Club is significant as being the oldest Lawn Bowling Club in Florida and one of the oldest in the United States. The San Francisco Lawn Bowling Club is the oldest active bowling club in its original location in the United States. From 1932 to 1956 the St. Petersburg Lawn Bowling Club was recognized as the largest lawn bowling club in the world, based on the number of rinks, which was twenty-five. The St. Petersburg Lawn Bowling Club is also the only location in the United States authorized by the American Lawn Bowls Association as a bowl testing facility.[1]

During the winter of 1915-16, Al Mercer, a regular visitor to St. Petersburg from Toronto, Canada, investigated the possibility of using marl-surfaced roque courts in St. Petersburg as bowling rinks. The grasses used for lawn bowling did not thrive in Florida, and the marl of the roque court - a game similar to croquet - seemed to offer a suitable alternative surface. Mercer and an associate named William Armstrong found that marl covered with a thin layer of sand provided an acceptable bowling surface. Shortly thereafter, the two men requested that the City of St. Petersburg construct marl bowling rinks in Mirror Lake Park. The city agreed, and in 1917 the St. Petersburg Lawn Bowling Club, Incorporated was formed.[2]

Lawn bowling came to the United States with the settlers from the British Isles and the first greens were recorded in the colonies as early as 1615. After the American Revolution, the sport enjoyed little popularity in America due to its English connection. The game reappeared in 1879 at Dunellen in New Jerzey and slowly spread up and down the Atlantic status. Bowls crossed the continent for the first time in 1901 when two St. Andrew's Societies jointly organized a bowling club and built a green in Golden Gate Park in San Francisco. Southern California discovered the game about 1908; so ideal are conditions for the game[3] there that they now have the greatest concentration of clubs in the country.

While the game is played on grass elsewhere, in Florida the "green" consists of a marl base on which powdered rock or sand is thinly spread. The bowls, which are not spherical but oblate (flattened) spheroids, are tapered so that they are heavier on one end and therefore travel on a curved course. The curve becomes more pronounced as the speed of the bowl decreases. The main objective of each player is to roll his bowls as close as possible to the "jack" (a small white ball previously rolled onto the green, as well as closer than his opponent's bowls. The game is played as singles, pairs, triples and rinks (four vs. four).[4]

(See Continuation Sheet)

The official organization of the sport, the American Lawn Bowls Association, was formed in Buffalo, New York in 1915, with the St. Petersburg club joining in 1920.[5]

The first "clubhouse" for the St. Petersburg Lawn Bowling Club was a tent which could be set up as needed in Mirror Lake Park. The first permanent structure was a wood frame building created in 1918, which still exists today although considerably altered. Originally, there were just two bowling rinks at Mirror Lake. In 1922, this was increased to nine rinks, and six more rinks were added in 1926 when the women bowlers formed a separate organization. By 1932 the number of rinks had increased to twenty-five: 17 men's rinks, 6 women's rinks and 2 warm-up rinks.[6] Four rinks were lost in 1976 when the City of St. Petersburg erected a senior citizens service facility at Mirror Lake. The Lawn Bowling Club was listed on the National Register in 1980 in an attempt by the Club to halt the further expansion of the center which was being federally funded. This effort failed and in 1981 seven more rinks were lost to the center. The two practice rinks were lost earlier. The total number of rinks at the St. Petersburg Lawn Bowling Club in 1985 is twelve: six men's and six women's.[7]

The clubhouse was enlarged in 1928, and a new concrete Mediterranean Revival Style Clubhouse was added to the existing structures in 1933. The membership of the club grew steadily until it peaked at 483 in 1952-53. The members decided that their facility would not accommodate so many members, and $12,000 was raised to establish a separate club, the Bartlett Park Lawn Bowling Club, formed in 1954.[8]

In 1940, the St. Petersburg Lawn Bowling Club was designated as the only sanctioned facility for testing the accuracy of bowls by the American Lawn Bowls Association. Although this service is available to the whole country, only the bowls used on the hard marl surfaced rinks of Florida require adjustment as they wear down unlike the bowls used on grass rinks in the rest of the United States.[9]

In 1956, the rinks of the club were rebuilt and the bowling surface changed from marl to a durable synthetic surface called "rubico". The Club's facilities include not only the rinks, but also a 2,500 book library. Benches and chairs, all protected by a covered walkway along the ends of the rinks, are also provided for the comfort of bowlers and spectators.[10]

With the reduction of rinks to twelve, the St. Petersburg Lawn Bowling Club is no longer able to host any American Lawn Bowling Association National Tournaments or the open tournament of the ALBA Southeast Division, which it had done for 64 years. The first National Open Lawn Bowling Winter Tournament was hosted by the Club in 1926, but is also unable to be held at the St. Petersburg Club because of the required number of sixteen rinks for national tournaments.[11]

(See Continuation Sheet)

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(3-82)

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[redacted]

Continuation sheet Item number 8 Page 3

FOOTNOTES

[1] *St. Petersburg Lawn Bowling Club Fiftieth Anniversary*. Brochure published by the St. Petersburg Lawn Bowling Club, 1966.

[2] Ibid.

[3] *Official Lawn Bowls Almanac*. Brochure published by the American Lawn Bowling Association, 1985.

[4] Ibid.

[5] Ibid.

[6] Noel Farr, *Lawn Bowling*. Unpublished monograph on file at the St. Petersburg Lawn Bowling Club.

[7] *History of Encroachment*. Unpublished report on file at the St. Petersburg Lawn Bowling Club.

[8] *St. Petersburg Lawn Bowling Club Fiftieth Anniversary*.

[9] Mary F. Turnipseed, interview with Bill Robertson, President, St. Petersburg Lawn Bowling Club, December 15, 1985.

[10] *St. Petersburg Lawn Bowling Club Fiftieth Anniversary*.

[11] *History of Encroachment*.

9. Major Bibliographical References

(See Continuation Sheet)

10. Geographical Data

Acreage of nominated property LT. 2

Quadrangle name St. Petersburg 1956 (PR 1969) **Quadrangle scale** 7.5 min.

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	17	338320	3073280	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

(See Continuation Sheet)

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title Mary Turnipseed, Graduate Research Assistant

organization Center for Architectural Conservation **date** December 23, 1985

street & number College of Architecture
Georgia Institute of Technology **telephone** (404) 894-3390

city or town Atlanta **state** Georgia 30332

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only
I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet Item number 9 Page 4

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Turnipseed, Mary F. Interview with Bill Robertson, President, St. Petersburg Lawn Bowling Club, December 15, 1985.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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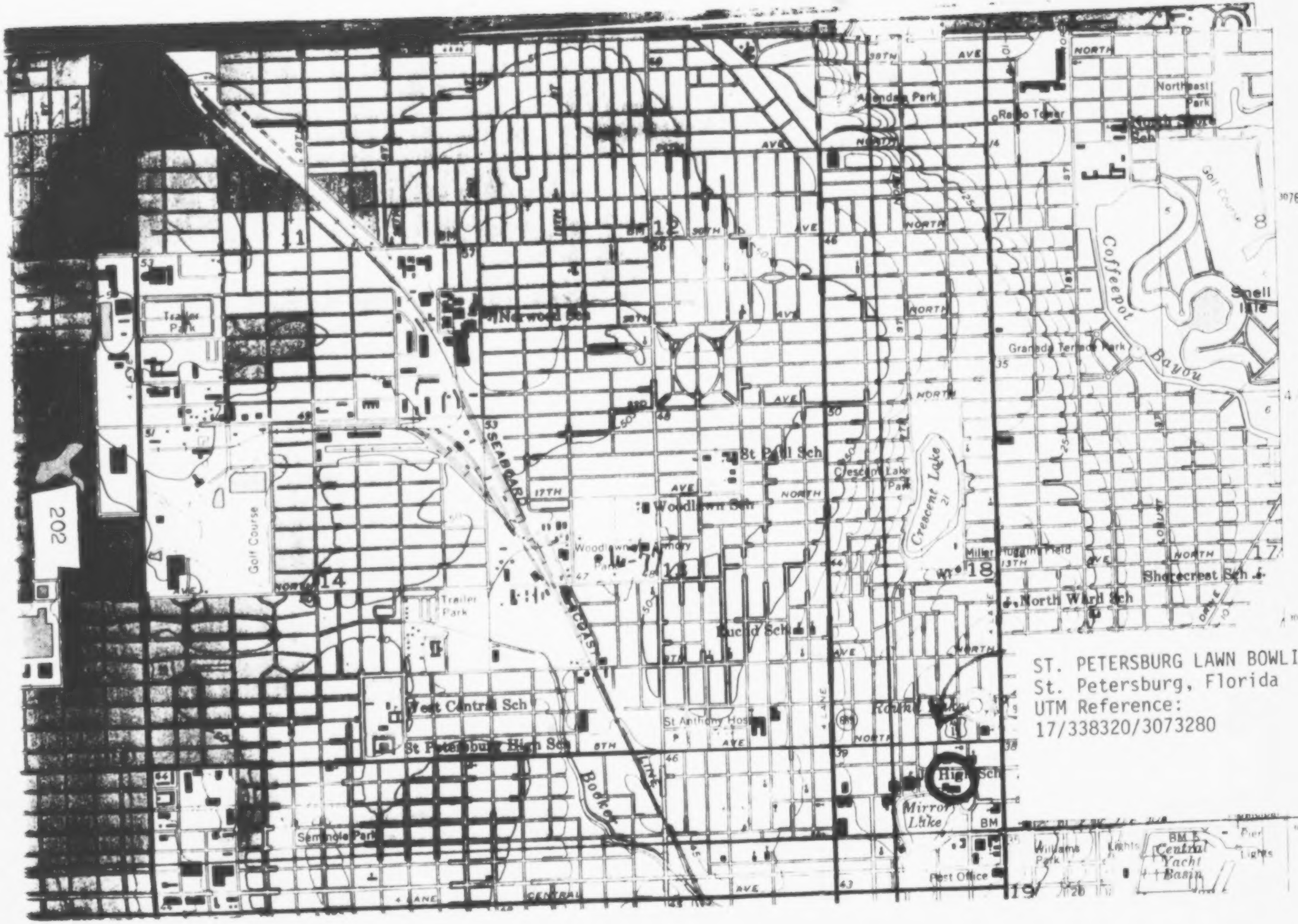
received
date entered

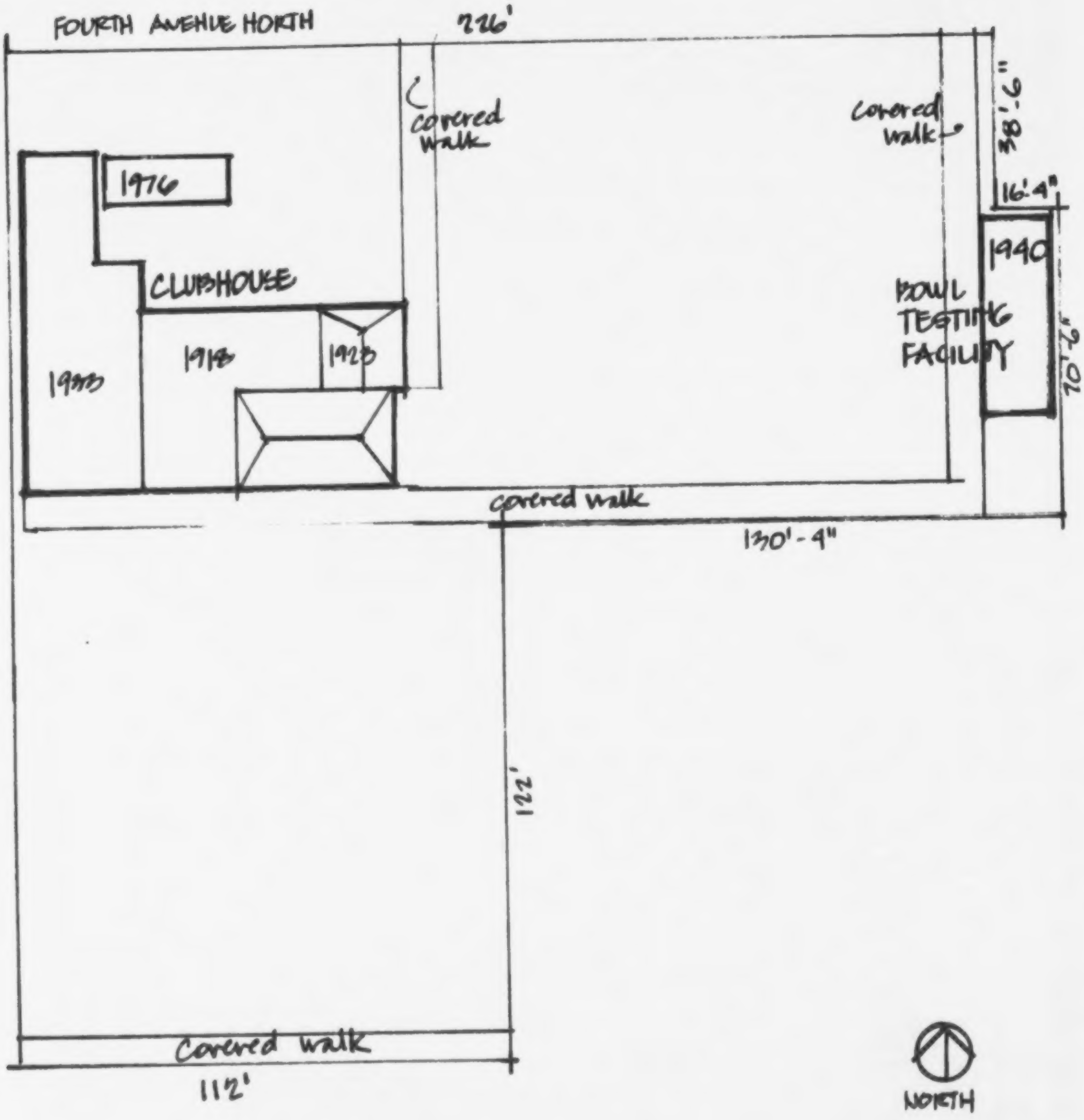
Continuation sheet | Item number 10 | Page 5

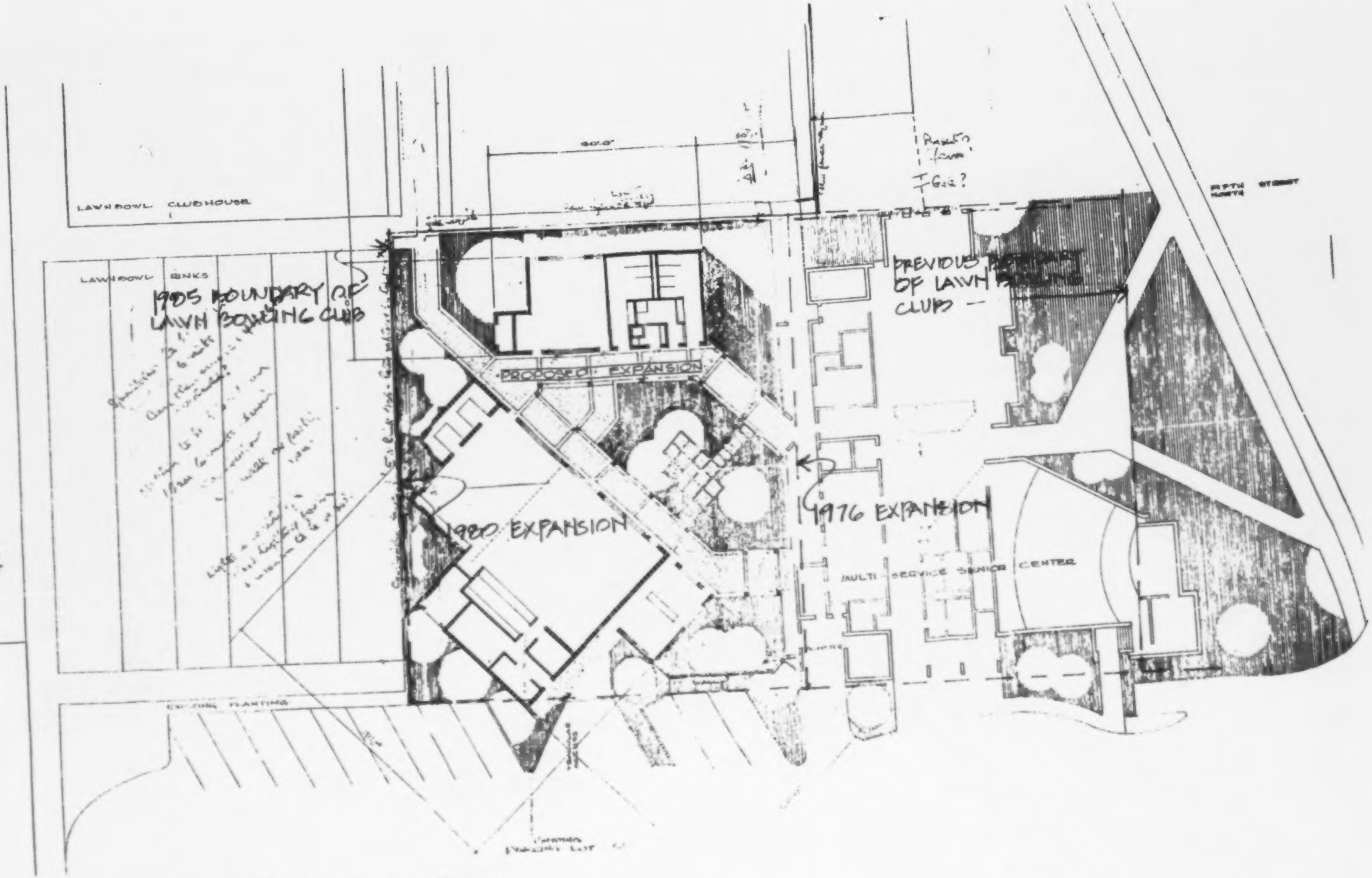
Commencing approximately 40 feet west of the southwest corner of Fifth Street North and Fourth Avenue North, run 226 feet west along Fourth Avenue North, then run 232 feet 6 inches south, run thence 112 feet east, run thence 122 feet north, run thence 130 feet 4 inches east, 70 feet 6 inches north, 16 feet 4 inches west, and 38 feet 3 inches north to the point of beginning.


Coffeepot Bayou
Golf Course
Snell Isle
Northeast Park
Radio Tower
Granada Terrace Park
Crescent Lake
Crescent Lake Park
Miller Huggins Field
Shorecrest Sch
North Ward Sch
St Paul Sch
Woodlawn Sch
Woodlawn Park
Armory
Euclid Sch
Norwood Sch
SEABOARD
COAST LINE
Trailer Park
Golf Course
West Central Sch
St Petersburg High Sch
St Anthony Hosp
Booker
Mirror Lake
High Sch
Post Office
Williams Park
Central Yacht Basin
Pier
Lights
Seminole Park
NORTH
AVE
CENTRAL
202
3076
3074
3073
47'30"

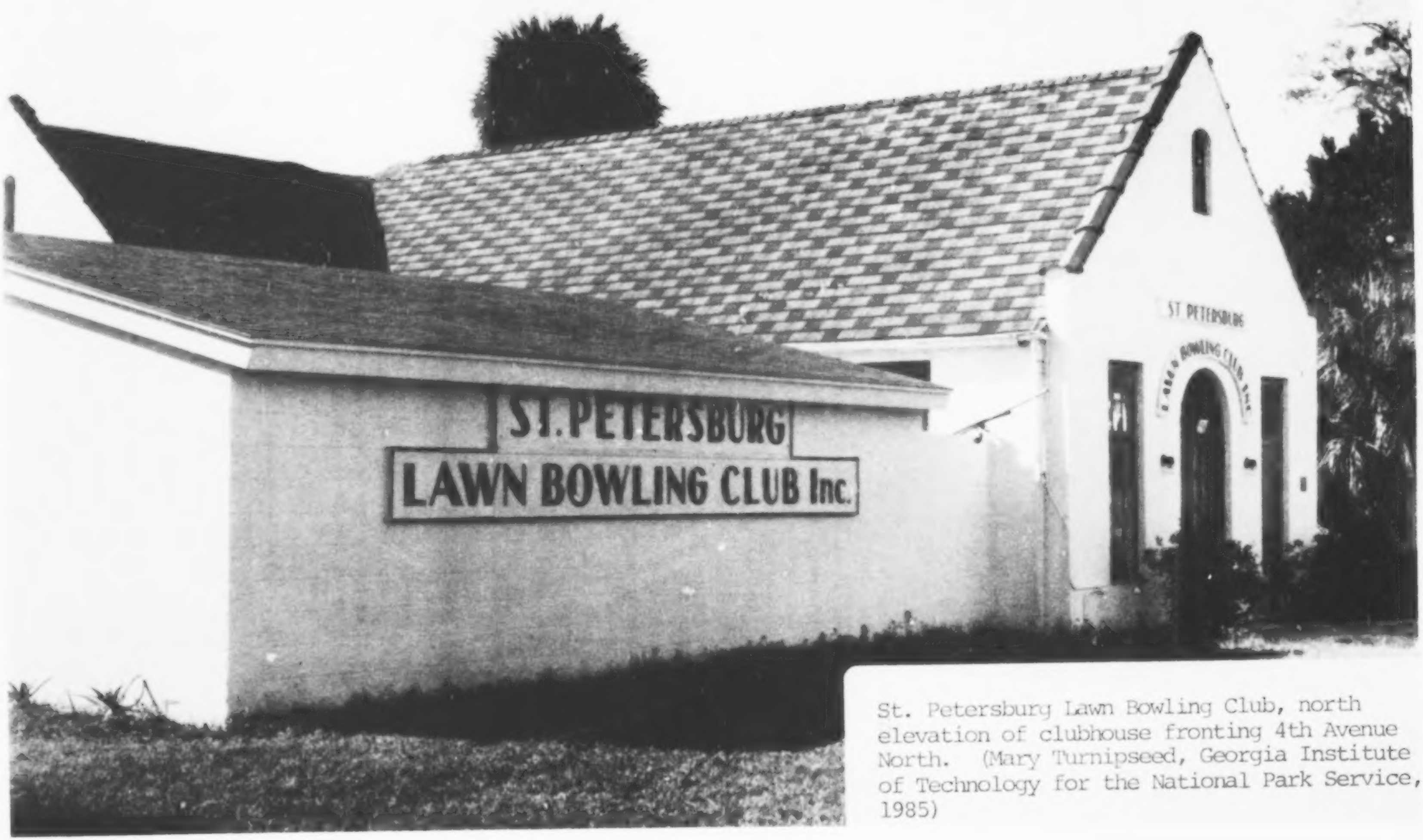
ST. PETERSBURG LAWN BOWLING CLUB
St. Petersburg, Florida
UTM Reference:
17/338320/3073280

ST. PETERSBURG LAWN BOWLING CLUB
ST. PETERSBURG, FLA.

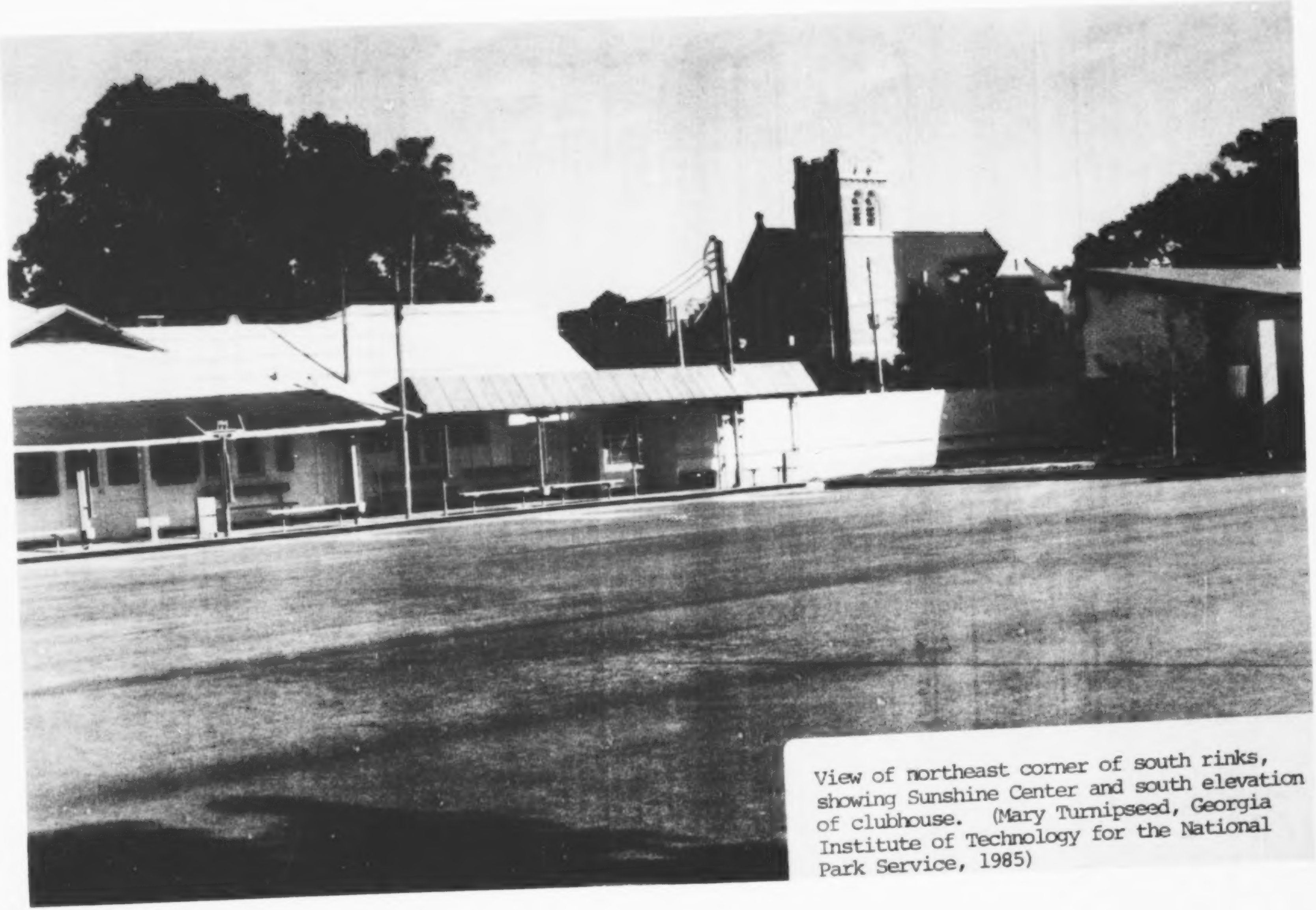

FOURTH AVENUE NORTH
226'
covered walk
Covered walk
38'-6"
16'-4"
1976
CLUBHOUSE
1940
BOWL TESTING FACILITY
1933
1918
1923
70'-2"
covered walk
130'-4"
122'
Covered walk
112'
NORTH


FIFTH STREET NORTH
LAWNBOWL CLUBHOUSE
LAWNBOWL RINKS
60.0'
1905 BOUNDARY OF LAWN BOWLING CLUB
PREVIOUS BOUNDARY OF LAWN BOWLING CLUBS
PROPOSED EXPANSION
1976 EXPANSION
1980 EXPANSION
MULTI SERVICE SENIOR CENTER
EXISTING PLANTING
EXISTING PARKING LOT

EXPANSION OF "SUNSHINE CENTER", INTO
ST. PETERSBURG LAWN BOWLING CLUBS RINKS


ST. PETERSBURG
LAWN BOWLING CLUB Inc.
ST PETERSBURG

St. Petersburg Lawn Bowling Club, north elevation of clubhouse fronting 4th Avenue North. (Mary Turnipseed, Georgia Institute of Technology for the National Park Service, 1985)



View of northeast corner of south rinks, showing Sunshine Center and south elevation of clubhouse. (Mary Turnipseed, Georgia Institute of Technology for the National Park Service, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Manheim Club

and or common Germantown Cricket Club

2. Location

street & number 5140 Morris Street (401-57 W. Manheim Street) ☐ not for publication

city, town Philadelphia ☐ vicinity of

state Pennsylvania 19144 code county Philadelphia code

3. Classification

Category
- ☐ district
- ☒ building(s)
- ☐ structure
- ☐ site
- ☐ object

Ownership
- ☐ public
- ☒ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Recreation (Social club)

4. Owner of Property

name Dr. Thomas E. Bressi, President, Board of Governors, Germantown Cricket Club

street & number 411 Manheim Street

city, town Philadelphia ☐ vicinity of state Pennsylvania 19144

5. Location of Legal Description

courthouse, registry of deeds, etc. Registry Unit

street & number Room 153, City Hall

city, town Philadelphia state Pennsylvania 19106

6. Representation in Existing Surveys

title Historic American Buildings Survey has this property been determined eligible? ☐ yes ☐ no

date 1973 ☒ federal ☐ state ☐ county ☐ local

depository for survey records Library of Congress

city, town Washington state DC

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ___
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

Execution of Charles McKim's plan for the Germantown Cricket Club was completed in October 1891. His plan included the central block of the present clubhouse, the cricket lawn and drives, a large grandstand at the south end of the lawn, an elaborate wrought-iron fence, and remodeling of certain existing structures on the site. With the exceptions of the grandstand and the pre-existing McKean House, which have been demolished, these features remain. With some modifications early in the 20th century, they are intact.[1]

Main Clubhouse

The main block of the clubhouse (215 feet by 60 feet deep) is a Flemish-bond brick building of 2-1/2 stories with a massive gable roof. The lawn front is screened by a 2-story colonnade carrying the eave, in a manner recalling Williamsburg and Southern Colonial. Cross-gable-ended wings terminate the principal building. McKim, Mead, and White added them in 1902 and 1907. They also constructed the 3-story Athletic Building in 1901.

The clubhouse sits on a southeast-northwest axis at the northern edge of the club's grounds. The great gable roof runs on this axis. A central widow's walk tops the structure. A molded cornice runs around the roof edge. A roof balustrade above it was removed after 1953.

The entrance facade facing east is the most formal. The main block contains a central projection of 3 bays approached by a balustraded terrace with flanking projecting pavilions. The two later wings project beyond the original block. These three pavilions give this face a "W" shape. The left and right pavilions are two bays in width, each containing 8/8 double-hung sash with marble trim. The left central and right central parts of the building are 3 bays in width. The left and right openings have 4/4 double-hung sash and the center ones contain 6/6 double-hung sash. The central pavilion has this same arrangement on its second floor. The ground floor of the central pavilion has the main door, which serves as its focal point. The left and right openings contain 2/4 sash. The main doorway has a basket arch with a fanlight and columns on both sides of the door. The lower portion of the doorway has been covered at a later date by an enclosed passageway. The passage opens into a broad central entry hall.

The rear, or west, facade fronting the playing field is dominated by a 2-story colonnade, set just in front of the facade. The colonnade fronts on a 2-story recessed porch. The lower Doric story contains a terrace serving the principal ground-floor public rooms; the second-floor Tuscan balcony, now enclosed, runs the length of the ballroom behind it on that level.

Continuation sheet Item number 7 Page 2

The two bays to either side of the 2-story porch have openings on the first and second floors that contain 8/8 double-hung sash with marble sills and lintels with projecting keystones. There are 5 dormers on the main house on this face. The center and right dormers are pedimented. The left center and right center dormers are archhead.

The placement of wings alongside the main building required the conversion of the original side rooms into passageways. These wings followed the original Georgian Revival design concept. The northwest wing is 2 bays wide with 6/6 double-hung sash on both floors. A half-circle window sits within the gable end. The southeast wing is 3 bays wide by 4 bays in length. Not quite matching the west wing, the openings consist of 8/8 double-hung sash with marble trim and a half-circle light in the gable end. A central paneled door with columns, entablature, and pediment sits in the right center bay of this addition.

The Athletic Building

Designed by McKim, Mead & White in 1901, this 40 by 60 foot building, northwest of the main clubhouse, housed separate locker facilities, a "ladies" lounge, squash courts, a bowling alley, and a 2-story indoor swimming pool lit with modified Diocletian windows on three sides, with a spectators' gallery on the fourth. The pool area was floored over in the winters for use as a cricket practice hall. In 1929, two squash singles courts and bowling alleys, designed by Drewer & Churchman, were added to the west. The later additions remained sympathetic to the original design, which is distinguished to the north by the great gabled block of the swimming pool and to the south by a pedimented 2-story Doric portico.

The Playing Field

The large lawn south of the main clubhouse has retained its original configuration since first laid out by McKim as a cricket field in 1890. The playing field itself is rich in historical associations, having been the site of the important outdoor sporting events at the club, including the renowned Davis Cup matches of the 1920s, for which temporary wooden stands were erected. It is now principally used for lawn tennis and is finely kept.

The "Juniors' Clubhouse"

The "Juniors' Clubhouse," a square masonry building near the southeast corner of the plot, was built before 1876 as an outbuilding for the Price estate. McKim renovated it when he erected the clubhouse. The first-floor interior was fitted with Georgian Revival panelling and the exterior was given a Colonial Revival fenestration, with a balcony supported by a plastered cove around the four sides of the building, providing a gallery for promenading and viewing the playing fields. A high peaked roof surmounts the building. The structure presents a whimsical and picturesque counterpart to the formality of the main building. It is presently used for storage.

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(3-82)

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The Stable

This eclectic late Queen Anne-styled building was built about 1890 to serve as a stable for a private residence at the corner of Manheim and Morris Streets, the intersection near which it still stands. This property was annexed by the Club about 1900, and the stable has since served the Club as a service building. It is a typical asymmetrical eclectic picturesque design combining several materials: stone, brick, and frame construction with ornamental shingles made of wood and hung tile. The building remains virtually unaltered.

The Entrance Gates and Front Fence

The entrance gates and fence on Manheim Street were erected at the same time as the original clubhouse and were designed by McKim. The brick piers with richly detailed molded brick panels, capped with carved limestone urns; the elaborate fences and entrance gates; and their semicircular flanking walls and wrought-iron arches are based on high-style English Georgian designs. They resemble designs by McKim, Mead & White for other gateways and fences, notably those at Harvard and Columbia Universities.

Footnote

[1] This description merges a draft description prepared by the Philadelphia Historical Commission, that by George Thomas, of Clio Group, Inc., for the State Historic Preservation Office, and a description appearing in a draft National Register of Historic Places nomination form by Mark and Joan Bower of the Club. None of these three documents have ever been submitted for local, State, or National Register listing.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (cricket, tennis)

Specific dates 1890-91 1902, 1907

Builder Architect Charles F. McKim (McKim, Mead, & White)

Statement of Significance (in one paragraph)

Summary

The Germantown Cricket Club is the second oldest surviving cricket club in the United States today; its part in the sport during the 19th century was of international rank. In the 20th century the club has played an important role in the history of tennis, its most noted member/player being Philadelphian William T. ("Big Bill") Tilden, II. Germantown's clubhouse is also significant as an excellent example of the Georgian Revival style; it was designed by Charles F. McKim of the noted firm of McKim, Mead & White.[1]

History

The Germantown Cricket Club became active in August 1854 and was formally organized in June 1855. (Only the Philadelphia Cricket Club, organized in February 1854, is older, and it now occupies a more recent building than the Germantown. Philadelphia's building is also much modified.)

In the next 6 years, just before the Civil War, cricket became so popular in the Philadelphia area that no less then 30 clubs were founded. Matches between them attracted large audiences and became important social as well as sporting events. The clubs tended to be local in membership, and drew from Philadelphia's large population of English immigrants working in the textile factories, as well as the old family gentry.

Germantown's membership was composed at first of boys aged 12 to 16 from families who owned estates in the vicinity. At first the club met and played on various estate grounds, but in 1856 acquired ground on Wister Street in Germantown. The club remained there until the Civil War broke out.

Interest in the game continued strong until 1861 when many of the players enlisted for service with the Union Army. After the war, a meeting was held in July 1866 to restore the club. Although baseball was replacing cricket as the most popular sport in America by this time, Germantown Cricket Club boasted more members in 1866 than in 1861.

Germantown remained an active and strong club in the postwar years. Then, in 1889 the Germantown and the Young America Cricket Clubs merged. The Young America, another distinguished Philadelphia club, dated its founding to 1855. The merger gave the club a membership of 2,000, including 100 active cricketers, the largest number in the country at the time.

Shortly after the merger, the board of directors engaged Charles F. McKim, of McKim, Mead, and White, to plan a new clubhouse on land recently acquired by the club. McKim, a native of Germantown, was a member of the Club. The clubhouse was to be named "Manheim" in recognition of the street which connected the site with Germantown Avenue. Construction of the main clubhouse took place in 1890-91.

Tennis

Tennis gained ascendancy over cricket at Germantown early in the 20th century. The first 4 dirt courts were built in 1904 and 16 were added in 1911. Eventually, tennis courts covered the cricket field. The apogee of the club's tennis fame came during the career of "Big Bill" Tilden, who played for Germantown and whose family homes were less than two blocks from the club.

Tilden dominated world tennis in 1920-25. He won the United States national clay-court and doubles titles in 1918. He was the first American man to win the Wimbledon title, in 1920, and repeated that success the next year. With William M. Johnston, he won the Davis Cup back from Australia in 1920. In 1920-25, he won six United States singles championships in succession, those in 1921-23 on "home court" at Germantown, and came back for a swan song in 1929. In between, in annual Davis Cup matches in 1924-27, all also held at Germantown, Tilden starred in 1925, leading a 5-0 United States win over France; performed more poorly in 1926, although the United States topped France 4 sets to 1; and lost decisively in 1927 to René Lacoste ("The Alligator") as the United States lost to France 2-3.[2]

The role of women in tennis also received a perceptible impetus at Germantown. A tournament held in 1887 and 1888 became the first official U.S. championship for women in 1889. (Bertha Townsend won in the latter year.)[3]

Architecture

It has been noted that:

> the Germantown Cricket Club is one of a number of commissions by McKim, Mead, and White which mark the shift by the firm away from their earlier more picturesque Shingle Style toward more academic Classical and Georgian Revival styles. The firm, indeed, was a leader in the Georgian Revival movement, which enjoyed great popularity from the 1890s through the 1920s. The use of Georgian-derived ornament and forms was deemed especially appropriate by the firm for commissions in which such styles were historically part of the local scene, with demonstrations of this design philosophy to be found in their academic work for Harvard and Princeton, the Commodore William Edgar House in Newport, Rhode Island, and the Germantown Cricket Club, all built in areas with strong ties to the eighteenth century.[4]

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(3-82)

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National Park Service

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In addition, after Germantown's construction, the novelty of the style proved to be a prototype in the Philadelphia area. Local architects went on to popularize the Colonial and Georgian Revivals, influencing Philadelphians' taste as the preferred styles in the decades between 1890 and 1940.

Footnotes

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[1] The basic source for this history of the club is a draft National Register of Historic Places nomination form by Mark and Jean Bower, which has not been submitted to the State Historic Preservation Office. It draws generously on the Club's archives and minutes.

[2] Tilden's career here has been summarized as it appears in the article "Tennis," Encyclopedia Britannica (Chicago: Encyclopedia Britannica, 1967), 21, 845-846; Frank Deford, Big Bill Tilden, The Triumphs and the Tragedy (New York: Simon and Schuster, 1976), pp. 18-19, 35, 110-111, 144-148, 154-155, and 185-197; and Parke Cummings, American Tennis, The Story of a Game and Its People (Boston: Little, Brown, & Co., 1957), p. 117, and Appendix.

[3] "Tennis," Encyclopedia Britannica, 21, 848.

[4] Damie Stillman, ed., Architecture and Ornament in Late 19th-Century America (Newark, Delaware: University of Delaware, 1981), pp. 38-39.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 10

Quadrangle name Germantown

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 8	4 8 5 3 1 0	4 4 3 0 2 4 0
B	1 8	4 8 5 3 1 0	4 4 2 9 9 3 0
C	1 8	4 8 5 0 1 0	4 4 2 9 9 3 0
D	1 8	4 8 5 0 1 0	4 4 3 0 2 4 0
E			
F			
G			
H			

Verbal boundary description and justification

The northeast half of the rectangular block bounded by Morris Street to the northeast, Manheim Street to the southeast, Wissahickon Avenue to the southwest, and Raspberry Street to the northwest.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service **date** June 26, 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-785

Bibliography

Cummings, Parke. American Tennis, The Story of a Game and Its People. Boston: Little, Brown, & Co., 1957.

Deford, Frank. Big Bill Tilden, The Triumphs and the Tragedy. New York: Simon & Schuster, 1976.

Germantown Cricket Club. Roll of Members and Constitution of the Germantown Cricket Club. Philadelphia: 1867, 1891.

Lippincott, Horace Mather. A History of the Philadelphia Cricket Club, 1854 to 1954. Philadelphia: 1954.

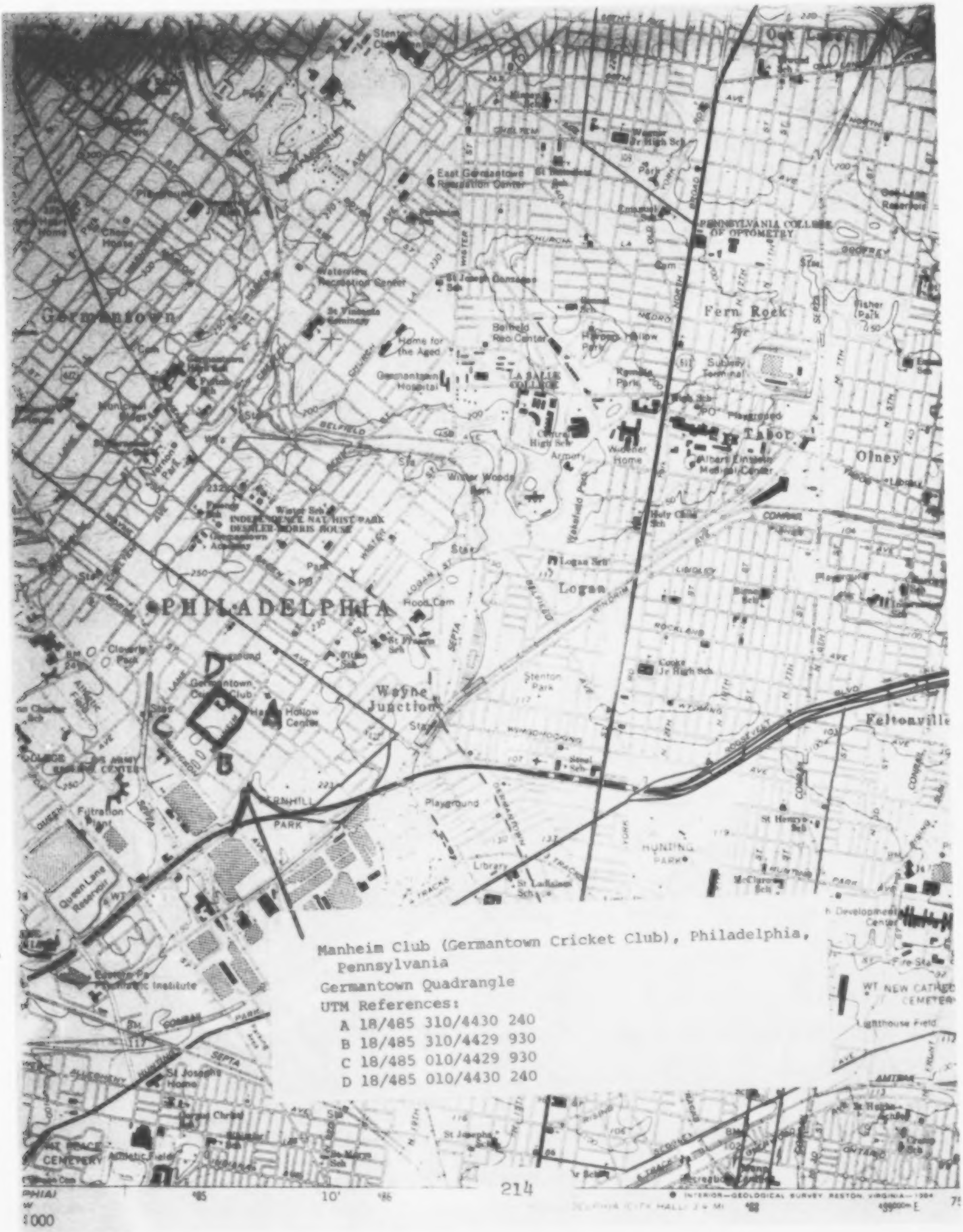
Philadelphia Real Estate Record and Builders' Guide. XV (October 3, 1900); XXVI (June 14, 1911); XXXVII (September 19, 1923); XLIV (April 10, 1929); XLIV (May 9, 1929); XLIV (June 26, 1929).

Stillman, Damie, ed. Architecture and Ornament in Late 19th-Century America. Newark, Delaware: University of Delaware, 1981.

"Tennis," Encyclopedia Britannica. Chicago: Encyclopedia Britannica, 1967. 21, 844-853.

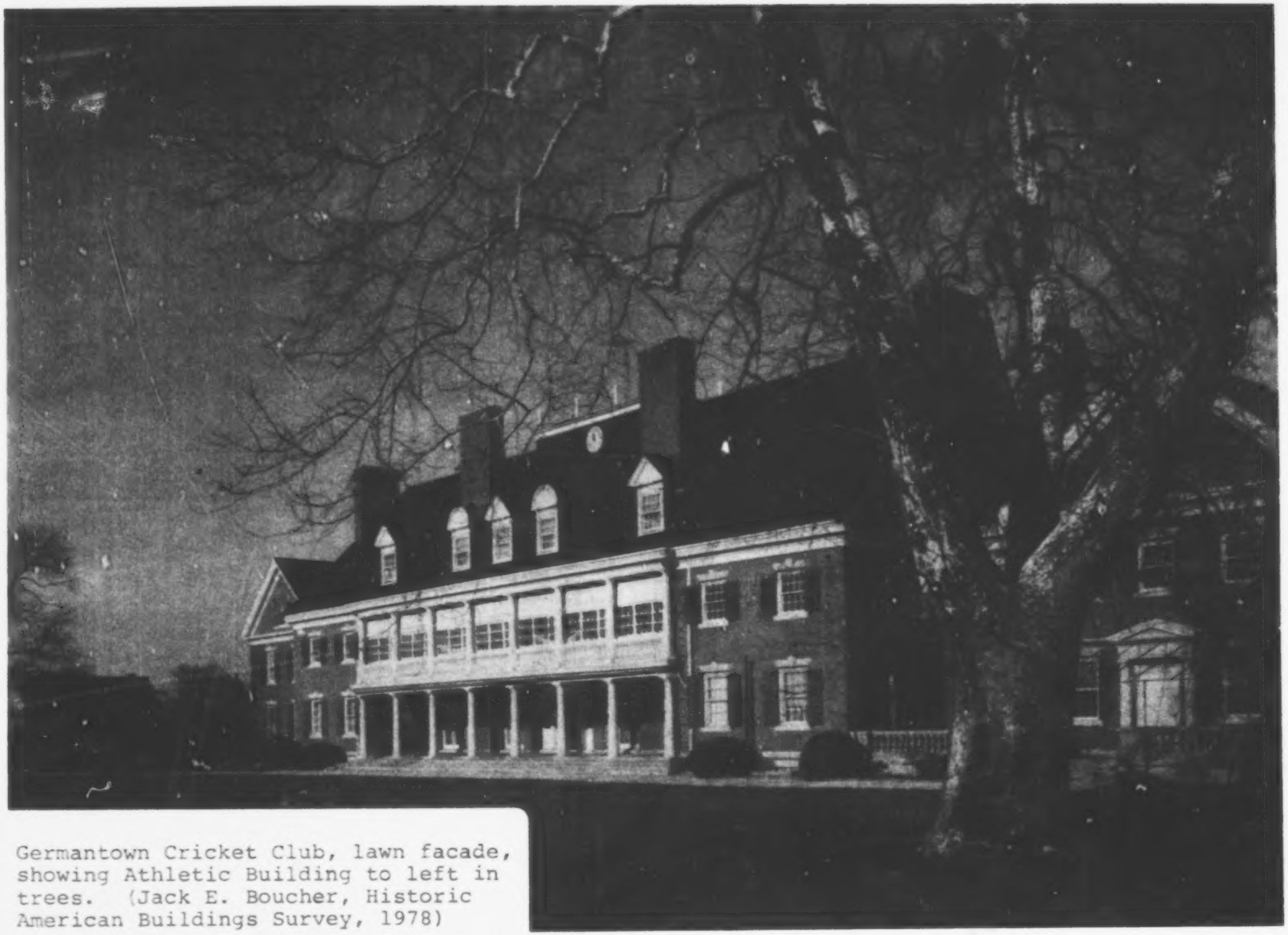
Webster, Richard J. Philadelphia Preserved. Philadelphia: Temple University Press, 1976, 1981.

Young America Cricket Club. Rules and Bylaws of the Young America Cricket Club at Stenton. Philadelphia: 1884.


Germantown
PHILADELPHIA
Wayne Junction
Logan
Fern Rock
Olney
Tabor
Feltonville
Oak Lane
Germantown Cricket Club
Hunting Park
Queen Lane Reservoir
Filtration Plant
Stenton Park
Belfield Rec Center
La Salle College
Albert Einstein Medical Center
Pennsylvania College of Optometry
Germantown Hospital
Waterview Recreation Center
East Germantown Recreation Center
Wister Woods Park
Central High Sch
Cooke Jr High Sch
Subway Terminal
Library
Playground
D
C
A
B
485
10'
486
000

Manheim Club (Germantown Cricket Club), Philadelphia,
Pennsylvania
Germantown Quadrangle
UTM References:

A	18/485 310/4430 240
B	18/485 310/4429 930
C	18/485 010/4429 930
D	18/485 010/4430 240



Germantown Cricket Club, lawn facade, showing Athletic Building to left in trees. (Jack E. Boucher, Historic American Buildings Survey, 1978)

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(3-82)

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National Park Service

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received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Merion Cricket Club

and or common

2. Location

street & number Montgomery Avenue and Grays Lane ___ not for publication

city, town Haverford ___ vicinity of

state Pennsylvania code county Montgomery code

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
___ public
X private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
___ yes: restricted
___ yes: unrestricted
X no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: recreation

4. Owner of Property

name Merion Cricket Club (c/o Mr. Earl Vollmer, Manager)

street & number Montgomery Avenue & Grays Lane

city, town Haverford ___ vicinity of state Pennsylvania 19083

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, Montgomery County Courthouse

street & number Swede and Airy Streets

city, town Norristown state Pennsylvania 19401

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
X excellent
__ good
__ fair
__ deteriorated
__ ruins
__ unexposed

Check one
__ unaltered
X altered

Check one
X original site
__ moved date

Describe the present and original (if known) physical appearance

Summary

The Merion Cricket Club occupies a 20-acre rectangular plot just off Montgomery Avenue. Its clubhouse, the main section of which was designed by Frank Furness in 1896, is on the portion of the plot nearest Grays Lane and is aligned to a northeast-southwest axis that conforms roughly to the shape and orientation of the land.

Merion Cricket Club Grounds

The Clubhouse faces Merion's majestic front lawn, which can be set up into courts for lawn tennis. This great lawn was the setting for the Davis Cup competition in 1939.

Since moving to Haverford in 1892, the club has acquired no new land at this site, except for 3 acres adjoining the northeast side of the original grounds, which were purchased in 1920. This land included an existing residence, soon dubbed the "Lodge," that provided living space for members residing at the club until it was torn down in 1969.[1]

Main Building

Furness designed a great Victorian cut stone pile, 3 stories in height over a raised basement. The front facade is highly symmetrical, almost mirror-image in appearance.

The central portion of the facade is 16 bays on the second level, the central 8 of which project slightly forward, supported at the projected corners and in the center by great stone and brick piers that join single arches, each supporting 4 bays. On the first floor, a massive veranda runs the full width of the central portion; the second-floor rooms over it are supported in the recessed section by narrower arches and smaller stone piers.

Each keystone, including those over the basement half-windows, is ornamented with a fleur-de-lis. Under each window on the second level is a recessed and highly decorated panel bearing the club's name. Single openings in the third-floor gables of the central bays are centered over the keystones of the two large arches on the first level.

Beyond the 16-bay central section, the veranda continues in wood to both left and right. Its roof, which sports open porches on both sides on the second level, is supported by three sets of paired wood columns along the front. Both levels are balustraded.

The northeastern section of the structure, which is set back from the main mass, is asymmetrical, but continues the same principal motifs and materials. The ends and rear of the structure are simpler versions of the front facade. The most important feature of the rear elevation is a large porte-cochere in a wing at a right angle to the main mass; the single arch in the porte-cochere is executed in much the same manner and size as the large arches on the front facade. A large Palladian window is positioned above the porte-cochere in the wing.

Merion's main clubhouse has been extended to the northeast and is much modified on the interior. Notably, in 1928, the club conducted a major remodeling of the main building. The main dining room and kitchen were moved from the second floor to the first and three private dining rooms were added. A low-slung locker building was also constructed, to the north; it included three squash rackets singles courts and a doubles court. Eight years later, further alterations were made to the ballroom and second floor of the main clubhouse; a new Sun Lounge was placed in the southern half of the former dining room on that level.

Other Changes

Exclusive of the interior changes and northeast additions to the historic core of the main clubhouse, which have affected its exterior appearance little, changes and additions elsewhere in the complex have occurred over the years, reflecting accommodations to the members' needs and the introduction of new sports favored by them.

In 1900, three squash racquets singles courts were constructed adjoining the main clubhouse. A doubles court was erected next to them in 1923 and reconstructed by 1950. In 1965 two new singles squash racquets courts and one new doubles court replaced badminton courts that had been built in 1937 in part of a 1923 garage on the earlier stables site.

Merion's tennis courts have also been revamped over the years. Eight dirt courts were laid out in 1920. Four Teniko courts were installed in 1945 and two more in 1947-48; four more Teniko courts (three on the site of the "Lodge" in 1971-72) and three all-weather have subsequently been added, bringing the total to 13 hard-surface courts. Two platform (paddle) tennis courts were added in 1961; they were redecked with aluminum in 1974 and an additional court was constructed.

The largest facility added is the indoor tennis building, which was completed in 1974; it is near the northeast end of the complex. The new ladies locker room in this structure replaced one in the "Cottage" behind the porte-cochere.

Footnote

[1] Data in this description that are not derived from onsite inspection are taken from the history of the club that appears in Merion Cricket Club, The Merion Cricket Club Members Guide (Haverford, Pa.: [1985]), pp. 9-16, and Paul A. Casey et al., The Merion Cricket Club, 1865-1965 (Philadelphia: Privately printed, 1965), unpaginated.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social/humanitarian
theater
transportation
X other (specify) Recreation

Specific dates 1896-97 **Builder Architect** Frank Furness

Statement of Significance (in one paragraph)

Summary

The Merion Cricket Club is significant in the history of cricket, tennis, squash, and golf in the United States. Also, its clubhouse, which has survived generally intact, is of considerable architectural interest as one of the few surviving works of Philadelphia's premier Victorian-era architect, Frank Furness.

The Merion Cricket Club is one of the handful of surviving properties that illustrate and continue the history of the traditionally English sport of cricket in America. Although cricket today is confined regionally and tends to be regarded as the preoccupation of a social elite, it was a major sport in the United States in the 19th century that valiantly, though vainly, contended with baseball for supremacy among "ball" games. Philadelphia was the most important center for its play, and it was particularly popular among immigrant English factory workers, as well as the well-to-do.[1]

Cricket in the United States declined precipitously after 1900. Merion's members, however, had by then already assumed a vigorous role in the new sport of lawn tennis, in which they were to win major distinction. They also took a leading role in golf, building a celebrated course near their clubhouse, and have excelled in squash racquets. The club today provides a rich variety of recreational activities for its members.[2]

Cricket at Merion

In 1865, some 15 young men from Merion and nearby Radnor, aged 14 to 22, banded together as the Merion Cricket Club, pledging to meet to play cricket at least once a week. The club soon began accepting challenge matches. Enthusiasm grew and the club's membership increased rapidly along with it.

The club at first played on the estate of the father of one of its members. In 1873, it moved to land in Ardmore, Pa., that was owned by two of the members; a clubhouse and grounds were soon prepared. By 1888, when the club first won the Halifax Cup (since 1874 the leading trophy in North American cricket), the club was well established, and was outgrowing the Ardmore site.

Thus, in 1892, the Club moved to its present site in Haverford. A clubhouse was completed the same year. In 1896, however, fire destroyed the clubhouse and it was decided to retain Frank Furness to design the replacement. In the new location, cricket continued to be a focus of the members' interest, although other sports, notably tennis, were eventually to displace it: indoor bowling was introduced in 1895, and the club's first golf course was laid out the following year.

The grounds formally opened with a Halifax Cup Match on May 13, 1893. In other international cricket matches on the Haverford field, Merion faced teams from Cambridge University and Marylebone in Great Britain, Australia, and India. Cricket continued to be important at the club through the first decade of the new century. The 1924 visit of the Incogniti, a foreign cricket team, however, was the last such event.

The club has intermittently revived its ancestral sport, generally for local play. In the late 1970s, however, the sport enjoyed a modest revival that has continued to the present.

Tennis at Merion

Lawn tennis was first played by Merion's members at the club's earlier site in 1879, just 5 years after it was introduced into the United States at Staten Island, N.Y. It gained rapidly in popularity, and the club's members achieved prominence in the sport. The club grounds also became the site of notable tournaments, including the National Intercollegiate Tournaments (1900-34, 1937, except in 1917-18) and the Pennsylvania State Tournaments (from inception in 1894 to the present, except in 1932-36 and 1942-45).

Mens' national singles champions from Merion include William J. Clothier (1906), R. Norris Williams, Jr. (1914, 1916), and E. Victor Seixas (1954); Seixas also won at Wimbledon the previous year.

One of the great highlights of tennis at Merion was the Davis Cup Challenge Round in September 1939, in which Australia's John Bromwich and Adrian Quist captured the Cup 3-2 over Robert Riggs and Frank Parker of the United States.[3] On that occasion, stands holding 8,000 people were erected on Merion's front lawn.

Squash

Merion has produced a phenomenal number of national champions in both singles and doubles competition in this sport; some of the competitions have been held on the club's courts: in men's singles (Donald Strachan, 1939; A. Willing Patterson, 1940; Charles M.P. Brinton, 1941, 1942, 1946, 1947 [with no tournaments held in 1943-45, inclusive]; Hunter Lott, 1949; G. Diehl Mateer, Jr., 1952-54, 1961; Samuel P. Howe, III, 1962; Benjamin Heckscher, 1963; and Ralph Howe, 1964); and in mens' doubles (Hunter Lott, 1938-42 inclusive; Charles M.P. Brinton and Donald Strachan, 1946; David McMullin, 1947; Charles Brinton, 1948; Hunter Lott and G. Diehl Mateer, Jr., 1949, 1950, 1953; G. Diehl Mateer, Jr., 1951; and John F. Hentz and G. Diehl Mateer, Jr., 1961). [In 1961, the club swept all five major mens' championships.]

Although women did not begin to play squash racquets at Merion until 1927, they also have amassed a singularly creditable record in national championship competition: in singles (Ruth Hall, 1931; Mrs. Ann Page Homer, 1936, 1937, 1939, 1947; and Mrs. Nathan P. Stauffer, Jr., 1951); and in doubles (Mrs. Ann Page Homer and Mrs. Crawford C. Madeira, 1933; Mrs. Homer, 1936; Mrs. Nathan P. Stauffer, Jr., 1950, 1961, 1964; Mrs. H.L.G. Clement, 1956; Mrs. Clement and Mrs. Charles Classen, 1958, 1960; and Mrs. Vosters and Mrs. Classen, 1962).

Golf

Historically, Merion's members embraced golf early, and, in 1896, the club built its first golf course, a 9-holer, at a site about 3/4-mile northeast of the clubhouse. An 18-hole course was laid out in Haverford Township, Delaware County, in 1910-12 and a second one in 1914. In 1942, the cricket and golf clubs were formally separated.

Several Merion players excelled in golf. The Haverford courses have become well-known nationally. (Golf courses, which are essentially landscape designs, will be considered for National Historic Landmark designation under the theme of landscape architecture.)

Other Sports

Three male members of Merion (Samuel E. Ewing, David McMullin, III, and Charles M. Sheaffer, Jr.) were on the United States field hockey teams in the Olympics of 1932 and 1936, and one (E. Newbold Black, IV) in 1956. Miss Anne B. Townsend captained 15 of the 16 United States Women's Teams for which she was selected between 1923 and 1947.

In 1914, the National Archery Championship was held on the Merion Cricket Club grounds. Philadelphia-area teams won the event.

Footnotes

[1] John Allen Krout, "Annals of American Sport," The Pageant of America (New Haven: Yale University Press, 1929), pp. 114, 124-130.

[2] Information in this statement is taken from the history of the club that appears in Merion Cricket Club, The Merion Cricket Club Members Guide (Haverford, Pa.: [1985]), pp. 9-16, and Paul A. Casey et al., The Merion Cricket Club, 1865-1965 (Philadelphia: privately printed, 1965), unpaginated.

[3] Parke Cummings, American Tennis, The Story of a Game and Its People (Boston: Little, Brown, & Co., 1957), p. 64.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 20

Quadrangle name Norristown

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 8	4 7 4 6 2 0	4 4 2 9 5 0 0
B	1 8	4 7 4 8 1 0	4 4 2 9 3 4 0
C	1 8	4 7 4 5 1 0	4 4 2 9 1 6 0
D	1 8	4 7 4 3 4 0	4 4 2 9 3 0 0
E			
F			
G			
H			

Verbal boundary description and justification

The tract of land bounded by Montgomery Avenue to the southwest, Grays Lane to the northwest, an unnamed lane on the northeast, and Cheswood Street on the southeast, being the tract occupied by the Merion Cricket Club since 1920.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** May 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 9 **Page** 1

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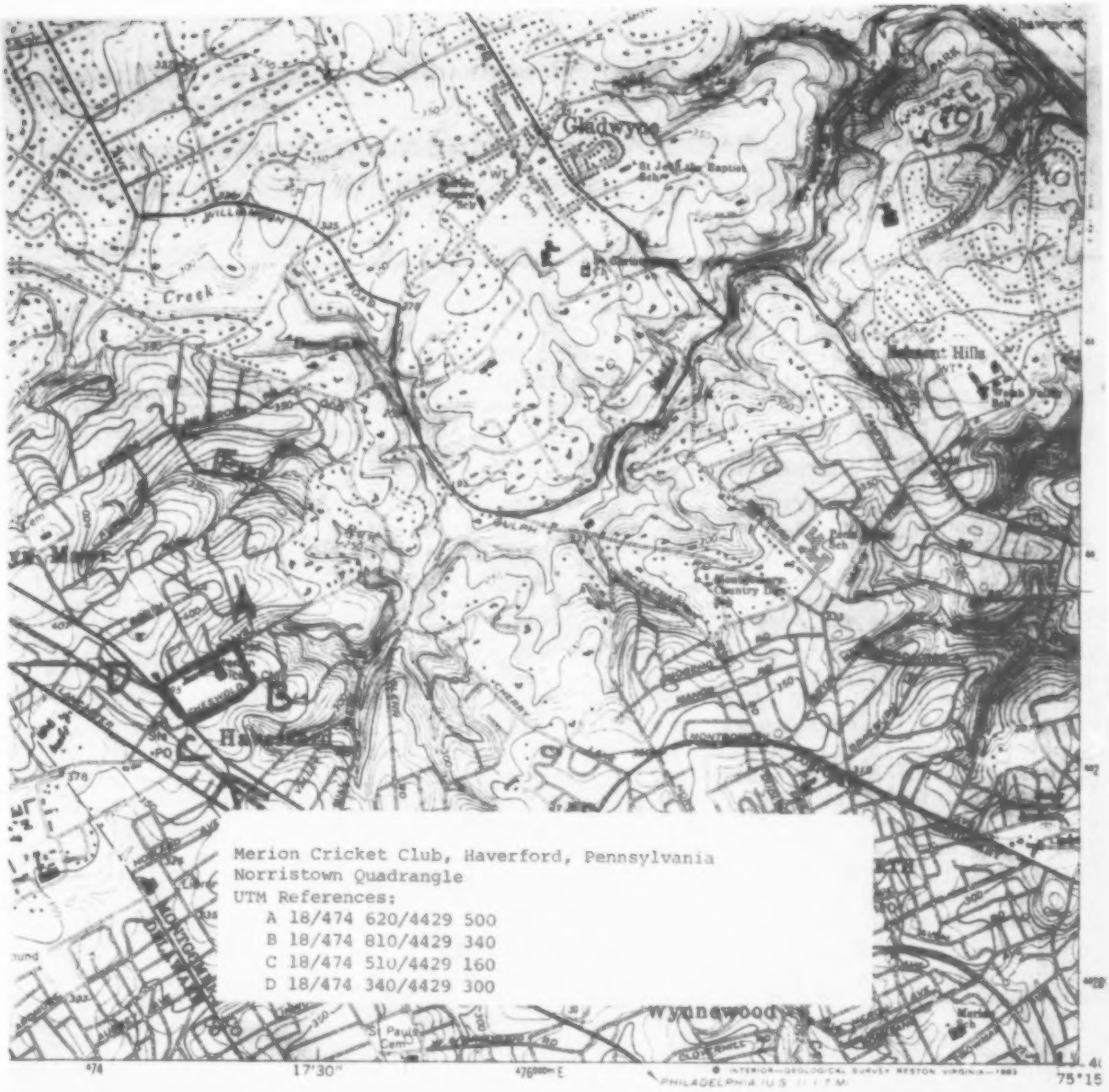
Philadelphia Real Estate Reporter and Builders' Guide, XI, 3 (January 15, 1896); XI, 40 (September 30, 1896); XXI, 20 (May 16, 1905).


Gladwyne
St John the Baptist Sch
Creek
Rosemont Hills
Haverford
Wynnewood
MONTGOMERY
LANCASTER
A
B
C
D
474
17'30"
476000m E
75°15'

Merion Cricket Club, Haverford, Pennsylvania
Norristown Quadrangle
UTM References:
A 18/474 620/4429 500
B 18/474 810/4429 340
C 18/474 510/4429 160
D 18/474 340/4429 300

INTERIOR—GEOLOGICAL SURVEY RESTON VIRGINIA—1983

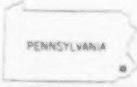
PHILADELPHIA (U S. 11 (...) T M)

1 MILE
0 5000 6000 7000 FEET
1 KILOMETER

FEET
JM OF 1929

ROAD CLASSIFICATION

Heavy-duty	——	Light-duty	——
Medium-duty	——	Unimproved dirt	- - - - -
Interstate Route		U.S. Route	
State Route			


PENNSYLVANIA

QUADRANGLE LOCATION

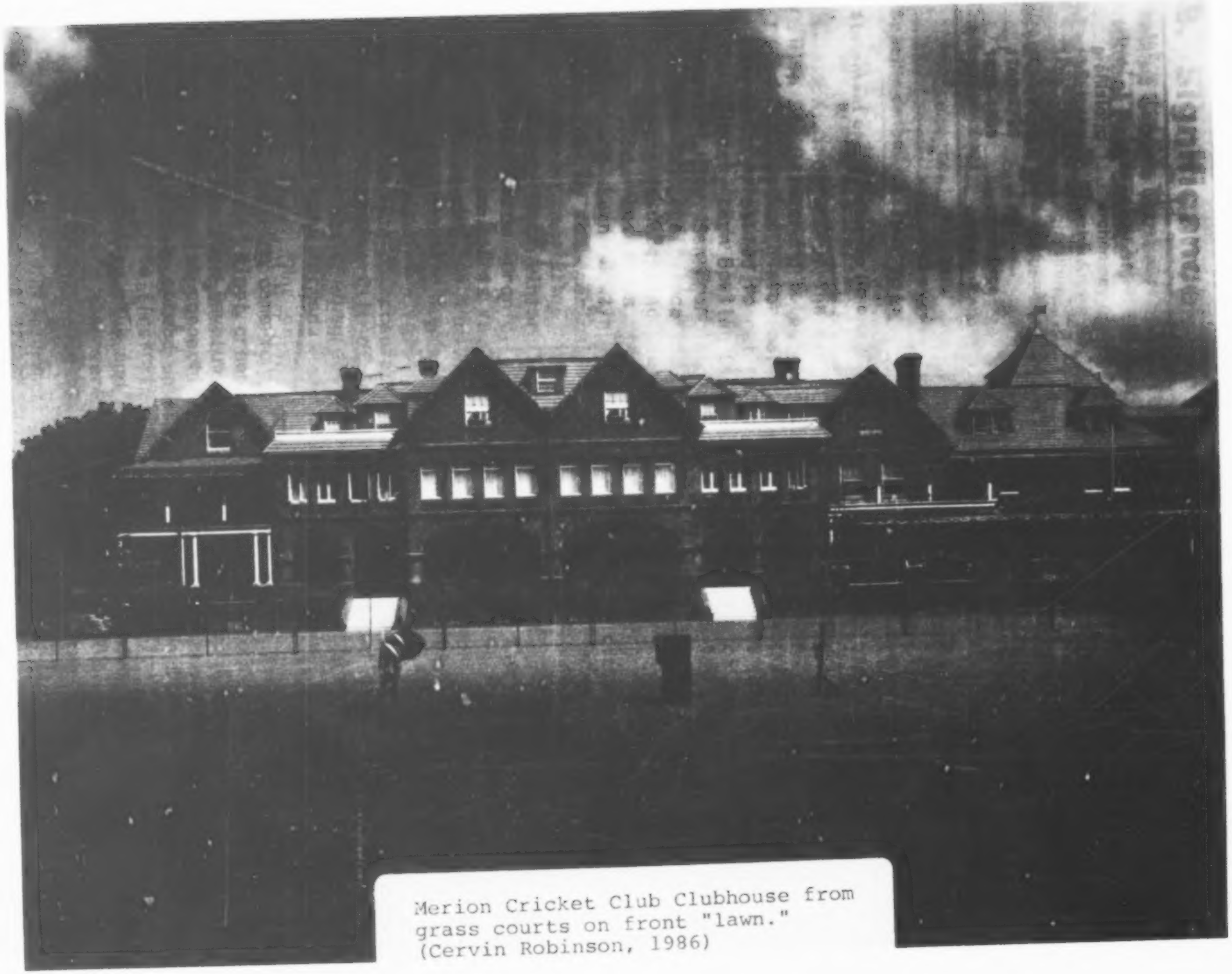
NORRISTOWN, PA.

40075-A3-TF-024

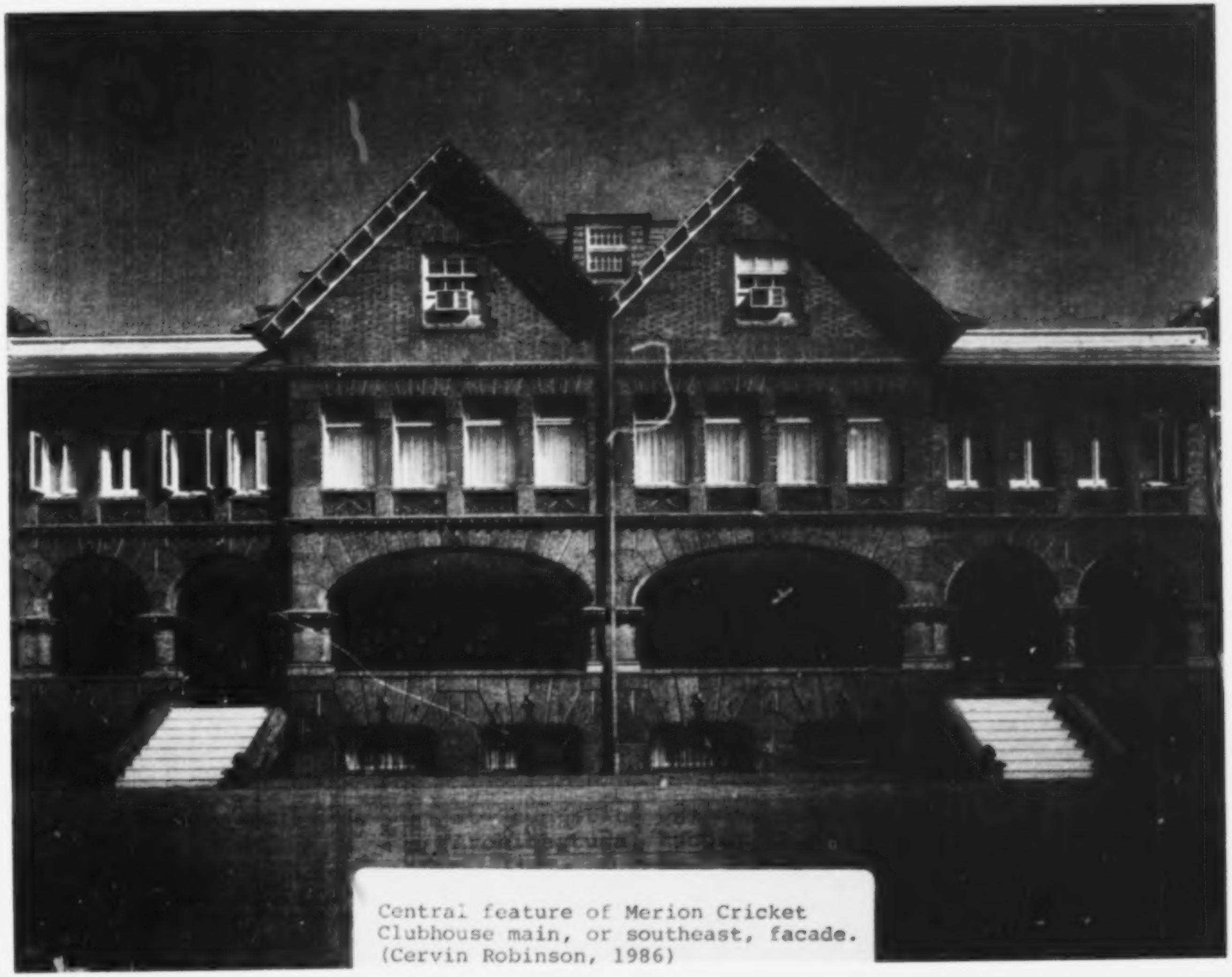
ACCURACY STANDARDS
ESTON, VIRGINIA 22092
IOLS IS AVAILABLE ON REQUEST

Revisions shown in purple and woodland compiled from aerial photographs taken 1981 and other sources. This information not field checked. Map edited 1983

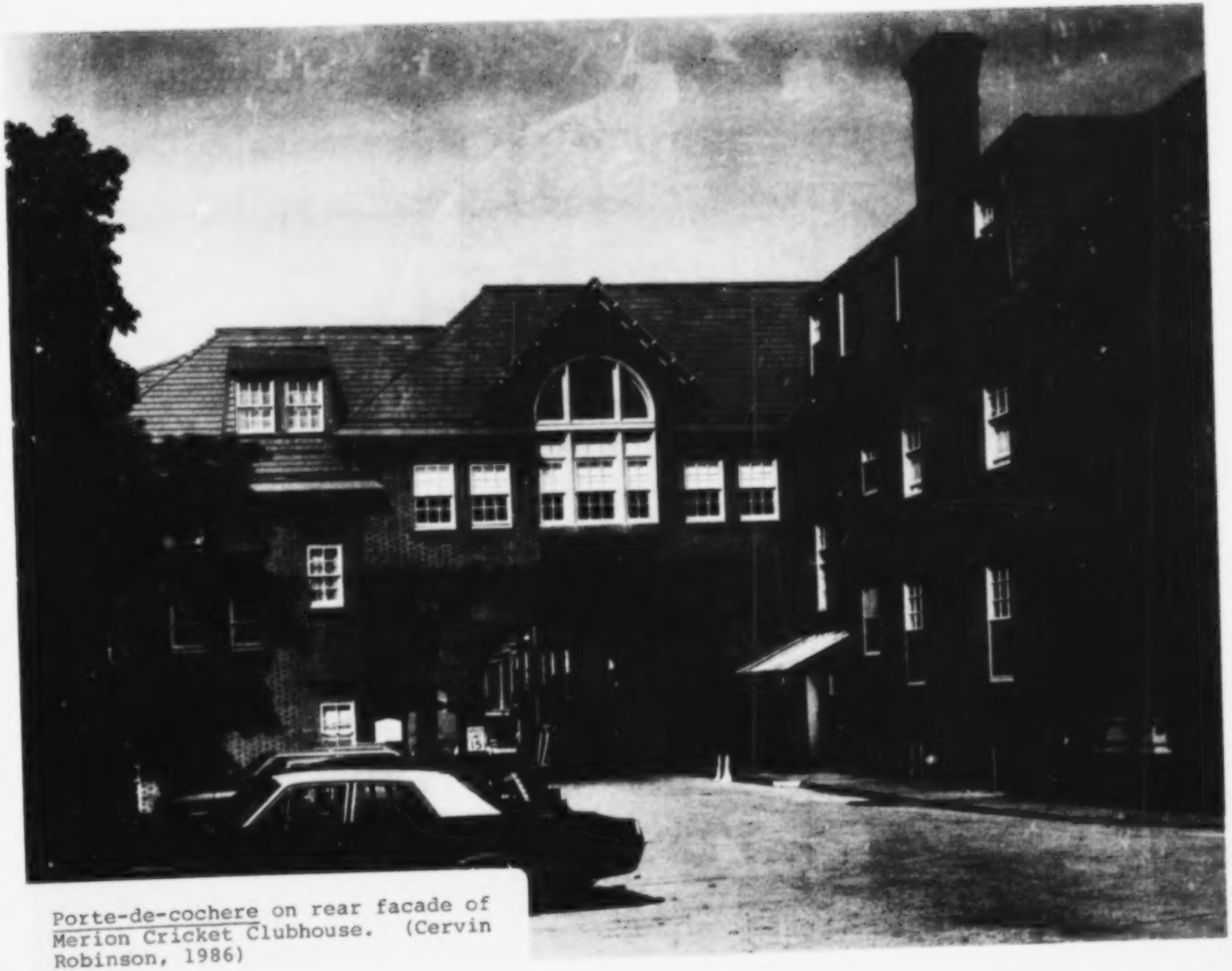
1966
PHOTOREVISED 1983
DMA 5964 III SE-SERIES V831



Merion Cricket Club Clubhouse from grass courts on front "lawn." (Cervin Robinson, 1986)



Central feature of Merion Cricket
Clubhouse main, or southeast, facade.
(Cervin Robinson, 1986)



Porte-de-cochere on rear facade of Merion Cricket Clubhouse. (Cervin Robinson, 1986)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Newport Casino

and or common

2. Location

street & number 186-202 Bellevue Avenue (entrance at 194) ___ not for publication

city, town Newport ___ vicinity of

state Rhode Island code county Newport code

3. Classification

Category
- ___ district
- X building(s)
- ___ structure
- X site
- ___ object

Ownership
- ___ public
- X private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- X occupied
- ___ unoccupied
- ___ work in progress

Accessible
- X yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- X commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- X museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- X other: recreation (tennis center)

4. Owner of Property

name Col. William F. Long, Jr., USA (Ret.), Director of Newport Operations

street & number International Tennis Hall of Fame, 194 Bellevue Avenue

city, town Newport ___ vicinity of state Rhode Island 02840

5. Location of Legal Description

courthouse, registry of deeds, etc. City Hall

street & number Broadway

city, town Newport state Rhode Island 02840

6. Representation in Existing Surveys

title Historic American Buildings Survey (RI-331) has this property been determined eligible? ___ yes X no

date 1971 X federal ___ state ___ county ___ local

depository for survey records Library of Congress

city, town Washington state DC

7. Description

Condition		**Check one**	**Check one**
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary[1]

The distinctive green-shingled Casino complex occupies a large roughly L-shaped plot, much of which is occupied by the expanses of its grass tennis courts, some of the few in the United States now available for public use. The complex is concealed behind the 2-1/2-story main facade, which fits into a continuous commercial streetscape on Bellevue Avenue.

The street front of the main building, facing west on Bellevue Avenue, contains restaurants and stores on the ground floor. It is 9 bays and measures 180' x 45'. The second story houses the various rooms of what was originally the gentlemen's club. Two wings (185' x 25') that project to the rear at right angles are linked by a 1-story curved piazza (20' wide), the famed "Horseshoe Piazza," that encloses an open court. Behind the curved piazza are several acres of land on which grass tennis courts are laid out. A 2-story ballroom-theater (64' x 100') at the back of the lot is linked by an ornate 2-story porch with a building (80' x 100') enclosing a 2-story court tennis court.

The complex is, with the limited exceptions noted below, well preserved or finely restored. The International Tennis Hall of Fame is fully committed to the property's preservation and has made remarkable progress to that end during the last decade.

Store Block

The Bellevue Avenue facade of the Newport Casino, the more formal of the two principal fronts, is symmetrically composed to the sides of an arched entrance of red pressed brick, 19' wide and 11' high. This heavy main entrance arch reflects the influence of Henry Hobson Richardson's work. Flanking the central arch are eight shops, four to each side, the bay windows of which fit neatly into the commercial streetscape. The piers dividing the bays are red pressed brick with limestone bands.

The projecting upper level, beneath a pitched roof, displays a series of three rhythmically placed receding and projecting gables and balconies covered in shingles cut to form various patterns. At its center is a recessed porch below a high gable containing a Palladian window motif. The detailing on the upper story combines Queen Anne (as in the pargetry of the gables and the panels beneath the gables) and Georgian (the Palladian motif in the central gable) forms.

The stores are entered by individual entrances from Bellevue Avenue. The interior partitions of the stores vary to suit the individual needs of the clients. The northernmost store is now a restaurant that extends through into the north arm of the piazza. The rooms on the second floor, which feature elaborate trim, are arranged in an irregular manner; they are reached by a stairway in the center of the entrance hall. The balcony is on the west, the club rooms are on the north, and a wide hall to the south leads to the billiard room at the southeast corner. Along the hall to both sides are arranged other rooms of different shapes and dimensions. The gables at the north and south ends of the roofs contain rooms.

During the winter of 1880-81, the bachelors' apartments of the second floor were converted into clubrooms. Next to the office, in the center of the building, was placed the conversation room (25' x 30'). The bay window configuration of the second-floor facade was changed to the present large open veranda. An addition 25' square was also erected at the southwest corner. This addition increased the floor space of the store below it on the first floor and permitted the billiard room (25' x 50'), on the second floor. Although the clubrooms were last used as such before World War II, their interior decor, surprisingly, remains almost intact.

The facade of the main block facing the court is less formal than the Bellevue Avenue facade, with no attempt at symmetry. Brick on the first level and shingled above, it is dominated by a great expanse of roof pierced by 4 projecting gables and dormers, to the south of the center entrance. This side's most distinctive feature, north of the center entrance on the east wall of the store block, is an octagonal shingled tower with a bell roof, which contains a large square-faced Tiffany clock. The tower has been enlarged in 1890 and 1968. Another significant element in the eastern facade is the complex window treatment over the central entrance.

Piazzas

The south arm, 2 stories with a pitched roof, was enclosed and divided on the first floor in 1881 into two large rooms (each 16' x 45'), for use as reading rooms; an open deck was added to the second story above the converted reading rooms. The room to the east is used as an office. The room to the west, now a gift shop, is connected by a stairway (not original) to exhibit areas extending over both downstairs rooms. Originally folding doors behind the staircase permitted the two downstairs rooms to be opened into one large room.

The north arm, now a restaurant, is a large room that opens to an awning-covered porch. Originally 2 stories, the north arm was extended before 1890. In 1948 the restaurant area of the north wing was destroyed by fire. The wing was rebuilt as a 1-story structure with a flat roof.

The open curved "Horseshoe Piazza" connecting the two wings is 1 story with a pitched roof and has shingled balustrades. It is framed with light uprights supporting grilled panels, derived from Stick Style and Japanese influences, and utilizing a variety of patterns.

Theater

The theater is entered on the north. The auditorium runs the length of the original building. It includes a 25' square stage. The floor of the audience hall accommodates approximately 350 seats, originally moveable for the room's use as a ballroom. A shallow balcony at the rear, or west, contains three rows of seats. On the north and south sides at the balcony level are slightly projecting railed boxes under low arches. Below the boxes on the south is storage space. The lobby, ticket office, and restrooms are below the boxes on the north side of the building.

The permanent seats were installed in 1927. An enclosed stairway on the west (1967), carefully matched in style to the other features of the theater, leads to the balcony and projection booth (1930s) in the second story gallery of the porch on the west side. A relatively inconspicuous eastern cinder block addition (1930) provides space for scenery, storage, and dressing rooms.

The theater's decoration, primarily in white and gold, is rich. The lower portion of the walls is covered with horizontal wainscotting and vertical panelling. The wood-covered pilasters with plaster Ionic composite capitals are decorated with chevrons and rondels. The pilasters support arches which enframe the boxes at the balcony level. The plaster wall at the balcony level is covered with a basket weave pattern accented with rondels placed above the pilasters and rosettes in a semi-ordered pattern. There are accented keystones on each arch. The frieze at the top of the wall is decorated with pilasters, windows, and stencilled designs. The short pilasters, in two different widths, are decorated with semicircles at the ends and a diamond motif in the center. Corresponding to the wide pilasters of the frieze are elongated modillions which integrate the surface treatment of the ceiling with that of the walls.

A very elaborately turned balustrade encloses the boxes and balcony. At regular intervals, square open screens accent the vertical pattern of the balusters. The original wall sconces remain. The center chandelier is suspended from a metal flashed opening which is surrounded by eight glass globes. Other glass globes are placed at intervals along the ceiling beams.

Court Tennis Building

The theater and court tennis building are connected by a 2-story porch. The pitched roof of this porch intersects the west hip of the theater roof. The court tennis building itself has a flat roof. The exterior walls of the court tennis building are of frame construction covered with shingles. The interior walls of the center portion are Portland cement.

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(3-82)

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Exp. 10-31-84

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date entered

Continuation sheet | Item number 7 | Page 4

In 1913, a locker room was added to the court tennis building. After a fire in 1945, the building was divided into halves for locker rooms and equipment storage space. Its restoration for court tennis was completed in 1979.

Stands and Lawn Courts

The lawn courts have had a generally similar configuration since construction, although they have periodically been re-marked within the confines of the walkways and buildings; there are now 15. The first grandstand on "Center Court" was bought from a circus in 1892. Other stands, later used for tennis, were built for the annual horse show in 1906-07. They remain on the west side of Center Court. Newer and larger grandstands are on its south.

Footnotes

[1] The description of the Casino has been prepared by consolidating and summarizing data in the following sources: Antoinette F. Downing and Vincent J. Scully, Jr., The Architectural Heritage of Newport, Rhode Island (New York: Clarkson N. Potter, 1967), p. 151; "G.M.H.," "History: The National Lawn Tennis Hall of Fame and Tennis Museum, Inc., Newport, Rhode Island" (Newport, Rhode Island, 1975), p. 3; and Historic American Buildings Survey, "Newport Casino, Photographs, Written Historical and Descriptive Data" (HABS RI-331)(Washington, D.C.: National Park Service, 1971), pp. 1-12.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
X architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(tennis center)

Specific dates 1880-date

Builder Architect McKim, Mead, & White

Statement of Significance (in one paragraph)

Summary

The Newport Casino (1880-81) was America's answer to Wimbledon (1877). Indeed, from an historical perspective, since the rebuilding of Wimbledon in 1922, it is the premier historical site in lawn tennis worldwide.[1] As a complex of buildings, it may also be considered one of the first examples of the suburban and resort country clubs built with recreational facilities, which were a new feature of the sophisticated social life of the 1880s.

The Casino hosted the U.S. Lawn Tennis Championships from 1881 to 1914 and has continued as a site for international tennis tournaments. Today it includes the International Tennis Hall of Fame. It also houses the second "court" tennis court built in the United States, which is the oldest extant.

The Casino has transcended its origins as a private club for high society--the very center of Newport's summer colony of the privileged--and has become the preeminent historic shrine of a sport, tennis, which, though it was dominated in its early history by a similar aristocratic flavor, has been democratized in the mid-20th century.

The Newport Casino is also of exceptional importance in the history of U.S. architecture. With its richly textured surfaces and intricate detailing, the Newport Casino was McKim, Mead, and White's classic statement, early in their career as a firm, of the Shingle Style.

The Casino was also the site of the first Newport Jazz Festival (1954).[2]

History

James Gordon Bennett, Jr., the fabulously wealthy, irascible, and eccentric owner of the New York Herald, enjoyed vacations at Newport.[3] In the late 1870s, he was, as he would be until his death, in the forefront of adventure and all types of recreation. He was vice-commodore of the New York Yacht Club and was a patron of horseracing, shooting, foxhunting, etc. He introduced polo to the United States and brought a team to Newport to teach the game.

Bennett apparently challenged one of the polo team members, who complied, to ride his horse into the Reading Room, then the most exclusive club in the city. Irritated at the unamused reaction by the club to what he regarded as good fun--for the club canceled Bennett's guest privileges--he decided to build his own club complex, on Bellevue Avenue, across from his mansion, Stone Villa (now demolished). Bennett organized the club as a joint stock company and retained McKim, Mead, and White to design what was dubbed the Newport Casino. Staunch friends of Bennett, including August Belmont and Pierre Lorillard, were among the founding subscribers.[4]

The Casino, completed in 1880, with an addition the next year, included not only Bennett's club, the clubrooms of which were on the second floor of the main building, but also a ballroom, a theater, a restaurant, fountains, and grass courts on which to play another new game recently imported from Great Britain--lawn tennis.

Tennis[5]

"Lawn tennis" was first played in the United States in 1874, the year after it was patented in Great Britain. It was an adaptation of "court" tennis to outdoor courts, incorporating elements of badminton, racquets, and other games. By 1880, there were several private courts in the Newport area.

The first "national" tennis tournament was held at the Staten Island Cricket and Baseball Club (the place in the United States where it had first been played, in the summer of 1874) in September 1880. Players from various clubs, however, were using different types of balls, different heights of the net, etc. These differences in the equipment and rules led to the founding of the United States Lawn Tennis Association (USLTA) in May 1881. Thirty-three clubs were represented, and within a short time the first official championship was awarded to the Newport Casino for August 31 to September 3 of that year.

Newport was a logical choice. Most of the players at that time were in "Society" or considered acceptable, a great many of them being "Ivy League" college students. And, in 1881, Newport was a preeminent social resort and the Casino had its finest and most modern facilities, including new lawn tennis courts. Attendance at the first national tournament was small--only about 100, to watch the 26 players.

Richard Dudley Sears of Boston won the first men's singles championship and continued to win it for seven successive years, until he retired undefeated. (Sears also was U.S. amateur court tennis champion in 1892.) Until 1890 the men's doubles championships were also played at Newport, afterward being held for many years at the Longwood Cricket Club at its successive locations in and near Boston.

Until the USLTA decided to move the National Men's Singles Championships to the West Side Tennis Club courts in Forest Hills, New York, in 1915, they were held at the Newport Casino. The Newport Casino can thus justifiably be considered the "cradle" of lawn tennis in the United States.

After Sears, notable champions at Newport included three-time winners Oliver S. Campbell (1890-92) and Malcolm D. Whitman (1898-1900) and six-time winner William Larned (1901-02; 1907-11). William Clothier won in 1906 and Maurice McLoughlin in 1912 and 1913.

The transfer of the national championships from Newport arose largely from tennis' growing popularity. The tournaments had been attracting more and more spectators, and the seating at Newport was inadequate for the great crowds. Newport also was relatively inaccessible and comparatively short of restaurants and hotels. The West Side Tennis Club had just moved to Forest Hills, and their clubhouse courts' grandstands could then accommodate some 15,000 spectators. (Forest Hills has been rebuilt.)

Although sobered by the loss of the Nationals, Newport that year began to hold the Newport Invitational Tournaments. These were men's singles and doubles events. Invitations were eagerly sought by the best domestic and foreign players, since this tournament was considered a "tune-up" for the Nationals, scheduled later in August. The Newport amateur tournaments continued through 1967 when "open" tournaments were sanctioned, and the pros took over. Some tournaments were omitted during World Wars I and II, but the list of Newport amateur singles winners includes such American luminaries as William ("Big Bill") Tilden (1919, 1926-27, 1929-30), William Johnston (1922; 1924-25), Ellsworth Vines (1931-32), Bobby Riggs (1936), Don Budge (1935; 1937-38), William Talbert (1948), Pancho Gonzalez (1949), Ham Richardson (1954-55), Chuck McKinley (1962, 1964), and Dennis Ralston (1966) of the United States; and Australians Ken Rosewall (1956), Mal Anderson (1957-58), and Rod Laver (1960); and Japanese Ichiya Kumagae (1916). Many of these men also did well in the doubles competition.[6]

From 1965 through 1970 Men's Professional Singles and Doubles Tournaments were held, using the (James H.) Van Alen Scoring System, which has been adopted for use in modern competition tennis.* Almost all of those competing had previously played at the Casino as amateurs. In 1971-74, the Virginia Slims Grasscourts Championships took the place of the previously all-male tournaments. The format of the women's professional circuit was changed so that Newport was eliminated in 1975. In 1974-76 the National Men's Amateur Grasscourts Championships were held on the Casino courts, and in 1975 both the Men's and Women's Championships. Since 1976, the Tennis Hall of Fame Championships have been held annually.[7]

The Casino was also a prime center for court tennis, until the court was damaged by fire in 1939. Faithfully restored in recent years, the court now has the ambience in which Tom Pettitt, the first American player to win the world championship (1885), played and trained other players for many years.[8]

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*See below for additional discussion of Van Alen's role.

Newport Jazz Festival (1954)

The Casino's evolution was epitomized by this event, though it was afterward transferred to nearby Freebody Park. Offenbach and Strauss had once been the musical accompaniment to the tennis matches, with an orchestra playing from the Horseshoe Piazza. In 1954, the musical entertainers at the festival included Eddie Condon, Bobby Hackett, Dizzy Gillespie, Stan Kenton, and Pee Wee Russell.[9]

The International Tennis Hall of Fame[10]

In 1952, James H. Van Alen, then serving as president of the Casino, whose family had been summer residents of Newport for several generations, and who had played tennis at the Casino since childhood, originated the idea of the National Tennis Hall of Fame.** After preliminary discussions with various tennis officials and prominent former players, he received sanction from the United States Lawn Tennis Association to establish at the Newport Casino the National Lawn Tennis Hall of Fame and Tennis Museum, Inc. William J. Clothier, National Singles Champion at Newport in 1906, was elected president by the board of directors.

Clothier personally devoted himself to soliciting items for exhibit. He also, for the first few years, paid a large part of the expenses out of his own pocket. Among the first items acquired for display was the "Sears Bowl," a handsome sterling silver punch bowl, the first national championship trophy. The collections today include medals; cups; trophies; racquets used by distinguished players, including Bill Tilden and Arthur Ashe; and a large number of items relating to the Davis Cup matches. A small but excellent reference library has also been accumulated, containing many out-of-print books on tennis.

From the beginning, the Tennis Hall of Fame hoped to acquire the entire Newport Casino property. When Van Alen was elected president in 1957, he immediately went to work to accomplish this end. During the past few years, with funds donated by generous friends, the Hall of Fame has purchased the former "Casino Theater" (renamed the "Van Alen Auditorium"), and in addition about 2 acres of city-owned land, on which the Center Court, grandstand, and several other grass courts are situated. The Hall of Fame also owns adjoining land on which an indoor tennis court facility has recently been constructed by a group of local businessmen under a land-lease arrangement.

**Van Alen is a great amateur court tennis player: three times United States singles champion and winner, with his brother, of the U.S. doubles title.

In 1975, the museum was expanded by repairing and restoring the old clubrooms on the second floor. Also, late that year, the Tennis Hall of Fame finally acquired full title to all of the Newport Casino property.

In 1977, the National Tennis Foundation and the Tennis Hall of Fame merged, in a union designed to enhance the activities of both organizations, becoming the National Tennis Foundation and International Tennis Hall of Fame, Inc.

The Architects[11]

McKim, Mead, and White, formed in 1879, was perhaps the leading architectural firm in the United States at the turn of the century. The firm was influential in both eclectic styles and the Classic Revival.

Between 1879 and 1915, the office prepared more than 900 commissions. The firm's early work was especially focused on resort and domestic commissions in the picturesque Shingle and Colonial Revival styles. Their later commissions were often either Georgian Revival or Classical.

The Newport Casino put both the firm and the Shingle Style on the map. Together with clubs at Short Hills, New Jersey, and Narragansett Pier, Rhode Island (the latter no longer extant), the Casino was one of their three important club commissions in the 1880s.

Footnotes

[1] Helen F. Allen, "Tennis at Newport, then and now," The International Tennis Hall of Fame, Newport, Rhode Island (Newport, 1980), p. 9.

[2] Parke Cummings, American Tennis, The Story of a Game and Its People (Boston: Little, Brown, and Co., 1957), p. 182.

[3] Julia Lamb, "'The Commodore' enjoyed life--but New York society winced," Smithsonian (November 1978), pp. 132-141, is the source for this sketch of Bennett's career.

[4] Historic American Buildings Survey, "Newport Casino, Photographs, Written Historical and Descriptive Data" (HABS RI-331) (Washington, D.C.: National Park Service, 1971), p. 8.

[5] This sketch of the early history of tennis and its evolution at Newport derives from Allen, op. cit., pp. 8-26; and Parke Cummings, op. cit., pp. 30-47, 61-71, 87-91, and 182; and "G.M.H.," "History: The National Lawn Tennis Hall of Fame and Tennis Museum, Newport, Rhode Island" (1975), pp. 3-6.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet | Item number 8 | Page 6

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[6] The dates indicated are those given in International Tennis Hall of Fame, *The International Tennis Hall of Fame, Newport, Rhode Island* (Newport, Rhode Island, 1980). The individuals are those highlighted in "G.M.H.," *op. cit.*, p. 5.

[7] "G.M.H.," *op. cit.*, pp. 5-6.

[8] Cummings, *op. cit.*, p. 127.

[9] *Ibid.*, p. 182.

[10] The sources for this section are "G.M.H.," *op. cit.*, pp. 6-10; and International Tennis Hall of Fame, *op. cit.*, pp. 23-26.

[11] This brief summary reflects the judgments of Antoinette F. Downing and Vincent J. Scully, Jr., *The Architectural Heritage of Newport, Rhode Island* (New York: Clarkson N. Potter, 1967), *op. cit.*, p. p. 151; and Leland M. Roth, "McKim, Mead, and White, p. III, 141, *in* Adolf K. Placzek, ed., *MacMillan Encyclopedia of Architects* (New York: The Free Press, 1982).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 8

Quadrangle name Newport

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 9	3 0 7 3 5 0	4 5 9 4 6 5 0
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification

Plat 29, Lot 52, City of Newport

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

Continuation sheet   Item number 9   Page 1

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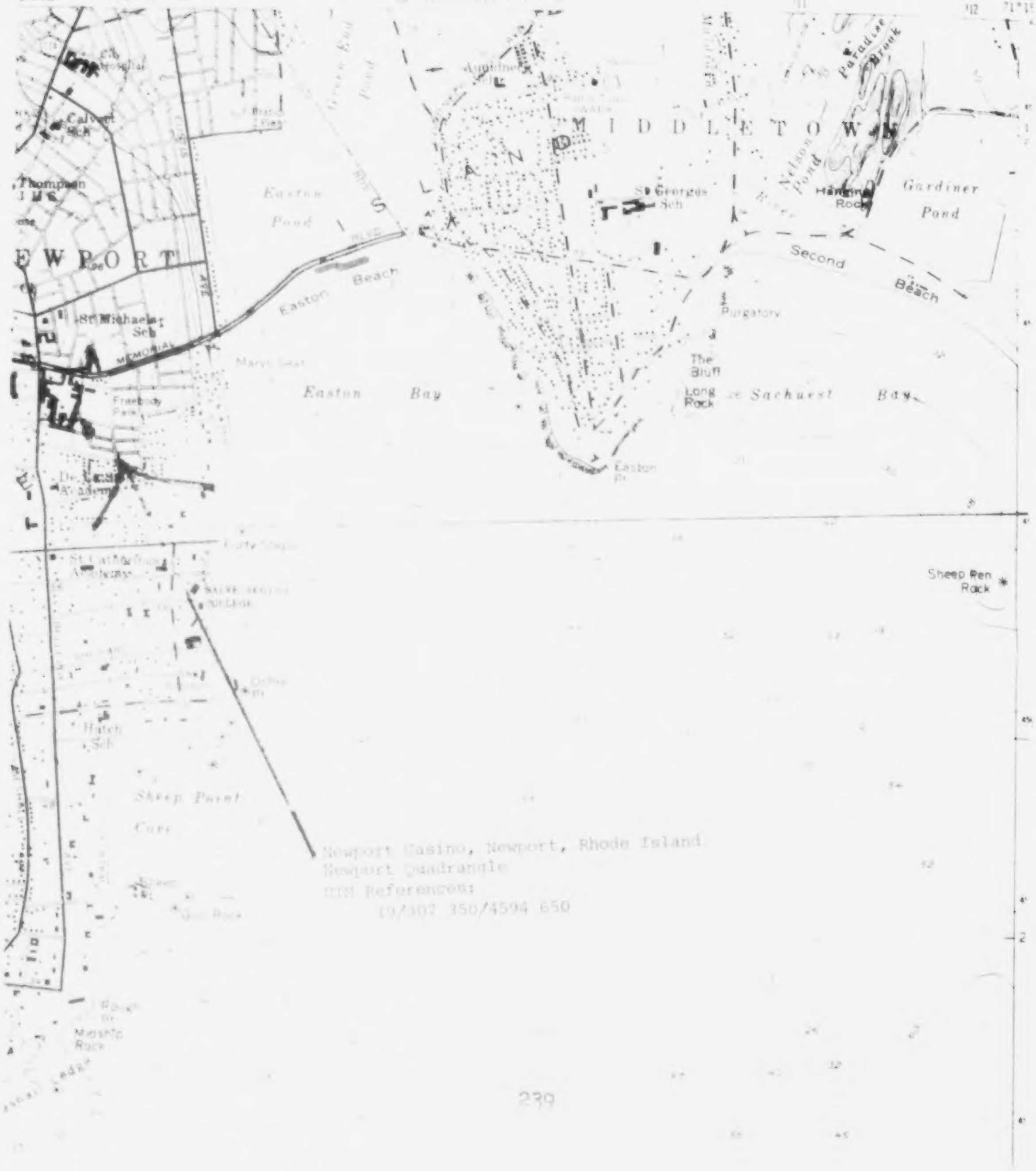
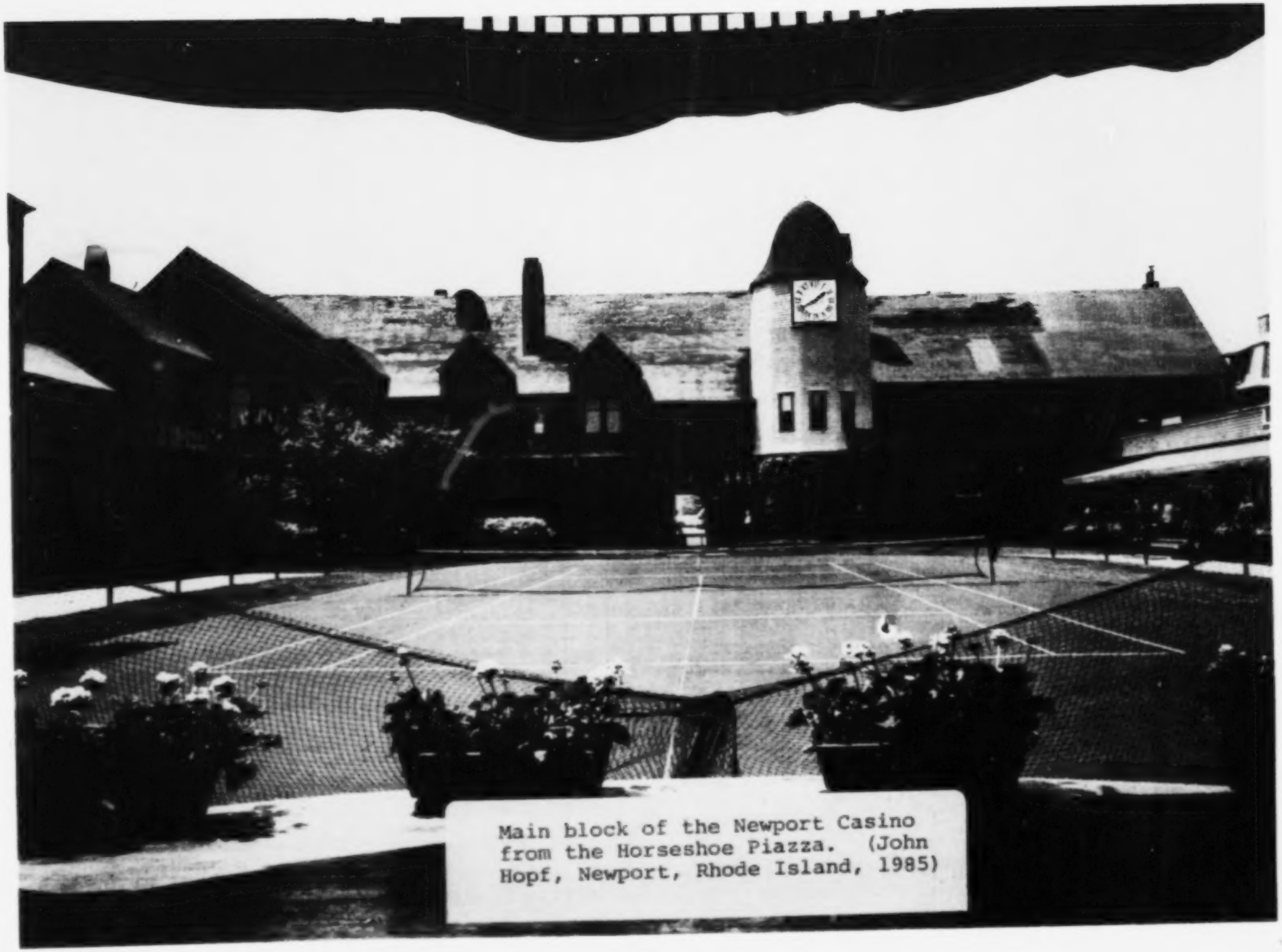
Newport, R I

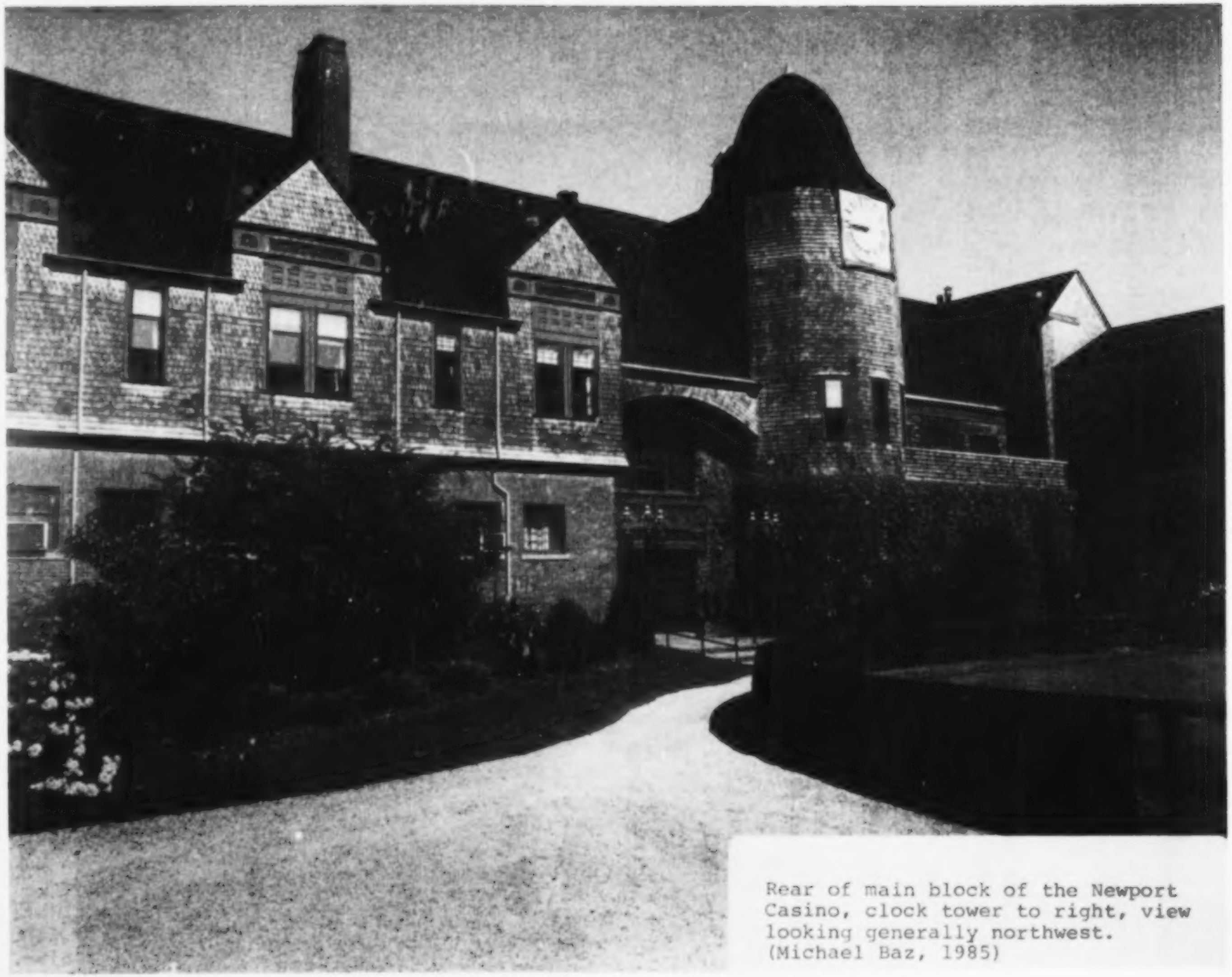
NEWPORT QUADRANGLE
RHODE ISLAND–NEWPORT CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)


NEWPORT
MIDDLETOWN
ISLAND
St Georges Sch
Easton Pond
Green End Pond
Easton Beach
Second Beach
Gardiner Pond
Nelson Pond
Paradise Brook
Hanging Rock
Purgatory
The Bluff
Long Rock
Sachuest Bay
Easton Bay
Easton Pt
St Michaels Sch
Calvert Sch
Thompson J H S
Freebody Park
Memorial Blvd
St Catherine Academy
Salve Regina College
Ochre Pt
Hatch Sch
Sheep Point Cove
Sheep Pen Rock
Mitchell Rock
71°15'

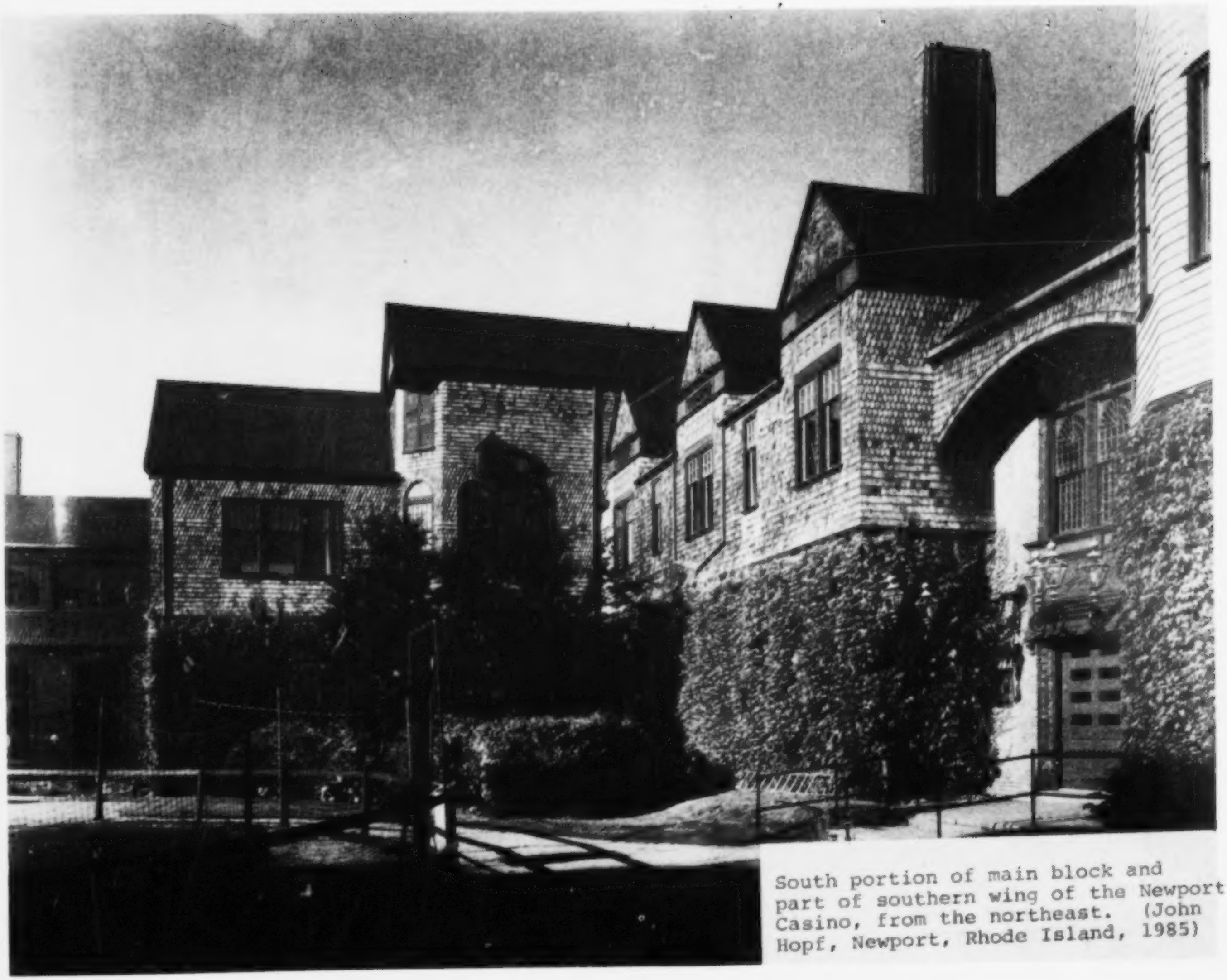
Newport Casino, Newport, Rhode Island
Newport Quadrangle
UTM References:
19/307 350/4594 650



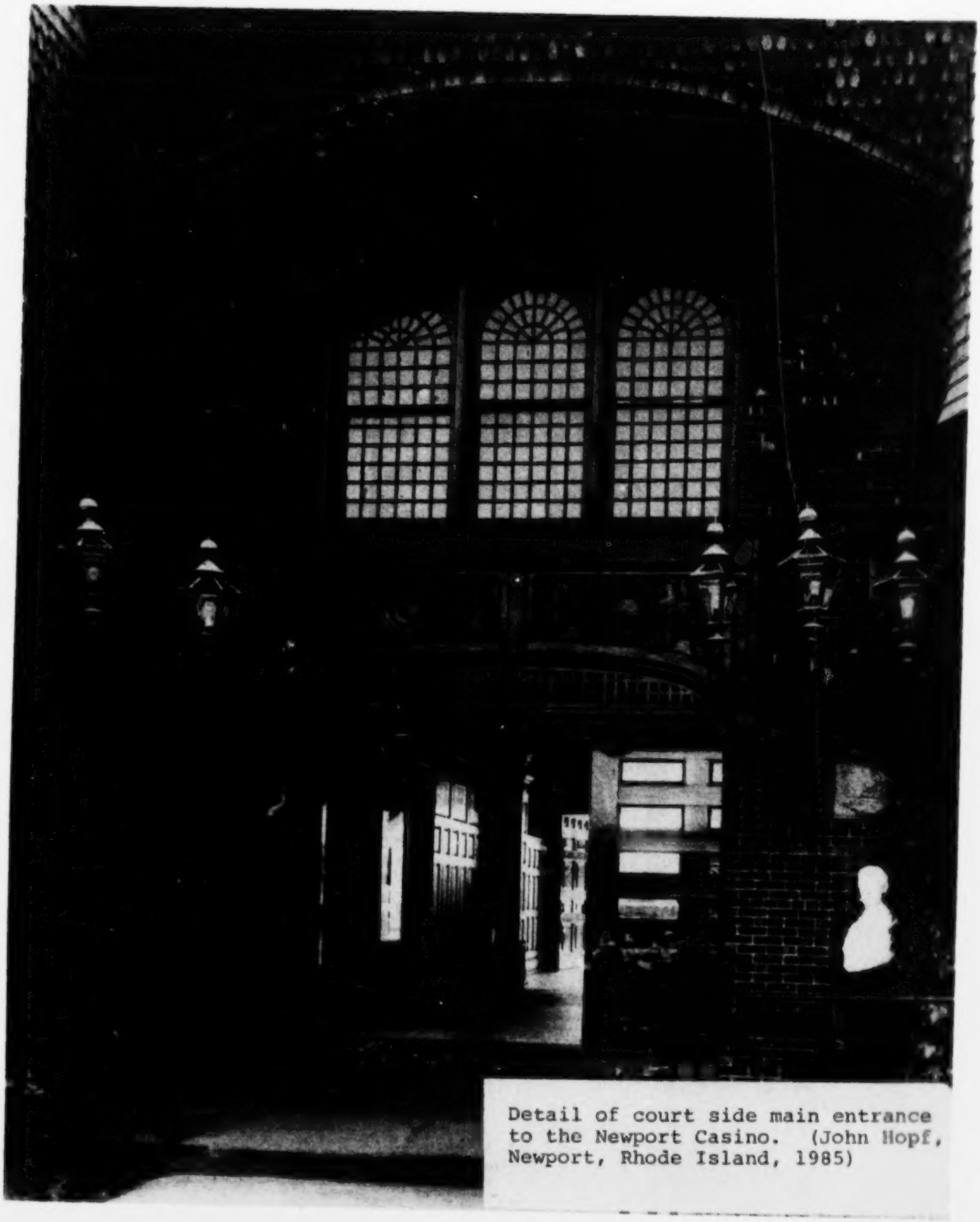
Main block of the Newport Casino from the Horseshoe Piazza. (John Hopf, Newport, Rhode Island, 1985)



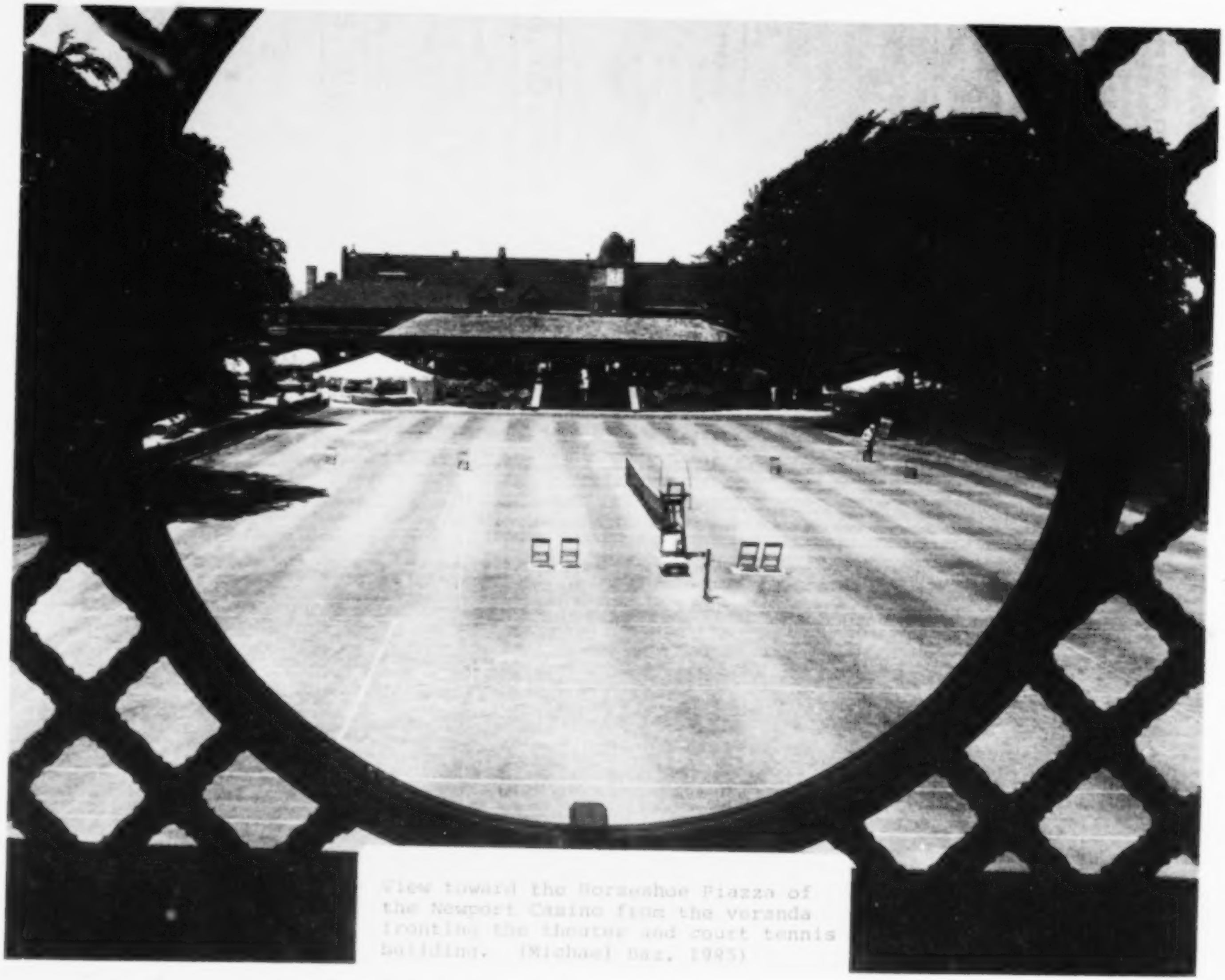
Rear of main block of the Newport Casino, clock tower to right, view looking generally northwest. (Michael Baz, 1985)



South portion of main block and part of southern wing of the Newport Casino, from the northeast. (John Hopf, Newport, Rhode Island, 1985)

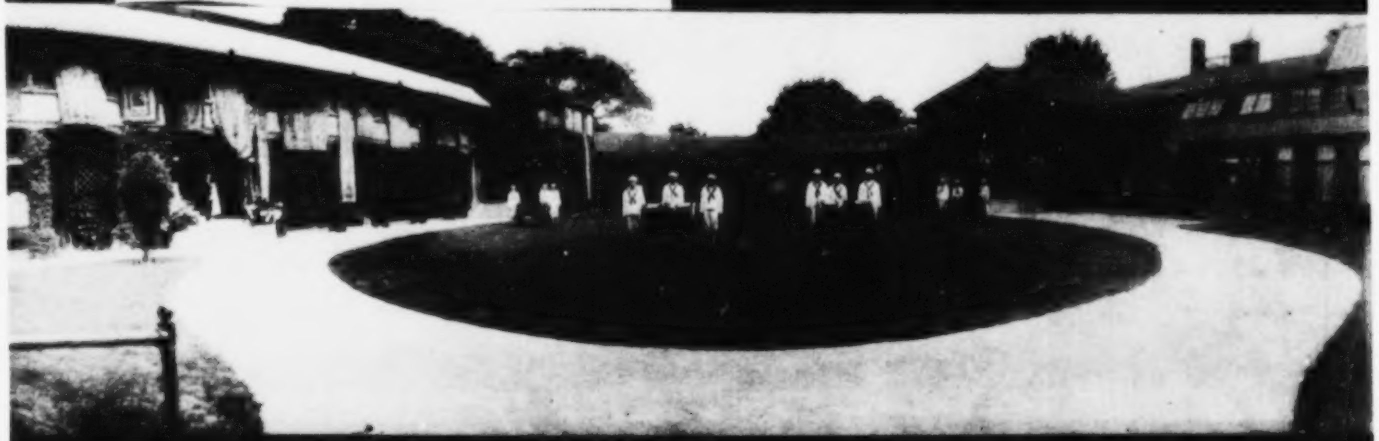


Detail of court side main entrance to the Newport Casino. (John Hopf, Newport, Rhode Island, 1985)



View toward the Horseshoe Piazza of the Newport Casino from the veranda fronting the theater and court tennis building. (Michael Bas, 1985)

View toward the Horseshoe Piazza
of the Newport Casino (undated,
probably c. World War I). (Inter-
national Tennis Hall of Fame)



RACETRACKS AND SPEEDWAYS

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Expires 10-31-87

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Hialeah Park Race Track

and or common Miami Jockey Club; Hialeah Race Track; Hialeah Park

2. Location

street & number East Fourth Avenue ☐ **not for publication**

city, town Hialeah ☐ **vicinity of**

state Florida 33011 **code** **county** Dade **code** 025

3. Classification

Category
- ☐ district
- ☐ building(s)
- ☐ structure
- ☒ site
- ☐ object

Ownership
- ☒ public
- ☐ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☒ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Recreational

4. Owner of Property

name City of Hialeah

street & number P.O. Box 40

city, town Hialeah ☐ **vicinity of** **state** Florida 33011

5. Location of Legal Description

courthouse, registry of deeds, etc. Dade County Courthouse

street & number

city, town Miami **state** Florida 33130

6. Representation in Existing Surveys

title Florida Historic Sites Survey **has this property been determined eligible?** ☒ **yes** ☐ **no**

date July, 1972 ☐ **federal** ☒ **state** ☐ **county** ☐ **local**

depository for survey records Florida Division of Archives, History & Records Management

city, town Tallahassee **state** Florida 32304

7. Description

Condition		**Check one**	**Check one**
_X_ excellent	___ deteriorated	___ unaltered	_X_ original site
___ good	___ ruins	_X_ altered	___ moved date ________
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Hialeah Park Race Track occupies approximately 234 acres bounded on the north by East 32nd Street, on the east by Flamingo Way, on the south by the Florida East Coast Railroad, and on the west by Palm Avenue. The physical plant consists of the original oval 1 1/8 mile loam surface racetrack, laid out in 1925; an infield turf track, 90 feet wide and 1 mile long, designed in 1931; a walking ring based on France's Longchamp race course and paddock area using features from English tracks, both also dating from 1931; and numerous structures, the most notable being the clubhouse and grandstand.

The original grandstand and clubhouse were wooden structures with striped canvas awnings, as seen in a photograph of 1925. These were replaced with concrete and steel structures on the same foundation in 1931 as designed by Lester W. Geisler. Geisler, an architect in Kissimmee, Florida, designed the master plan for the physical plant as well as the grandstand and clubhouse. He also continued to design additions and renovations for the clubhouse and grandstand that occurred through the years.

From a photograph dating 1935, the grandstand (reference #1 on sketch map) of 1931 consisted of three levels with the main west elevation faced with arched, vine covered redwood lattice work. Three sets of monumental staircases, also in existence today, projected out with turned balustrades and are made of a local keystone, which contains coral. The grandstand is connected by an arched horse tunnel to the clubhouse (#2), which has a curved facade on the west elevation with a series of arched openings on the first and second level. The second and third levels have balconies overlooking the paddock area. Both the clubhouse and the grandstand are steel and concrete structure with the clubhouse having a stucco surface with stone quoins.

Numerous additions have been made to these two structures, with the photograph taken in 1935 being a good example of the additive process: to the north of the grandstand, the steel framework of an addition to the grandstand under construction is visible. In 1951, a 480-ton steel overhead structure was installed. The clubhouse was enlarged in 1954. Drawings dated February 10, 1955 show another grandstand addition consisting of a sky terrace, the second mezzanine and the revision of functional service areas, as designed by Lester W. Geisler. This addition added to the west elevation a continuous mansard roofline with projecting dormers. In 1962 a veranda level was built in the clubhouse and in 1964 a new grandstand. Today the entire west elevation of the clubhouse and grandstand have a slate roof and on the track side, the grandstand and clubhouse are multi-leveled, open-air, steel frame construction with concrete flooring.

(See Continuation Sheet)

The following structures are also considered to be contributing significance to Hialeah as they were built in 1931 to serve as support structures and still do so today (reference #'s on sketch map):

- o (#3) 26 Stables - hip roof w/hip dormers, asphalt shingles, exposed wood rafters, ballon framing w/stucco infill, interior stable walls are wood, stable arcade supported by 6"x6" wood columns resting on concrete base. dirt floor

- o (#4) Stable Kitchen - hip roof w/hip dormers, asphalt shingles, brick chimney, balloon framing w/clapboard siding, replaced aluminum 4-pane windows, exposed wood rafters, gable porch overhang, west elevation stucco

- o (#5) State Racing Commission - 1 story hipped red tile roof, 6"x6" framing w/stucco infill, 4 over 4 windows

- o (#6) 2 Paddocks - hip roof w/flat red tiles, concrete block w/stucco, east side of roof covered w/vines, east elevation is open and supported by 6"x6" wood posts, paddocks are divided into 10 bays separated by wood partitions, four round windows with no lites are on west elevation, paddocks are connected by curved gateway of same construction topped w/concrete entablature

- o (#7) Administrative Office Building - concrete block w/stucco with additions in 1936, 1941, 1960, hip red tile roof, pedimented entrance, recessed arched casement windows, cupola, ornamental scrolls over arched entrance and flanking windows.

The following structures were built following this period, so are not considered contributing (reference #'s on sketch map):

- o (#8) Residence - built in 1934 w/addition in 1965

- o (#9) Office - built in 1958

- o (#10) Blacksmith Shop - built in 1956

- o (#11) Public Restaurant "Flamingo Pavillion" - circa 1940's with new structure built in 1984 on old foundation

- o (#12) Aquarium - built in 1962

(See Continuation Sheet)

o (#13) Paint and Sign Shop - built in 1955

o (#14) Pump House - built in 1941

o (#15) Garage - built in 1958

o (#16) Bunk House - built in 1956

o (#17) Power House - built in 1954

o (#18) Carpenter Shop - built in 1965

o (#19) 2 Dormitories - built in 1963

o (#20) 3 Stables - circa 1940

o (#21) Sales Pavillion - built in 1963

o (#22) Office - built in 1968

o (#23) Equipment Room - built in 1967

o (#24) Warehouse - circa 1960

Through the years, many efforts to landscape and beautify Hialeah Park have been undertaken. In 1931, a lake was formed in the infield of the racetrack, flamingos were imported from Cuba and the grounds were landscaped. The Flaming Plaza Fountain was constructed in 1951, the statue commemorating Citation, a Triple Crown winner, was unveiled in 1965 and extensive planting of the site with flora native to the Everglades occurred in 1957. The combination of these efforts result in Hialeah's present park-like atmosphere.

By 1931, the features composing the Hialeah Race Track site were complete While the various structures on the site have been altered or enlarged, their individual styles have been retained. The site, the oldest recreational facility of its kind in South Florida, has continued to function as the founders of Hialeah intended, providing recreation for thousands each year.

(Note: The photograph of 1935 referenced above is located in a museum of the History of the Hialeah Race Track which is within the Clubhouse of Hialeah Park. This photograph was observed during a site visit of December 13, 1985 and due to poor lighting conditions was not recorded.)

8. Significance

Period
☐ prehistoric
☐ 1400–1499
☐ 1500–1599
☐ 1600–1699
☐ 1700–1799
☐ 1800–1899
☒ 1900–

Areas of Significance—Check and justify below
☐ archeology-prehistoric
☐ archeology-historic
☐ agriculture
☐ architecture
☐ art
☒ commerce
☐ communications
☒ community planning
☐ conservation
☐ economics
☐ education
☐ engineering
☐ exploration/settlement
☐ industry
☐ invention
☒ landscape architecture
☐ law
☐ literature
☐ military
☐ music
☐ philosophy
☐ politics/government
☐ religion
☐ science
☐ sculpture
☐ social/humanitarian
☐ theater
☐ transportation
☒ other (specify) Recreational

Specific dates 1925, 1932 **Builder/Architect** Lester W. Geisler

Statement of Significance (in one paragraph)

The Hialeah Park Race Track is nationally significant as the oldest and widest continuously operating turf horse racing track in the United States. As one of horseracing's most prominent winter resort tracks, Hialeah serves as the launching pad for three year olds and hosts several nationally famous races such as the Flamingo, Widener and Turf Cup. The Hialeah Park Race Track has played an important role in the development of South Florida tourism and was an early forerunner of planned giant amusement/recreational complexes.

The City of Hialeah was formed as a speculative enterprise in 1921 by James H. Bright, a cattleman from Missouri, and Glenn H. Curtiss, the aviation pioneer. The land on which the city was built was formed by the drainage which resulted from the construction of the Miami River Canal.[1]

Bright and Curtiss planned Hialeah to include many amenities ignored by other South Florida town developers. They donated large tracts of land for community use and helped acquire land and building funds for the construction of two churches, a park, the city hall, a school and a golf course, a municipal water plant, and a racetrack.[2]

Hialeah's first racetrack was devoted not to horse racing but to another spectator sporting activity, dog racing. The first greyhound parimutuel track in America was opened in February of 1922 by the Miami Kennel Club. The track was developed by Owen P. Smith, the inventor of the mechanical rabbit and president of the Miami Kennel Club.[3] The newly invented mechanical rabbit and was an acceptable improvement over the use of live rabbits and greyhound racing was a popular success.[4] This was the first of the sporting arenas which Hialeah was destined to host.

The Curtiss-Bright Company was instrumental in founding a favorable image of Hialeah through such efforts as helping to form the Hialeah Women's Club in 1922, successfully acquiring funding for a school, and offering land for use as the home of the Miami Pan American Exposition.[5] Curtiss and Bright also foresaw a need for recreation during the peak of South Florida's winter season.. When approached in 1924 by Joseph M. Smoot about investment opportunities, they eagerly helped him to establish the Miami Jockey Club and to construct a racetrack and grandstand adjacent to the greyhound track on the site originally intended for the Pan American Exposition.[6]

The Hialeah track opened on January 15, 1925 and consisted of a grandstand seating 5,000, a clubhouse to accommodate 1,000, an administrative building, a paddock area and twenty-one stables and the track itself. Near the racetrack, Hialeah introduced another first to the Miami area, the Spanish sport jai-alai. A fronton seating 4,000 was opened, and near that an amusement park developed, with a roller coaster and a dance hall. Apartments and houses sprang up near this new entertainment center.[7]

(See Continuation Sheet)

Visitors to the Hialeah Park Race Track in 1925 were able to bet on horse races, enjoy an amusement park with roller coaster, visit Chief Willy Willy's Miccosukee Indian Village and Trading Post, watch jai-alai, and end the day by betting at the greyhound track, which had begun night races as a hedge against competition from the horse track. Hialeah offered the most complete recreational complex in South Florida at that time. [8]

The Great Hurricane of September 1926 dealt the City of Hialeah a staggering blow. Twenty people were killed, and over seventy percent of the homes in the city were destroyed or damaged. The Hialeah Park complex lost its roller coaster, jai-alai fronton, and dog kennels. From that point on, the various owners of the Hialeah Park Race Track concentrated on horse racing. [9]

The racetrack was purchased in 1930 by Joseph E. Widener, a wealthy Philadelphian. He undertook a major renovation of the sporting facility, hiring Lester W. Geisler, an architect in Kissimmee, Florida to design a master plan for the park. This master plan consisted of replacing the wooden grandstand and clubhouse structures with concrete and steel structures, using the same foundation. Also included in the master plan were the stables, paddock area, walking rink, and the addition of the infield turf track, now the widest at 90 feet and the oldest in continuous use. Extensive landscaping was called for in the master plan, with hundreds of royal palms and coconut trees planted, and a lake was created within the track infield and populated with pink flamingos imported from Cuba. The stables were located on the areas west of the track on land purchased from the Miami Kennel Club. The jai-alai fronton and Indian Village became landscaped portions of the horse racing facility. [10]

The opening of the new Hialeah Race Track on January 14, 1932 set its tone for years to come. It was attended by the rich and notable who rode special trains south from Palm Beach and debarked at a station specially built by the Seaboard Airline Railway. [11]

Hialeah Park has become known as one of horse racing's most prominent tracks. It is the home of such famous races as the Flamingo, Widener and Turf Cups. Hialeah has developed through the years as a starting point for many three year olds such as Citation and Seattle Slew, headed for success in the Kentucky Derby and other classics.[12] Many famous jockeys such as Eddie Arcaro and Willie Schumacher have raced at Hialeah. The track has been the major industry of the City of Hialeah since its opening in 1925 and has made Florida the capital of winter racing. The prominence of the Hialeah Park Race Track has helped South Florida to gain and retain a reputation as a worthwhile vacation spot, as it is recognized as the world's most beautiful race course.[13]

(See Continuation Sheet)

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received
date entered

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FOOTNOTES

[1] Miami Herald, September 14, 1975; C.R. Roseberry, Glenn Curtiss: Pioneer of Flight - A Biography, New York: Doubleday, 1972. pp. 424-25.

[2] Hialeah Home News, February 4, 1965.

[3] John W. Griffin, A History of Hialeah, Historic Planning Project with Shephard Associates and Planners, Inc., 1979, p. 50.

[4] Editors of the Miami Herald, Florida "The East Coast", Miami. n.d., p. 243.

[5] Nixon Smiley, Knights of the Fourth Estate. Miami. n.d., pp. 58, 61; Jack Kofoed, Moon Over Miami. New York, 1955, pp. 133-134; Editors of the Miami Herald, pp. 230-231.

[6] John Griffin, A History of Hialeah. pp. 53, 54.

[7] Ibid., pp. 55, 56.

[8] Kofoed, Moon Over Miami. pp. 134, 142, 147; Miami Herald, January 5. 1925, January 15, 1925; Hialeah Home News, July 4, 1975.

[9] Hialeah Home News, September 5, 1975.

[10] Mary F. Turnipseed, Interview with Dennis Testa. Life-long resident and Plant Operations Manager of Hialeah Park Race Track, December 13, 1985.

[11] John Griffin, A History of Hialeah. pp. 79, 80, 81.

[12] Terri Pedrosa, Hialeah Media Guide, 1985, Hialeah: Printcrafters, Inc., p.5.

[13] Fisher and Shephard, Inc. Historical and Architectural Survey, Hialeah Community Development Target Area, Hialeah. 1978. p. 5.

9. Major Bibliographical References

(See Continuation Sheet)

10. Geographical Data

Acreage of nominated property 234

Quadrangle name Hialeah **Quadrangle scale** 7.5 min.

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	17	571900	2859180	B	17	572670	2859200
C	17	572940	2858120	D	17	571720	2858140
E				F			
G				H			

Verbal boundary description and justification

(See Continuation Sheet)

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title Mary Turnipseed, Graduate Research Assistant

organization Center for Architectural Conservation **date** December 23, 1985

street & number College of Architecture
Georgia Institute of Technology **telephone** (404) 894-3390

city or town Atlanta **state** Georgia 30332

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Editors of the *Miami Herald*, *Florida "The East Coast"*. Miami, *The Miami Herald*. n.d.

Fisher and Shephard, Inc. *Historical and Architectural Survey, Hialeah Community Development Target Area*. Hialeah, Florida, 1978.

Griffin, John W. *A History of Hialeah*. Historic Planning Project with Shephard Associates Architects and Planners, Inc., Jacksonville, Florida, 1979.

Hialeah Home News. February 4, 1975; July 4, 1975; September 5, 1975; September 12, 1975.

Kofoed, Jack. *Moon Over Miami*. N.Y.C., Holt, 1953.

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(3-82)

OMB No. 1024-0018
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National Park Service

National Register of Historic Places Inventory—Nomination Form

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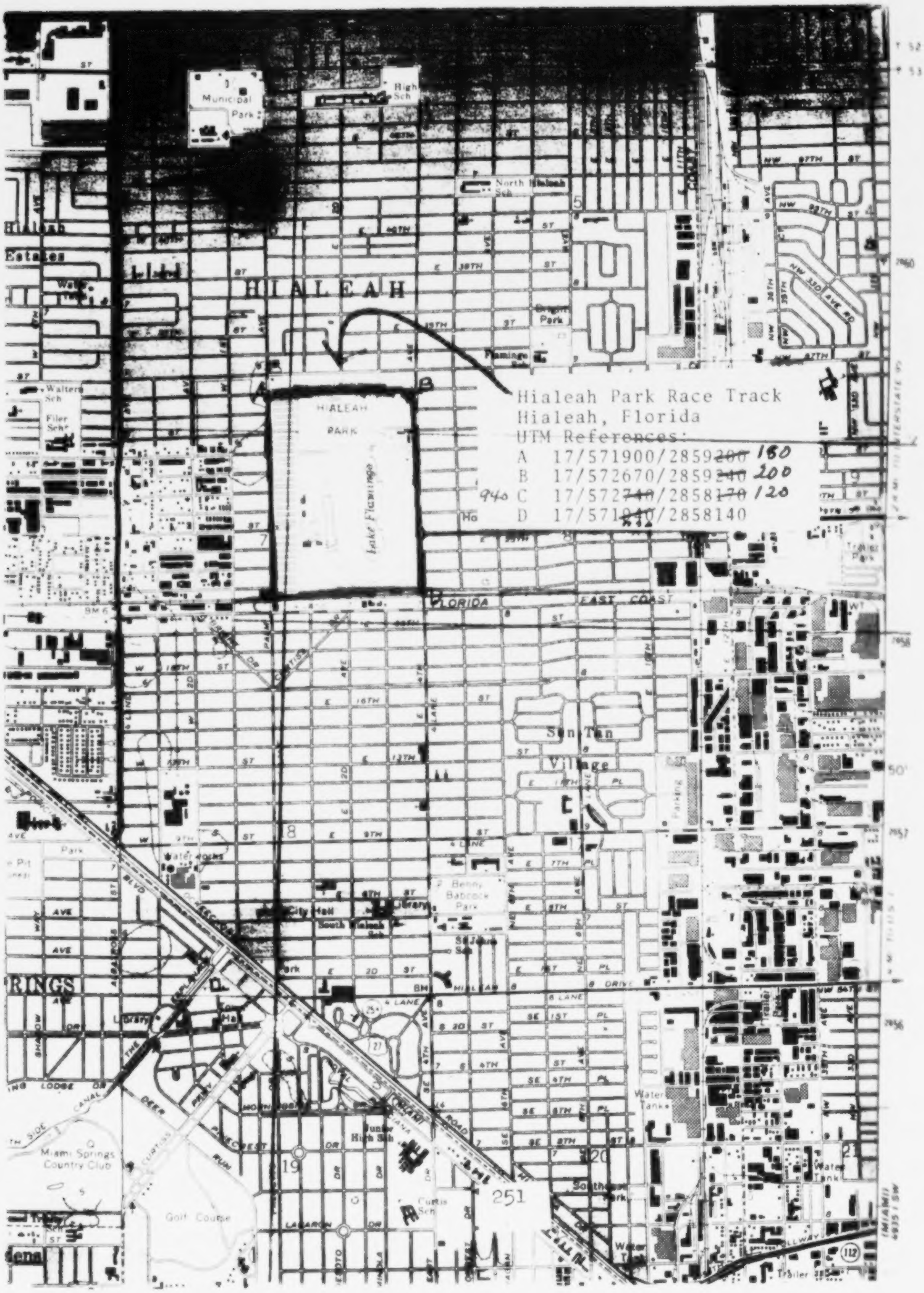
received

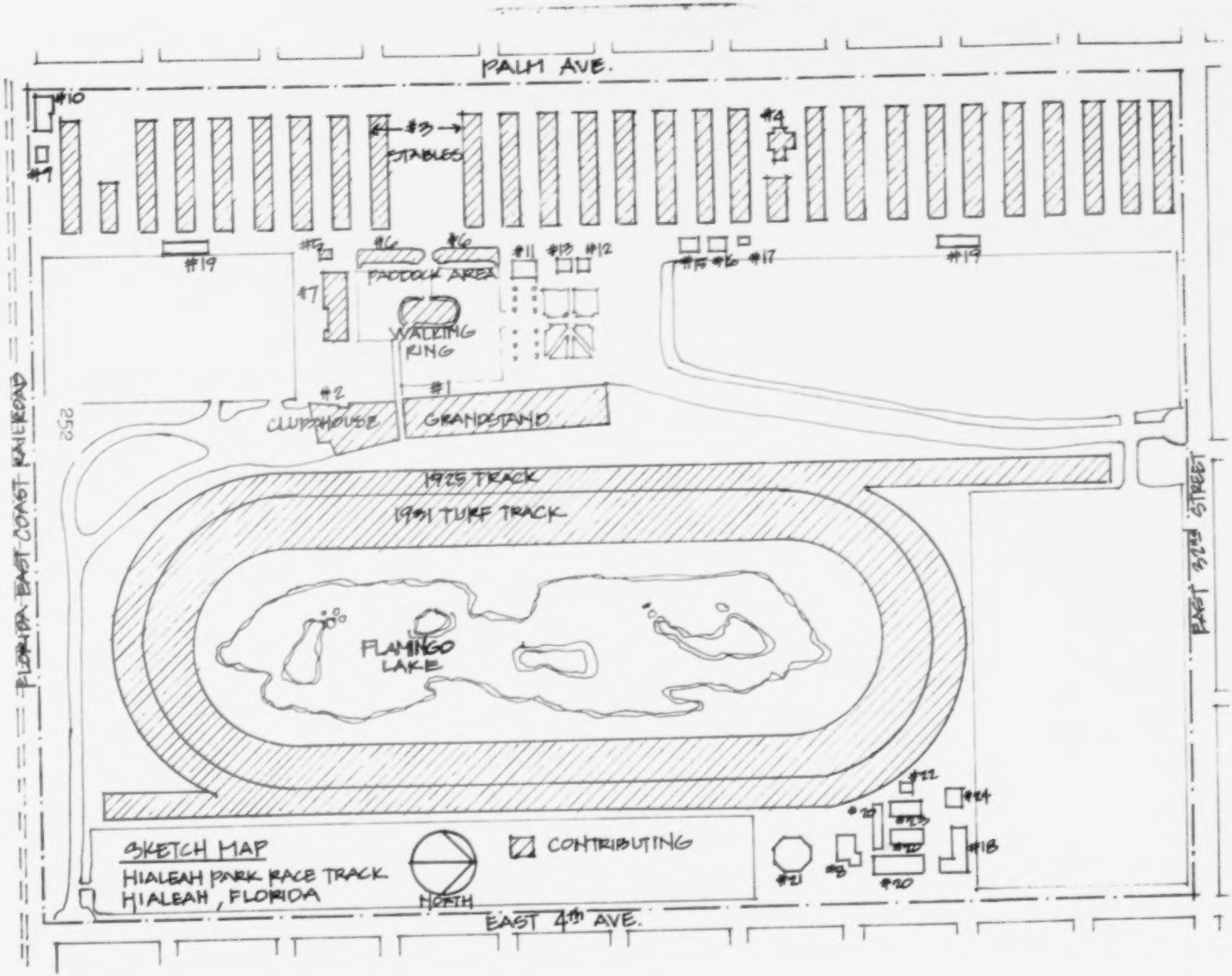
date entered

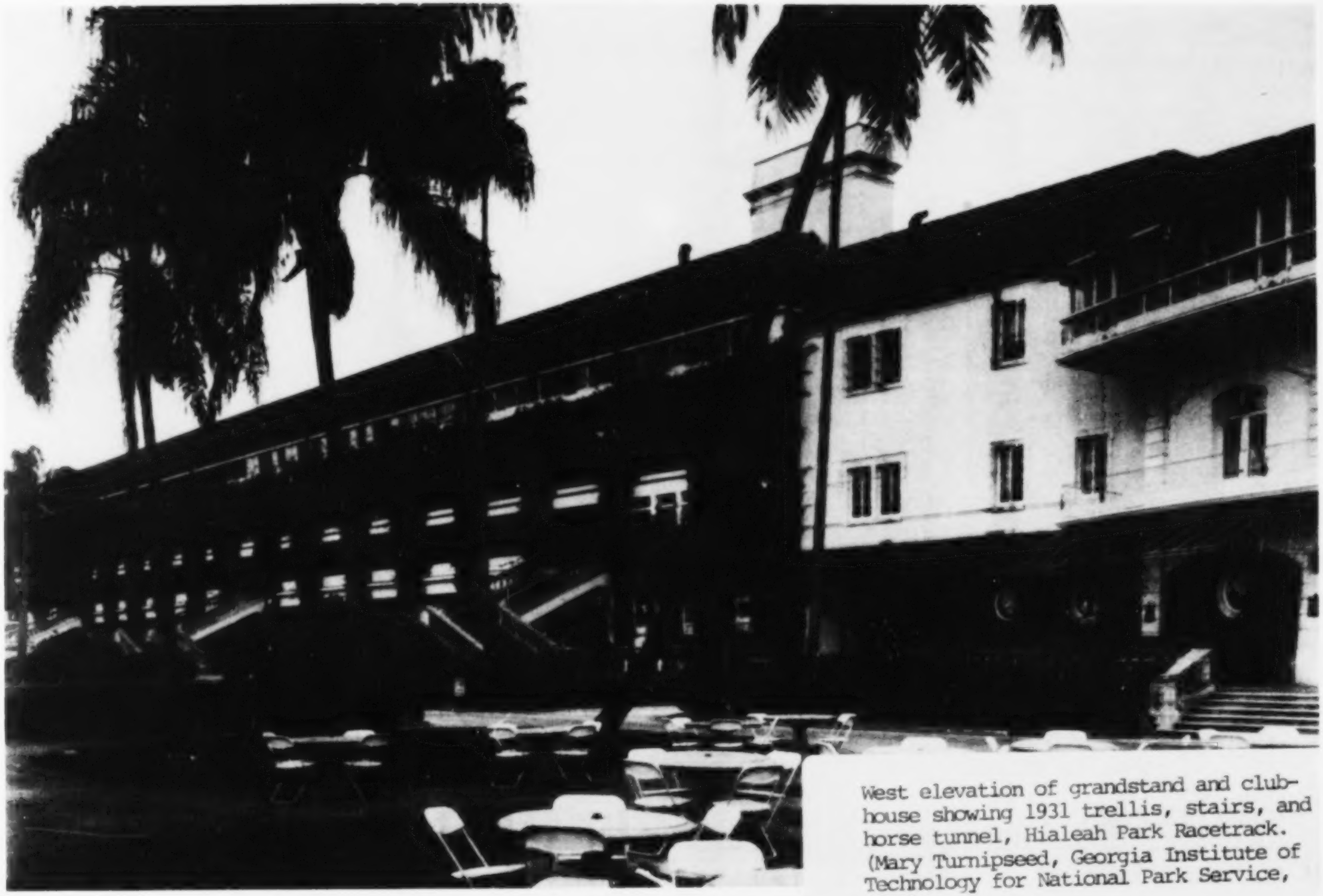
Continuation sheet | **Item number** 10 | **Page** 6

Beginning at the Southeast corner of the Intersection of East 32nd Street and Palm Avenue proceed in an easterly direction along the south side of East 32nd Street to the southwest corner of the intersection of East 32nd Street and 4th Avenue to the northwest corner of the intersection of East 4th Avenue and the northern boundary of the right-of-way of the Florida East Coast Railroad, thence West along the northern boundary of said right-of-way to Palm Avenue, thence North along the east side of Palm Avenue to the Point of Beginning.

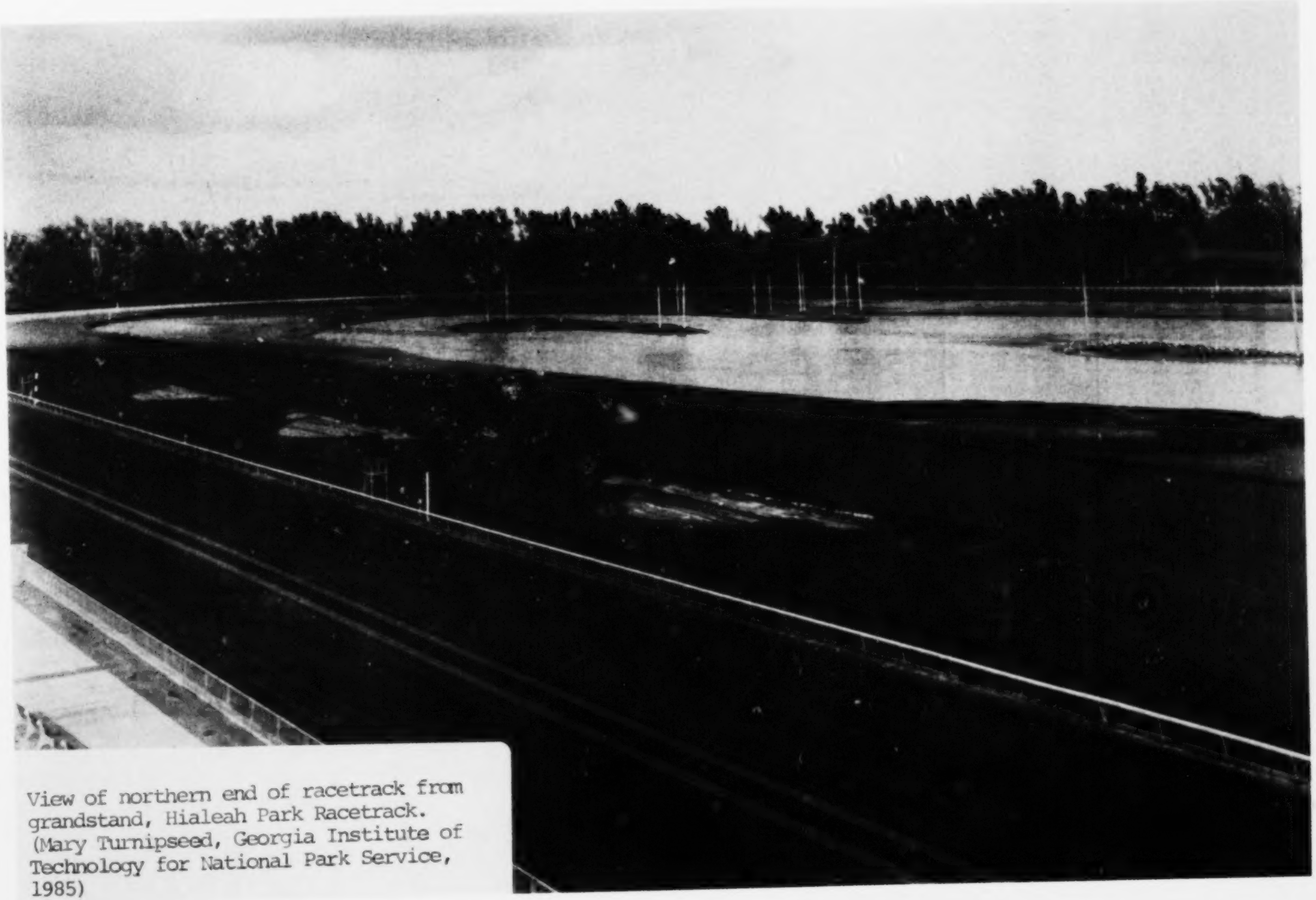

HIALEAH
HIALEAH PARK
Lake Flamingo
A
B
Municipal Park
High Sch
North Hialeah Sch
Hialeah Estates
Walters Sch
Filer Sch
Flamingo Sch
FLORIDA EAST COAST
Sun Tan Village
Water Works
Benny Babcock Park
City Hall
Library
South Hialeah Sch
St Johns Sch
Miami Springs Country Club
Golf Course
Junior High Sch
Curtis Sch
Water Tank
251
MIAMI

Hialeah Park Race Track
Hialeah, Florida
UTM References:
A 17/571900/2859~~200~~ 180
B 17/572670/2859~~240~~ 200
940 C 17/572~~740~~/2858~~170~~ 120
D 17/571~~940~~/2858140 [illegible]

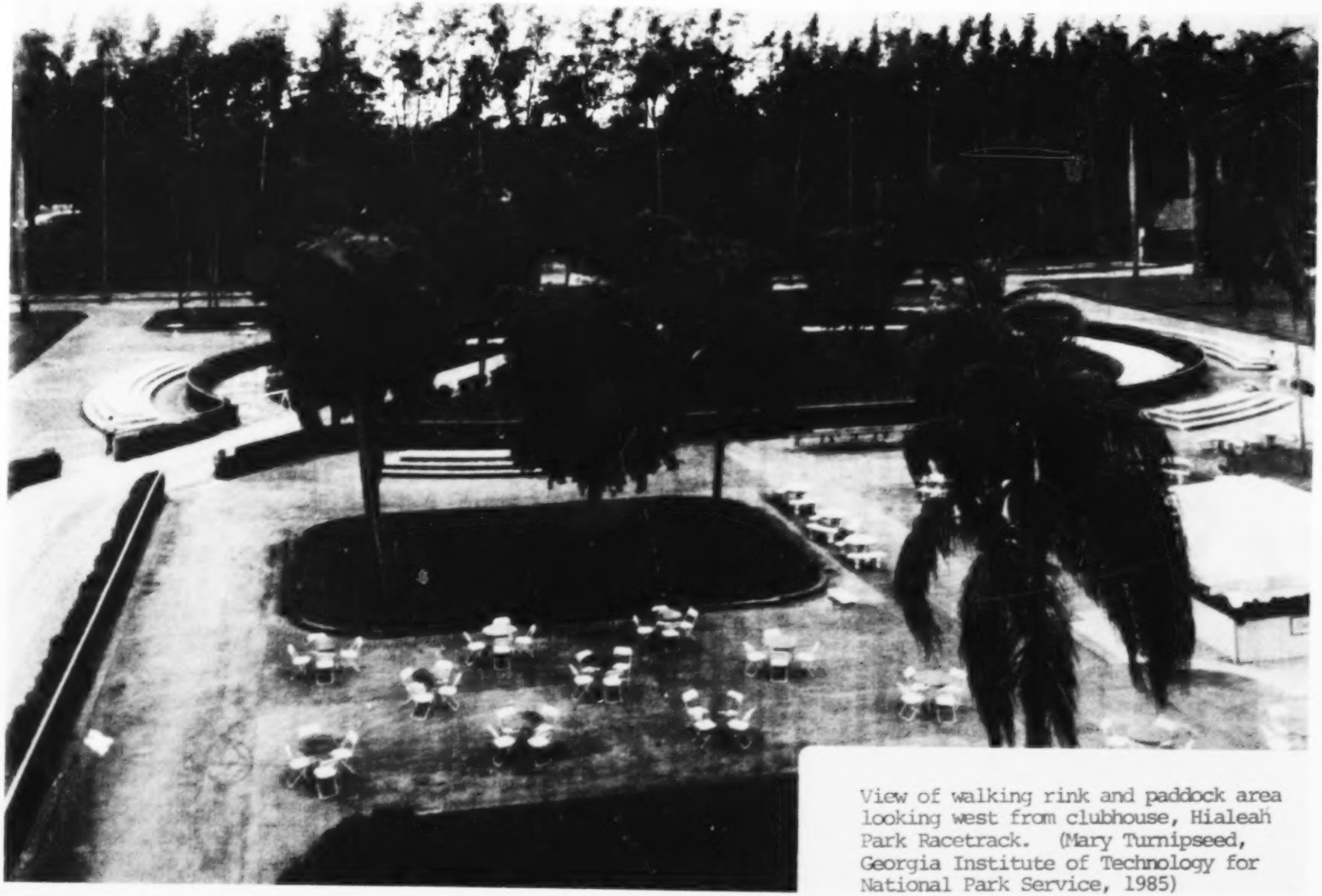
PALM AVE.
#10
#9
#3
STABLES
#4
#19
#5
#6
#6
PADDOCK AREA
#11
#13
#12
#15
#16
#17
#19
#7
WALKING RING
#1
#2
CLUBHOUSE
GRANDSTAND
FLORIDA EAST COAST RAILROAD
1925 TRACK
1931 TURF TRACK
FLAMINGO LAKE
EAST 32nd STREET
#22
#24
#20
#23
#18
#21
#8
#20
SKETCH MAP
HIALEAH PARK RACE TRACK
HIALEAH, FLORIDA
NORTH
CONTRIBUTING
EAST 4th AVE.



West elevation of grandstand and club-house showing 1931 trellis, stairs, and horse tunnel, Hialeah Park Racetrack. (Mary Turnipseed, Georgia Institute of Technology for National Park Service, 1985)



View of northern end of racetrack from grandstand, Hialeah Park Racetrack. (Mary Turnipseed, Georgia Institute of Technology for National Park Service, 1985)



View of walking rink and paddock area looking west from clubhouse, Hialeah Park Racetrack. (Mary Turnipseed, Georgia Institute of Technology for National Park Service, 1985)

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Indianapolis Motor Speedway

and or common same; "The Brickyard"

2. Location

street & number 4790 West 16th Street ___ not for publication

city, town Speedway ___ vicinity of

state Indiana code 18 county Marion code 97

3. Classification

Category
X district
___ building(s)
___ structure
___ site
___ object

Ownership
___ public
X private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
X entertainment
___ government
___ industrial
___ military
X museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Automobile Race Track

4. Owner of Property

name Indianapolis Motor Speedway Corporation

street & number 4790 West 16th Street

city, town Speedway ___ vicinity of state Indiana

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office, Marion County, Indiana

street & number City-County Building, Market & Alabama Streets

city, town Indianapolis state Indiana

6. Representation in Existing Surveys

title Annual Preservation Report for Indiana, 1973-1974 has this property been determined eligible? ___ yes ___ no

date ___ federal X state ___ county ___ local

depository for survey records Indiana Department of Natural Resources

city, town Indianapolis state Indiana

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(3-82)

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National Park Service

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date entered

Continuation sheet | Item number 6 | Page 2

Representation in Existing Surveys

Title: National Register of Historic Places

Date: 1974

Depository for survey records: National Park Service, 1100 L Street, NW

City, Town: Washington State: DC

7. Description

Condition
_X_ excellent
___ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
X original site
___ moved date ___

Describe the present and original (if known) physical appearance

Summary

The basic course configurations, grandstand layout, pit layout, and garage arrangement of the Indianapolis Speedway are very similar to the Speedway as conceived in 1909.[1] The track itself is the principal feature contributing to the Speedway's historic significance.

The Track

The predominant physical feature of the Speedway is its 2-1/2-mile curved track. The track has two long stretches (1,100 yards each); two short (220 yards each) straight stretches, or chutes; and four (440 yards each) turns, each banked at a maximum angle of 9°12'. It is between 50' and 60' wide, being broader on the turns. Built in 1909, the track was originally surfaced with macadam, but that same fall was resurfaced using more than 3 million brick paving blocks. This surface underlies the present asphalt surface, which was put down in the backstretch and turns in 1937. One yard of brick was left exposed at the start-finish line.[2]

With the exception of periodic asphalt resurfacings, the last in 1977, and banking and safety aprons on the turns (1935-36), the former to render them uniform in slope, the track is in its 1909 configuration. The track's site is essentially flat except for a small creek that runs from west to east; the track crosses it on two reinforced concrete heavy-duty bridges.

The "Pits"

The "pits," which include 33 service areas for racing automobiles (the number permitted in the race), are lanes along the main straight stretch between Turns 4 and 1 on the infield side. Originally, they were crude refueling and maintenance stations. Before the end of World War II, they were separated from the infield by a board fence. Since then a concrete retaining wall has been added on both sides.

The pit procedure is essentially identical to procedures used in early racing. The service crews for each racing car are stationed in the car's pit during the race. When the car needs fuel or repairs, such as a tire change, it pulls off the track into its pit position, where the crew can fill the car with fuel and perform maintenance. The entryways and exits to the pit area, commonly called "aprons," have been extended and widened in recent years for safety reasons.

The Stands

The original grandstands, constructed in 1909-11, on the west side of the straight stretch between Turns 1 and 4, were wooden single-deck stands, with wooden roofs, extending north and south. After World War II, these grandstands were gradually replaced by modern steel and concrete stands, including four of the double-deck variety marked by (*) in this Description. Those along the main straightaway between Turns 1 and 4 were labeled Grandstands A*, C, H, and the Paddock*. Grandstands B*, E*, and the Southwest Vista extend around the south edge of Turn 1. Grandstand G and the Southeast Vista border Turn 2. Grandstands L, M, and L South extend around Turn 3. Grandstand K is on the north short straight stretch. Grandstand J and the Northwest Vista are along Turn 4. Recently, enclosed glassed-in boxes for VIPs have been added in the vicinity of the Southeast Vista stands.

The Scoring Tower

The first scoring tower was a 1-story wood frame platform used in 1909-11. It was replaced by a wooden 4-deck hip-roofed structure, with an hexagonal roofline, commonly called the "Pagoda." This structure burned in 1925, and was rebuilt the same year. In 1957, it was replaced by the current 7-story steel frame and concrete scoring tower, with accommodations for radio representatives, timing and scoring persons, the safety director, and special guests.

"Gasoline Alley"

The garage area reserved for the use of racing teams for working on their cars and for parts and car storage has long been nicknamed "Gasoline Alley." This garage area, erected in 1915, was originally two rows of wood frame 1-story roofed garages, each row including some 20 units, each 16' x 20'. In 1941, a large number of these garages were destroyed by a spectacular fire. Rebuilt and enlarged periodically, with some in concrete block, they can now service some 88 cars.

Office Building and Museum

The Indianapolis Motor Speedway Corporation offices and museum are housed in a 2-story building completed in 1976. The Speedway Museum contains many vintage racing cars (including those that have won 29 of the 500s), the trophies awarded to winners, and racing memorabilia.

Chevrolet Memorial

A handsome Greek-style exedra just southwest of the Office-Museum building in the track's infield honors Louis Chevrolet and many other race drivers and automotive pioneers.[3] It features four bronze panels depicting Louis' greatest accomplishments and his associates in them. A bronze bust of Louis is mounted on a pedestal in the center. The bronzes are by sculptor Adolph Wolter.

Other Facilities

A 9-hole golf course (1929) is laid out inside the race course and an 18-hole championship course (1965) outside the track, parallel to the backstretch. Both are used throughout most of the golf season. More than half the available land space of the Speedway is devoted to parking facilities, which are situated both inside and outside the track area. Concession stands, repair shops for Speedway maintenance machinery, a field hospital (rebuilt in 1948), a 96-unit motel (1963), and other accessory structures complete the facilities of the Indianapolis Motor Speedway.

Footnotes

[1] This Description, except where noted, is an edited version of the corresponding section of the National Register of Historic Places nomination form prepared by J. Reid Williamson, Executive Director of the Historic Landmarks Foundation of Indiana, *et al.*, in 1974.

[2] Terry Reed, Indy, *Race and Ritual* (San Rafael, Calif.: Presidio Press, 1980), p. 23.

[3] Louis Chevrolet Memorial Committee, *The Louis Chevrolet Memorial, Indianapolis Motor Speedway* (Indianapolis: 1976).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (automobile speedway)

Specific dates 1909 **Builder Architect** Park Taliaferro Andrews

Statement of Significance (in one paragraph)

Summary[1]

Auto racing is the second most popular sport in the United States, attracting more than 40 million paid attendance each year.[2] The Indianapolis Motor Speedway, long the premier auto racing site in the United States, is also the only reasonably intact early 20th-century high-speed auto race course in the country. It is the oldest continuously operated automobile race course in the world.

Memorial Day in 1986 will be the 75th anniversary of the Indianapolis 500. With an attendance of some 300,000, it is, in most years, the largest single-day spectator sporting event in the world.

The prestige of the race is emphasized by its worldwide media coverage. It is a live 4-1/2-hour program carried by more than 750 stations in the United States, the Voice of America, the entire Armed Forces Network, and overseas foreign language broadcasts.

In addition to its premier place in the sport of auto racing, the Speedway has made significant contributions to automobile design, performance, technology, and safety.

Designed to accommodate race speeds of 75-80 miles per hour, it is currently used for racing at or near 200 miles per hour. The 9°12' turns are considerably different in design from later courses such as Daytona, Pocono, and Talladega Raceways, and from the very high banked turns of the old board speedways of the 1920s. As an example of a specialized industrial and technological problem met by the best engineering of the pre-World War I period, the Indianapolis Motor Speedway is unique. The Speedway is a singular example of American auto racing architecture; it is also the prototype for the post-World War II speedways. It is therefore an extremely important example of integration of engineering and landscape architecture for a singular purpose.

History

> I would rather win that race than anything in the world. I would rather be Ralph DePalma than President. --- Ernie Pyle[3]

The Indianapolis Motor Speedway was developed in 1909 by Carl G. Fisher, James A. Allison, Arthur C. Newby, and Frank H. Wheeler, all of whom were automobile manufacturing figures in the city and interested in racing.[4] Fisher (who was also the prime promoter of Miami Beach in the late 1920s) and Allison were partners in the Presto-Lite Corporation, which manufactured carbide automobile head lamps. Newby was an officer of the National Motor Vehicle Company, an automobile maker. Wheeler owned most of the Wheeler-Schebler Carburetor Company.

The partners purchased 320 acres in December 1908 for the site of a high-speed auto racing course. The first track, a four-sided 2-1/2-mile track of crushed stone and tar, was laid down early in 1909. The first race took place August 19 of that year. Earlier that summer, the track had been used for a series of motorcycle races and as the starting point for a balloon race.

The track almost immediately went to pieces under the pounding of racing machines, and three fatal accidents prompted the owners to rebuild the track. Using 3.2 million 10-lb. brick paving blocks, this job was completed by December 17, when the track was reopened for high-speed performance runs. The 1910 season consisted of several short distance auto races in May, July, and September. In the fall, Allison and Fisher decided to start a 500-mile stake race for cars of 600-cubic-inch displacement to be held on Memorial Day 1911.

This first 500-mile race drew the best drivers of the era. Ray Harroun, who had retired, came back to compete against such drivers as Ralph DePalma, Teddy Tetzlaff, Bob Burman, Ralph Mulford, Howdy Wilcox, and Eddy Hearne. Harroun, driving a black and yellow Marmon Wasp, won the race with an average speed of 74.59 miles per hour.

The Memorial Day 500-mile race quickly became an international classic. Many were highly exciting. For example, in 1912, Ralph DePalma led up to the 198th lap. His Mercedes broke a connecting rod and Joe Dawson sailed by in a National to win; DePalma and his mechanic forlornly pushed the car for the last mile and a half. When they finally arrived at the finish line, still one lap short, they were greeted by an unprecedented cheer.[5]

The 1913 race was dominated by the French Peugeot team. Jules Goux won. Rene Thomas of France won the 1914 race in a Delage. DePalma, again in a Mercedes, won the 1915 race, making up for his heartbreaking 1912 failure. The races were suspended in 1917-18, because of the war effort.

In 1920, Gaston Chevrolet won in a Frontenac designed by his brother Louis -- one of many Chevrolet-designed cars that competed at Indianapolis. Louis himself was in the race and had competed at Indianapolis in 1909 in the 250-mile inaugural race and in 1910 and in the 500s in 1915, 1916, and 1919, but never won.[6] Tommy Milton won in 1921 in another Frontenac. The 1922 race was taken by Jimmy Murphy in a Duesenberg, built by Fred and August Duesenberg in Indianapolis. Tommy Milton won his second 500 in 1923 in the Miller Special, made by Harry Miller of California. Ralph De Palma's nephew, Peter DePaolo, the winner in 1925, was the first driver to finish at an average speed in excess of 100 miles per hour.

Carl Fisher and his associates sold the Speedway to Capt. Edward V. ("Eddie") Rickenbacker in 1927. Rickenbacker had raced in the first 500 in 1911 and others, before he became an air ace. Rickenbacker remained the owner until 1945.

Louis Meyer won the Memorial Day race 3 times (1928, 1933, and 1936). Wilbur Shaw (1937, 1939, and 1940) and Mauri Rose (1941, 1947, and 1948) both also won three. The 1947 race was a battle between Bill Holland and Mauri Rose, teammates driving identical cars. On the 193rd lap, Rose passed Holland to take the lead. The Blue Crown pit crew gave ambiguous signals to the drivers. Holland assumed he was in the lead and slowed his machine, thinking Rose was one lap behind. Rose took the checkered flag for first place 28 seconds ahead of Holland.

The Speedway's post-World War II history -- it was closed in 1942-45, inclusive -- has been as exciting as its earlier history. In 1953 and 1954 Bill Vukovich won two consecutive races; he was killed racing in 1955, in the lead, trying for a third consecutive win. Rodger Ward won twice (1959 and 1962). A.J. Foyt has won four times (1961, 1964, 1967, and 1977). Al Unser has won the 500-mile event in 1970, 1971, and 1978; Bobby Unser in 1968, 1975, and 1981. No woman has yet won the 500; Janet Guthrie was the first to compete, in 1977.[7]

The Speedway was acquired from Rickenbacker in 1945 by Anton (Tony) Hulman, Jr., of Terre Haute, Ind. Wilbur Shaw, the 500 winner, had interested Hulman in the deal, and became the president and general manager. Hulman continued to operate the Speedway until his death in 1977; its ownership remains in the Hulman family. The Hulman era has witnessed extensive renovations and improvements.

The Speedway's contributions to automotive design, performance, and technology bear mention here.[8] The shock-testing ability of high-speed racing has permitted advanced automotive technology to be thoroughly proved before its introduction in products sold to the general public. Before the development of private test facilities by automobile manufacturers after World War I, the track was America's primary proving grounds for the automotive industry; it is still used regularly for test purposes.

In this fashion, the track has made important contributions to the development of such automotive components as high compression engines, superchargers, overhead cam shafts, hydraulic shock absorbers, advanced carburetors, fuel injection systems, hydraulic brakes, tires, magnetos, spark plugs, piston rings, and suspension systems.

By making their use mandatory in Indianapolis races, track officials have also hastened public acceptance of safety devices, including crash helmets, safety belts, shoulder harnesses, fire-resistant clothing, and rupture-resistant safety bladders inside fuel tanks.

Footnotes

1 With the exceptions noted below this statement of Significance is an edited version of that appearing in the National Register of Historic Places nomination cited in full in Note 1 of the Description.

2 Herbert Kamm, ed., The Junior Illustrated Encyclopedia of Sports (Indianapolis: Bobbs-Merrill Co., Inc., 1970), p. 3.

3 Cited in Terry Reed, Indy, Race and Ritual (San Rafael, Calif.: Presidio Press, 1980), p. xi.

4 The data on the races and competitions has been updated using Reed, Ibid., and Indianapolis Motor Speedway, 500 Souvenir Book (Speedway, Ind.: Carl Hungness Publishing Co., 1983), passim, as sources.

5 Capt. Eddie Rickenbacker, "Ralph de Palma's Glorious Failure," pp. 118-120, in Esquire's Great Men and Moments in Sports (New York: Harper and Row, 1962).

6 Louis Chevrolet Memorial Committee, The Louis Chevrolet Memorial, Indianapolis Motor Speedway (Indianapolis: 1976), unpaginated.

7 Reed, op. cit., p. 33.

8 Keith W. Jennison, "Automobile Racing," The Concise Encyclopedia of Sports (New York: Franklin Watts, Inc., 1970), p. 40.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 560

Quadrangle name Indianapolis West **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	566265	4406670	B	16	565320	4404260
C	16	565125	4404220	D	16	565070	4406646
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization National Park Service, History Division date October 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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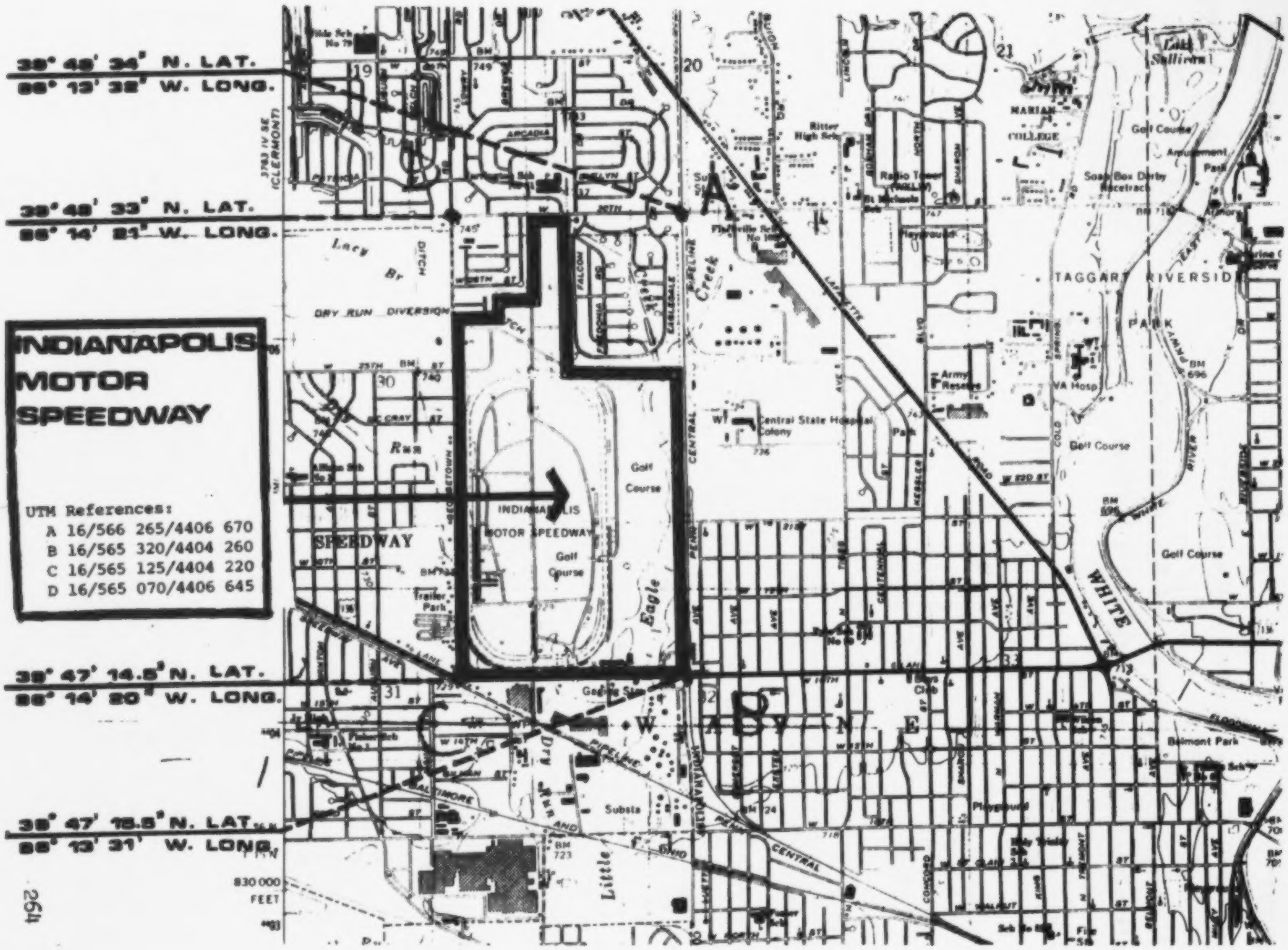
Verbal Boundary

The Indianapolis Motor Speedway is a tract of approximately 560 acres almost entirely in the town of Speedway, Indiana (2.18 acres are within the city limits of Indianapolis). The property line of the district is the centerline of West 16th Street, from its intersection with the centerline of Georgetown Road, east to the Penn-Central Railroad tracks; north to the extended centerline of West 25th Street; west 1953'; north 2186' to the centerline of West 30th Street; west 648' to the centerline of Georgetown Road; and south to the centerline of West 16th Street. The 2.18 acres in Indianapolis form a strip 648' long and 150' deep at the extreme north edge of the Speedway property, along the south edge of West 30th Street.



39° 48' 34" N. LAT.
86° 13' 32" W. LONG.
39° 48' 33" N. LAT.
86° 14' 21" W. LONG.
39° 47' 14.5" N. LAT.
86° 14' 20" W. LONG.
39° 47' 15.5" N. LAT.
86° 13' 31" W. LONG.
A
B
C
D
INDIANAPOLIS MOTOR SPEEDWAY
SPEEDWAY
Golf Course
Eagle
Creek
Dry Run
Little
Lacy Br
DITCH
DRY RUN DIVERSION
TAGGART RIVERSIDE PARK
WHITE RIVER
Golf Course
Central State Hospital Colony
MARIAN COLLEGE
Soap Box Derby Racetrack
Amusement Park
Lake Sullivan
VA Hosp
Army Reserve
Ritter High Sch
Belmont Park
W A Y N E
LAFAYETTE
CENTRAL
PIPELINE
830 000 FEET
3763 IV SE (CLERMONT)

INDIANAPOLIS MOTOR SPEEDWAY

UTM References:

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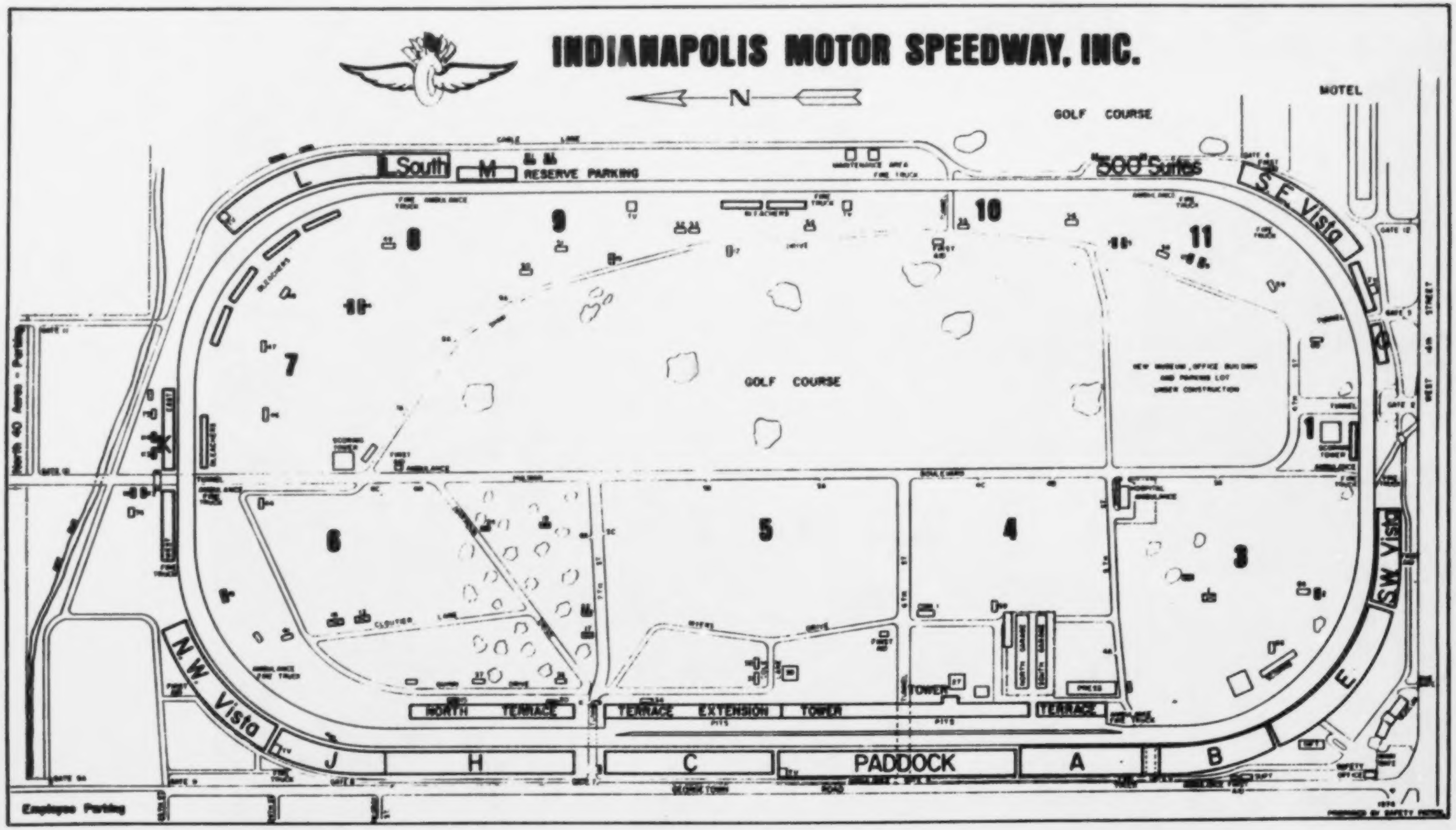
B	16/565 320/4404 260	
C	16/565 125/4404 220	
D	16/565 070/4406 645	


INDIANAPOLIS MOTOR SPEEDWAY, INC.
N
MOTEL
GOLF COURSE
"500" Suites
S.E. Vista
SW Vista
N.W. Vista
South
M
RESERVE PARKING
MAINTENANCE AREA
FIRE TRUCK
BLEACHERS
GOLF COURSE
NEW MUSEUM, OFFICE BUILDING AND PARKING LOT UNDER CONSTRUCTION
SCORING TOWER
TUNNEL
AMBULANCE
HOSPITAL
FIRST AID
GATE 2
GATE 3
GATE 4
GATE 12
GATE 9A
GATE 9
GATE 8
GATE 7
GATE 10
WEST 16th STREET
GEORGETOWN ROAD
PADDOCK
NORTH TERRACE
TERRACE EXTENSION
TOWER
TERRACE
PITS
PRESS
NORTH GARAGE
SOUTH GARAGE
SAFETY OFFICE
CLOUTIER LANE
BOULEVARD
Employee Parking
North 40 Area - Parking
A
B
C
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1976
PREPARED BY SAFETY PATROL

Indianapolis Motor Speedway, aerial view from the south. (Indianapolis Motor Speedway Corporation, 1985)

Scoring tower, astride track, at the Indianapolis Motor Speedway. (Indianapolis Motor Speedway Corporation, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Churchill Downs

and or common Same

2. Location

street & number 700 Central Avenue ___ not for publication

city, town Louisville ___ vicinity of

state Kentucky code 021 county Jefferson code 111

3. Classification

Category
- ___ district
- ___ building(s)
- _X_ structure
- _X_ site
- ___ object

Ownership
- ___ public
- _X_ private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- _X_ occupied
- ___ unoccupied
- ___ work in progress

Accessible
- _X_ yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- _X_ other: Race Track

4. Owner of Property

name Churchill Downs

street & number 700 Central Avenue

city, town Louisville ___ vicinity of state Kentucky

5. Location of Legal Description

courthouse, registry of deeds, etc. Jefferson County Courthouse

street & number 527 West Jefferson Street

city, town Louisville state Kentucky

6. Representation in Existing Surveys

title See continuation sheet has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

Representation in existing surveys

Title: Survey of Historic Sites in Kentucky

Date: 1971 State

Depository for Survey Records: Kentucky Heritage Commission

City, Town: Frankfort State: Kentucky

Title: National Register of Historic Places

Date: 1977 Federal

Depository for Survey Records: National Register of Historic Places

City, Town: Washington State: DC

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

Churchill Downs occupies 147 acres in a primarily residential section of south central Louisville.[1] The grandstand and clubhouse are situated on the northwest side of the track while the barns are on the opposite side to the southeast. The infield is sodded. Opposite the grandstand's central section in the infield are formal gardens.

The original grandstand and clubhouse (1875) were replaced in 1895-96 by the central portion of the present grandstand which is easily identifiable by the twin spires atop it. The grandstand and clubhouse were expanded in the 1920s and additions to the complex occurred in the 1960s. The major additions to the grandstand and clubhouse have been lateral expansions to make additional seating possible. These have, however, been subdued changes, the intent being to retain emphasis on the twin spires of the original section.

The Original Churchill Downs (1874-94)

The track was founded in 1874 as the Louisville Jockey Club and modeled after the track at Epsom Downs in England. The original clubhouse, erected in 1875, was designed by the Louisville city architect, John Andrewartha. It was "a picturesque confection of intersecting polygons, multiple porches or verandas, and unexpected gables. There was much 'Carpenter's Gothic' bric-a-brac under the eaves and along the pinnacles."[2] The original grandstand, built at the same time, just west of the clubhouse, was also Gothic in design. At each end were two large towers, used as observation posts, with a smaller tower in the grandstand's center. The placement of the grandstand, however, proved to be a mistake because it caused the racing fans to face the afternoon sun.

Present Churchill Downs (1894-95)

In 1894-95, the central portion of the current grandstand was constructed on the track's northwest side, following a design by Joseph D. Baldez, a young draftsman in the Louisville firm of D.X. Murphy. Intersecting the lateral roof are two gable projections, whose ends are treated with pilasters. Each is surmounted by an octagonal cupola crowned by an eight-sided spire in the shape of an elongated bell. These twin spires "have since become the trademark of Churchill Downs and are synonymous with the Kentucky Derby."[3] Visually, the spires are more than symbols, for their verticality provides a welcome relief from what would otherwise be a strictly horizontal composition due to the grandstand's periodic expansions.

The rear of the grandstand's original section is of brick and incorporates two roundels containing horses' heads on each projection. In addition, each is also treated with three arched openings framed by voussoirs at the heads and Ionic pilasters at the sides. Much of the 1895 grandstand's interior remains, including the brick-floored "bullring" where trainers congregate.

Additions to the grandstand at this popular racecourse have brought its seating capacity to more than 42,000. The additions have included: expansions to the grandstand in 1920, 1960, and 1962-63; clubhouse expansions in 1924, 1962-63, and 1972; the installation of infield tote boards in 1970 and 1972; the erection of the Churchill Downs Kentucky Derby Museum in 1961; infield mutuel and restroom facilities in 1962-63; jockeys' quarters, press boxes, and glass-doored roof boxes in 1966-67; and the current conversion of the barns from wood to concrete block. Some of the additions have made use of Neo-Georgian features such as Palladian windows, decks with turned spindles, and denticulated cornices. These elements are not harmful to the overall composition and provide an interesting contrast to the Gothic spires. In 1972, the spires and roof were retiled with slate in the original style, and the entire structure is painted annually.

The barns are being converted from wood to concrete block, a step which serves as a safeguard against fire; they are simple 1-story lateral structures with gabled roofs. Their roofs extend slightly to provide shelter for narrow ground-level walkways extending across their fronts. The facades are broken by numerous entries that give access to individual stalls.

One of Churchill Downs' trademarks is the series of gardens and floral displays throughout the grounds. Their colorful variety produces a brilliant contrast to the stark whiteness of the Downs' structures. In the spring, a large quantity of tulips are imported from the Netherlands, and 60,000 other plants are grown each year in greenhouses operated on the southwest of the Downs' property. Numerous flower-filled urns are placed throughout the grounds, including several in the infield from the 1893 Chicago World's Columbian Exposition. (At one time, a band platform was opposite the grandstand in the infield and a training track was inside the main one.) Appropriately, the infield is sodded with Kentucky bluegrass in tribute to the area of the State that is internationally known for its thoroughbred farms.

Footnotes

[1] This description is an edited version of the description of Churchill Downs in the National Register of Historic Places nomination form prepared by the Kentucky Heritage Commission in 1977.

[2] Walter E. Langsam, Preservation Louisville (Louisville: Falls of the Ohio Metropolitan Council of Governments, 1973), p. 165.

[3] Robert Gorham, Churchill Downs -- 100th Kentucky Derby (Louisville: Churchill Downs, 1973), p. 54.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (horseracing)

Specific dates 1875-date

Builder Architect D.X. Murphy and Co.--
grandstand & clubhouse (1895-96)

Statement of Significance (in one paragraph)

Summary

Churchill Downs, which features the largest racing grandstand in North America, has attained significance primarily as the home, since 1875, of the annual Kentucky Derby, the internationally renowned race for 3-year-old thoroughbred horses, which serves as the first phase of the "Triple Crown," racing's "most sought after distinction."[1] The Preakness (since 1873), at Pimlico, in Baltimore, and the Belmont Stakes (since 1867), in New York, complete the equine triathlon.*

The track at Churchill Downs was constructed in 1874 by Col. Meriwether Lewis Clark, a prominent Louisville thoroughbred breeder, in an attempt to stimulate the thoroughbred industry, which was then in a period of decline. It was modeled after Epsom Downs in England. The Derby rapidly acquired prominence in racing and has now for 111 years attracted racing's greatest horses, jockeys, and trainers. The Downs is also the scene of other important races.

Historically, the horse industry has been a vital element in the economy of the Commonwealth of Kentucky. It remains a significant factor today. Churchill Downs epitomizes the importance of the industry to the State, and the State's universal identification with thoroughbred horse racing.

Finally, although the Derby's "Run for the Roses" is but a 2-minute horse race over 1-1/4 miles on the first Saturday in May, it is "the most glamorous race in the United States"[2] and certainly 2 of the most exciting minutes in the world of sports. It has also become enveloped with added significance as a great local festival with a national reputation. It is invested with traditions and ritual that bring it to a par with the Mardi Gras of New Orleans and the Tournament of Roses in Pasadena.

---

*The Belmont Stakes have been run at several New York tracks: Jerome Park (1867-89), Morris Park (1890-1904), Belmont Park (1905-63), and Aqueduct (1963-date). Belmont has no basic historic integrity; Jerome and Morris Parks no longer exist. Pimlico is extremely altered.

History

The horse industry has always been vital to Kentucky's economy, first as the only means of transportation and then as a breeding business and sport. Organized racing took place in Kentucky as early as 1789. From then until 1874, when Churchill Downs was constructed, there were several tracks in the State. In 1873, however, horse racing in Kentucky was at a low ebb and many horse breeders were considering closing their stock farms, since they could not get good prices for their thoroughbred yearlings. Col. Meriwether Lewis Clark established Churchill Downs and the Kentucky Derby in an attempt to alleviate this depressed situation.

Colonel Clark was born in Louisville, a few miles northeast of the present track, on his family's estate, Blenheim. He was the grandson of William Clark of the Lewis and Clark expedition and the namesake of Clark's partner in that great venture. Meriwether Lewis Clark's maternal great-grandfather, Armstead Churchill, had come to Kentucky from Virginia in 1787 and settled on the large tract of land, south of the Forks of the Ohio, which he dubbed Blenheim. It was on part of this estate that his great-grandson built his racetrack.

Meriwether Lewis Clark had long been interested in the breeding and racing of horses and, in 1873, traveled to Europe in search of ideas for the racetrack he hoped to build on the Churchill land. Among the famous tracks he visited in France and England was Epsom Downs in England, where the Epsom Derby and the Oaks are run. Clark was so impressed he decided to model his track after it. Inspired by the success of the English system, he chose to employ the concepts of organizing clubs and designating races for the various ages and classes of thoroughbreds. In addition, the sizable purses, he felt, would insure a continuing demand for good quality racehorses.

Clark called his track Churchill Downs, since it was built on Churchill land. Continuing the emulation of English models, he chose to name his principal race the Kentucky Derby and modeled the Clark Handicap after the St. Leger Handicap.

To raise money to sponsor his project, Clark formed the Louisville Jockey Club, and served as its first president. Clark's uncles, John and Henry Churchill, were principals in the club; John served as the first treasurer and Henry was on the board of directors, as was Luke Blackburn, who soon thereafter (1879) became Governor of Kentucky. The 320 original members of the club each subscribed $100. The land was leased from John and Henry Churchill. Each year until 1906 the lease was renewed; in that year it was purchased from the Churchill heirs.

Not only did Clark form the Jockey Club and construct Churchill Downs, he was the first to introduce pari-mutuel betting to the United States from France. He also supported the State legislation, passed in 1878, which legalized the practice at recognized racetracks.

After the track was built there was no money left for either a grandstand or stables. The Jockey Club borrowed money from a wealthy Louisvillian, W.H. Thomas, and a clubhouse, designed by John Andrewartha, and grandstand were constructed in what is now the backstretch across from the present grandstand. Living quarters were built in the clubhouse for Colonel Clark, who entertained lavishly during the racing season.

The first Kentucky Derby was run on Monday, May 17, 1875, over a distance of a mile and a half. (In 1896 the length was reduced to the present-day mile and a quarter. The Derby is now held on the first Saturday in May.) The Spirit of the Times, a New York City periodical devoted exclusively to sporting events, gave this lively and prophetic account of the first Derby:

> The inaugural meeting of the newly organized Louisville Jockey Club commenced today and continues over six days. A more brilliant opening was never witnessed, and the anticipations of the most sanguine and enthusiastic Kentuckian were more than realized. Fully ten thousand people witnessed the sport, and the spacious grandstand was crowded to its utmost capacity. Delightful weather favored the Jockey Club on its opening day, and the presence of a dazzling array of female loveliness, representatives of Kentucky's proverbially beautiful daughters, enhanced the attractiveness of the occasion. The track was in superb order for fast running, and betokened the care and attention bestowed on its preparation this spring. The result of the first day of the meeting assures the future success of the Louisville Jockey Club, and it will now take its place as the great racing centre of a State so distinguished in the turf annals of America.[3]

Many names might be invoked in a chronicle of the Derby's history since that day -- horses, jockeys, trainers, and owners. The winners of the Triple Crown surely bear mentioning, among the many great horses that have raced in Louisville. They have included: Sir Barton (1919), Gallant Fox (1930), Omaha (1935), War Admiral (1937), Whirlaway (1941), Count Fleet (1943), Assault (1946), Citation (1948), Secretariat (1973), Seattle Slew (1977), and Affirmed (1978).[4]

Oliver Lewis, a black, won the first running of the Derby (1875), aboard Aristides. Of the other great jockeys, Isaac Murphy, another black, is regarded as perhaps the greatest of all; his record of three Derby victories was not surpassed until 1948, when Eddie Arcaro won the fourth of his five (1938, 1941, 1945, 1948, and 1952). Earle Sande (1923, 1925, and 1930), Bill Hartack (1957, 1960, 1962, 1964, and 1969), and Willie Shoemaker (1955, 1959, and 1965) are other multiple winners. Ben A. Jones and his son Horace ("Jimmy") were two of the leading trainers who have worked the Derby, saddling six winners for Calumet Farms; James ("Sunny Jim") Fitzsimmons, an ex-jockey who trained Triple Crown winners Gallant Fox and Omaha, was another.[5]

Other important races have been run at Churchill Downs. They include: the Kentucky Jockey Club Stakes (for 2-year-olds); the Clark Handicap (earlier the Clark Stakes) (for 3-year-olds and over); and the Kentucky Oaks (for 3-year-old fillies).

Finally, mention should be made of an important figure in the history of Churchill Downs, Col. Matt J. Winn, a Louisville tailor who had a flair for promotion. Winn took over management of the organization when it was nearly bankrupt in 1902. He enhanced the track's status and was in major part responsible for the Kentucky Derby's worldwide popularity and prestige.

Footnotes

[1] Keith W. Jennison, ed., "Horse Racing," in The Concise Encyclopedia of Sports (New York: Franklin Watts, Inc., 1970), p. 78. Except where attribution is, as here, otherwise noted, this statement of significance is an edited version of the National Register of Historic Places nomination form prepared by the Kentucky Heritage Commission in 1977.

[2] Jennison, op. cit., p. 77.

[3] Cited in National Register form.

[4] The World Almanac, 1982, p. 861; Jennison, op. cit., p. 78.

[5] Ibid., pp. 79-80.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 115

Quadrangle name Louisville West **Quadrangle scale** 1:24,000

UTM References

SEE CONTINUATION SHEET

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state		code		county		code	
state		code		county		code	

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** March 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

274

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet | Item number 9 | Page 1

Bibliography

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Langsam, Walter E. Preservation Louisville. Louisville: Falls of the Ohio Metropolitan Council of Governments, 1973.

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Morton, Thurston B. "The Centennial of the Kentucky Derby, 1875-1974," Antiques Magazine, April 1974, pp. 181-183.

Robertson, William H.P. The History of Thoroughbred Racing in America. New York: Bonanza Books.

Thomas, Samuel W., ed. Views of Louisville since 1766. Louisville: Courier-Journal Lithographing Co., 1971.

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Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet Item number 10 Page 1

UTM References:	A.	16/608060/4228890
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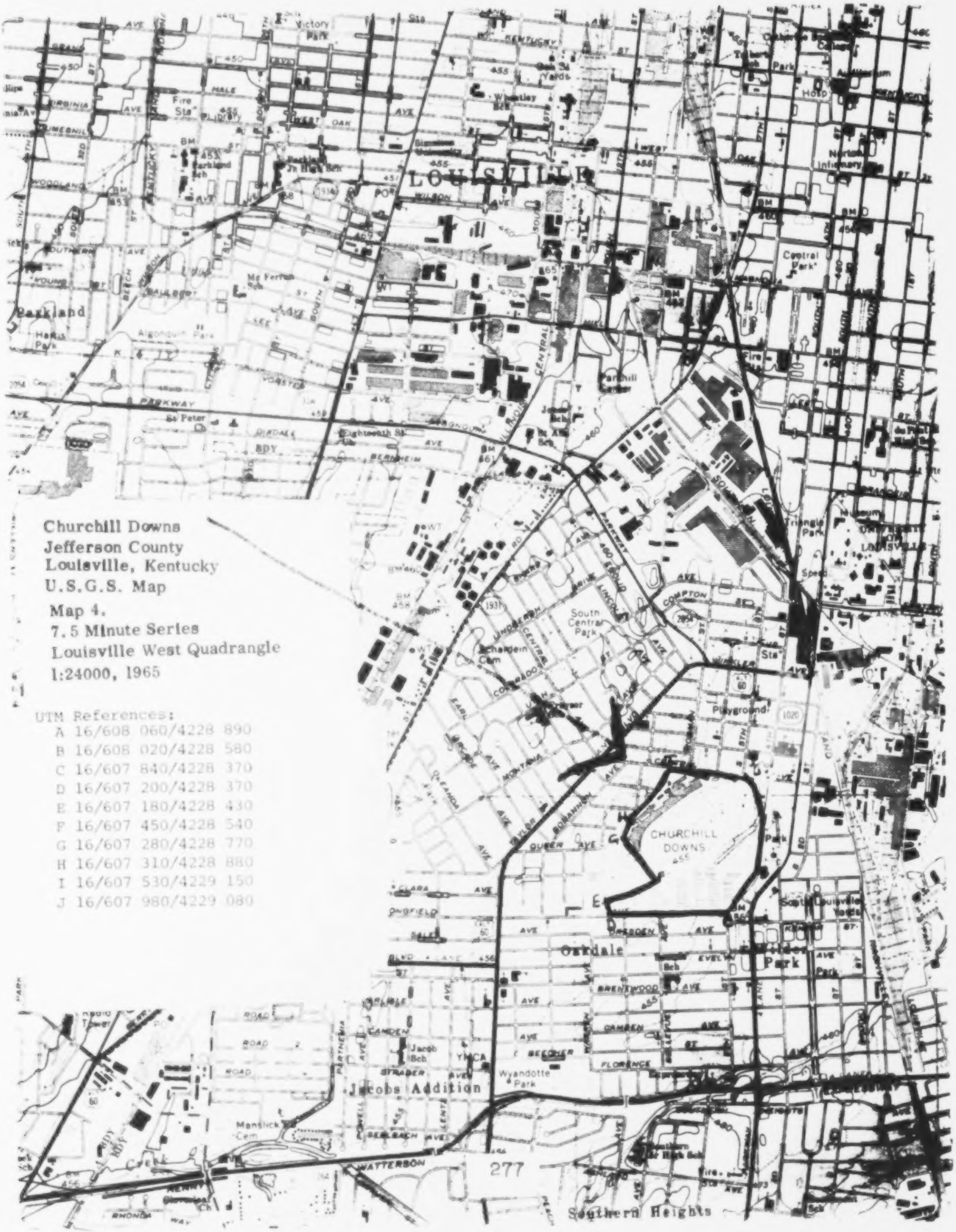
	E.	16/607180/4228430
	F.	16/607450/4228540
	G.	16/607280/4228770
	H.	16/607310/4228880
	I.	16/607530/4229150
	J.	16/607980/4229080

Verbal Boundary

Beginning on the south side of Central Avenue (point J on USGS map) approximately 200 feet east of South Fifth Street, the boundary runs in a southeasterly direction for approximately 700 feet to a point on the west side of South Fourth Street approximately 600 feet south of the intersection of South Fourth and Central Avenue. The line continues southwest along South Fourth for approximately 1800 feet to the intersection of South Fourth and Longfield Avenue. The boundary follows the north side of Longfield for approximately 2100 feet in a westwardly direction, and then turns northwest for approximately 200 feet along a service road. Next, the line turns northeast following the north side of the racetrack chute for approximately 1000 feet before turning northwest for approximately 900 feet to a point southwest of the clubhouse/grandstand structure (point G on USGS map). The boundary then runs northeast along the rear of the structure for approximately 300 feet (to point H on USGS map) and then continues in a northeasterly direction for approximately 1200 feet until it meets Central Avenue. Turning east, the line follows the south side of Central Avenue approximately 1200 feet to the point of origin.

The nominated acreage includes the track, the clubhouse, the grandstand, garden areas, the barns, and the historic brick wall that bounds a portion of the track. These are all vital elements in the historic physical complex of Churchill Downs. The main parking areas have not been included.


LOUISVILLE
Victory Park
Wheatley Sch
Fire Sta
Library
Parkland Sch
Central Park
Norton Infirmary
Hosp
Parkland
Algonquin Park
Harris Park
PARKWAY
St Peter
Eighteenth St
BERNHEIM
Parkhill
South Central Park
COMPTON
Schaefer Cem
Triangle Park
Playground
CHURCHILL DOWNS
455
QUEEN AVE
CLARA AVE
Oakdale
BRENTWOOD AVE
Wilder Park
South Louisville Yards
Jacob Sch
YMCA
Wyandotte Park
Jacobs Addition
Manslick Cem
WATTERSON
Radio Tower
Southern Heights
A
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J

Churchill Downs
Jefferson County
Louisville, Kentucky
U.S.G.S. Map

Map 4.
7.5 Minute Series
Louisville West Quadrangle
1:24000, 1965

UTM References:

A	16/608 060/4228 890
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C	16/607 840/4228 370
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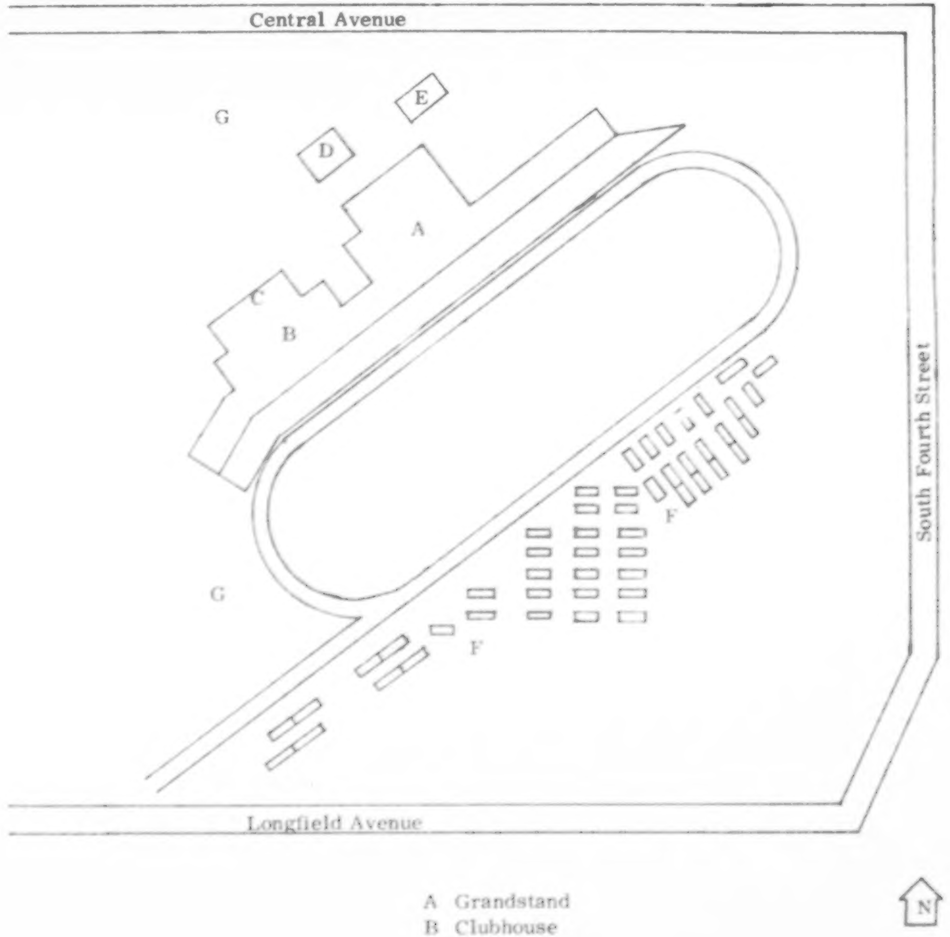
Churchill Downs
Louisville
Jefferson County
Kentucky

~~Sketch~~ map
Not to scale


Central Avenue
South Fourth Street
Longfield Avenue
A
B
C
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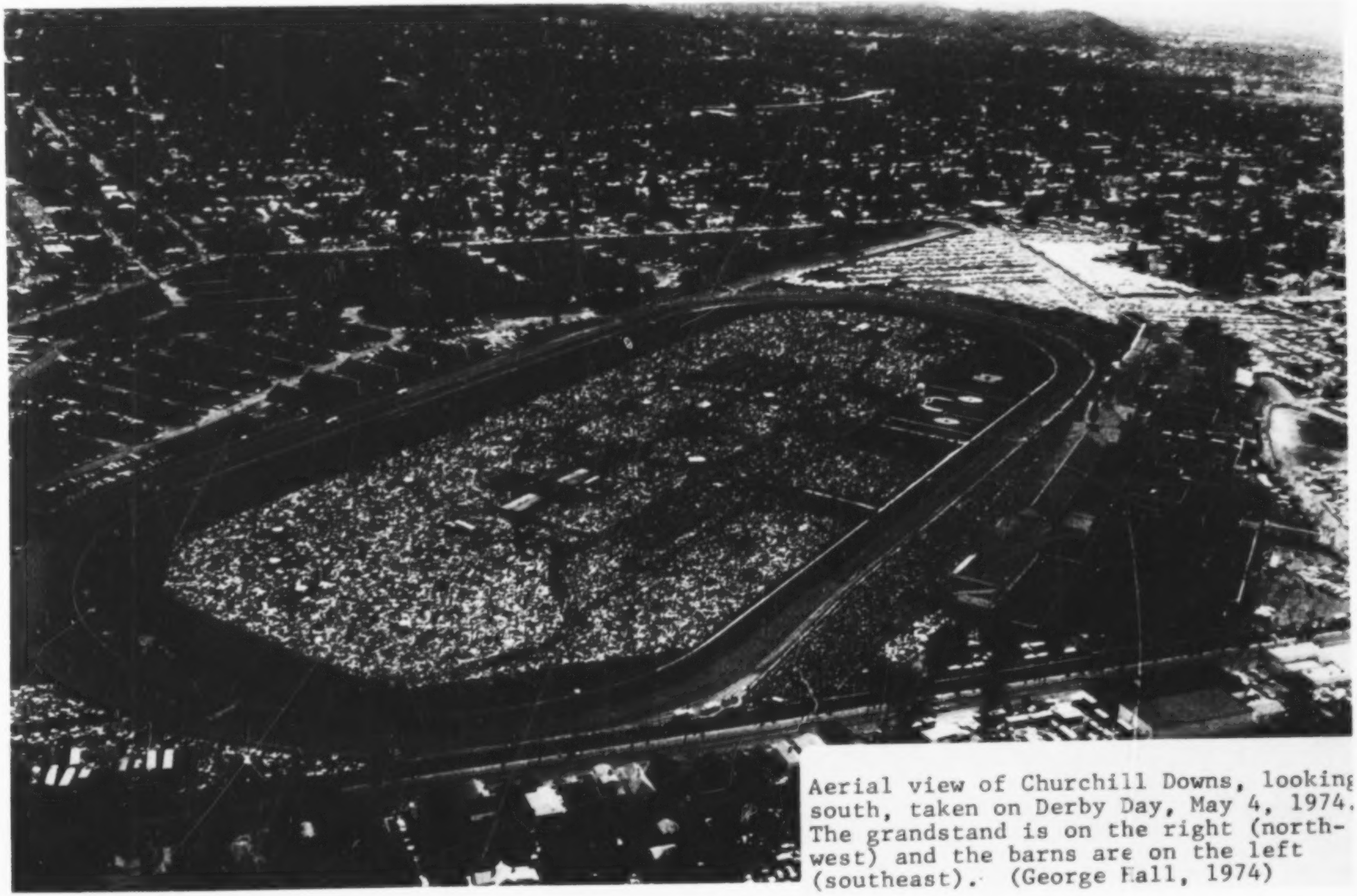
E
F
F
G
G
N

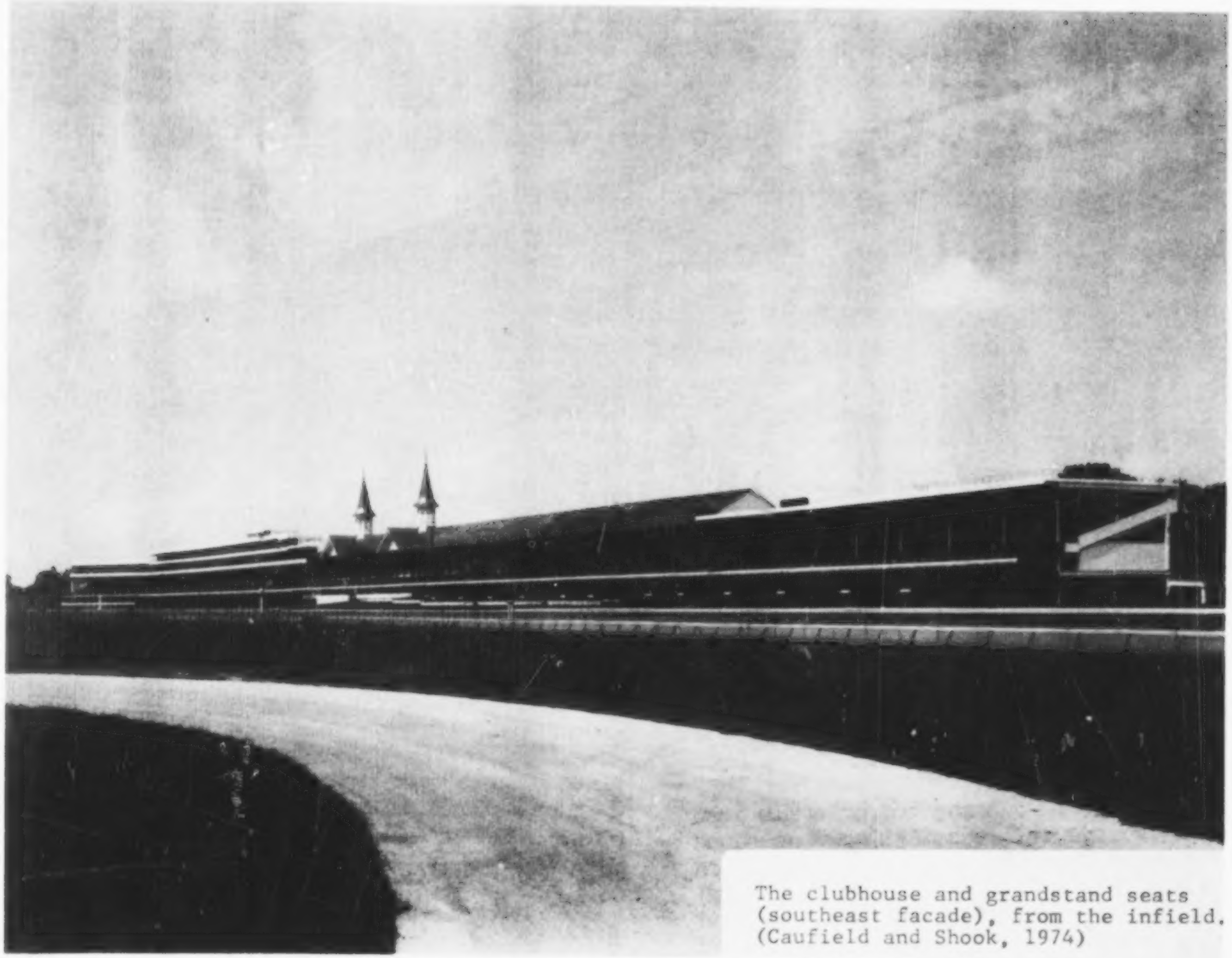
A Grandstand
B Clubhouse
C Dining area
D Paddock
E Museum
F Barns
G Parking lot

RECEIVED
1978
NATIONAL
REGISTER

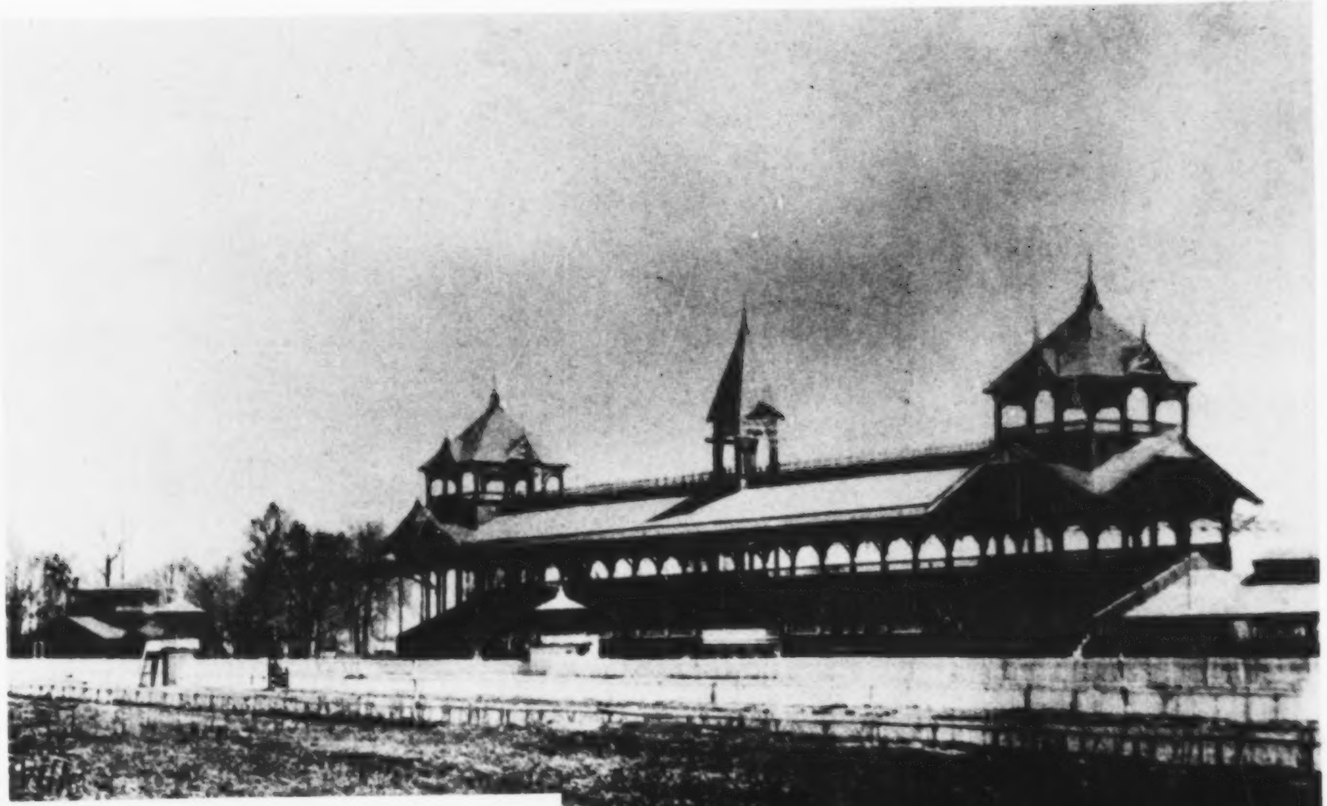
NOV - - 1978



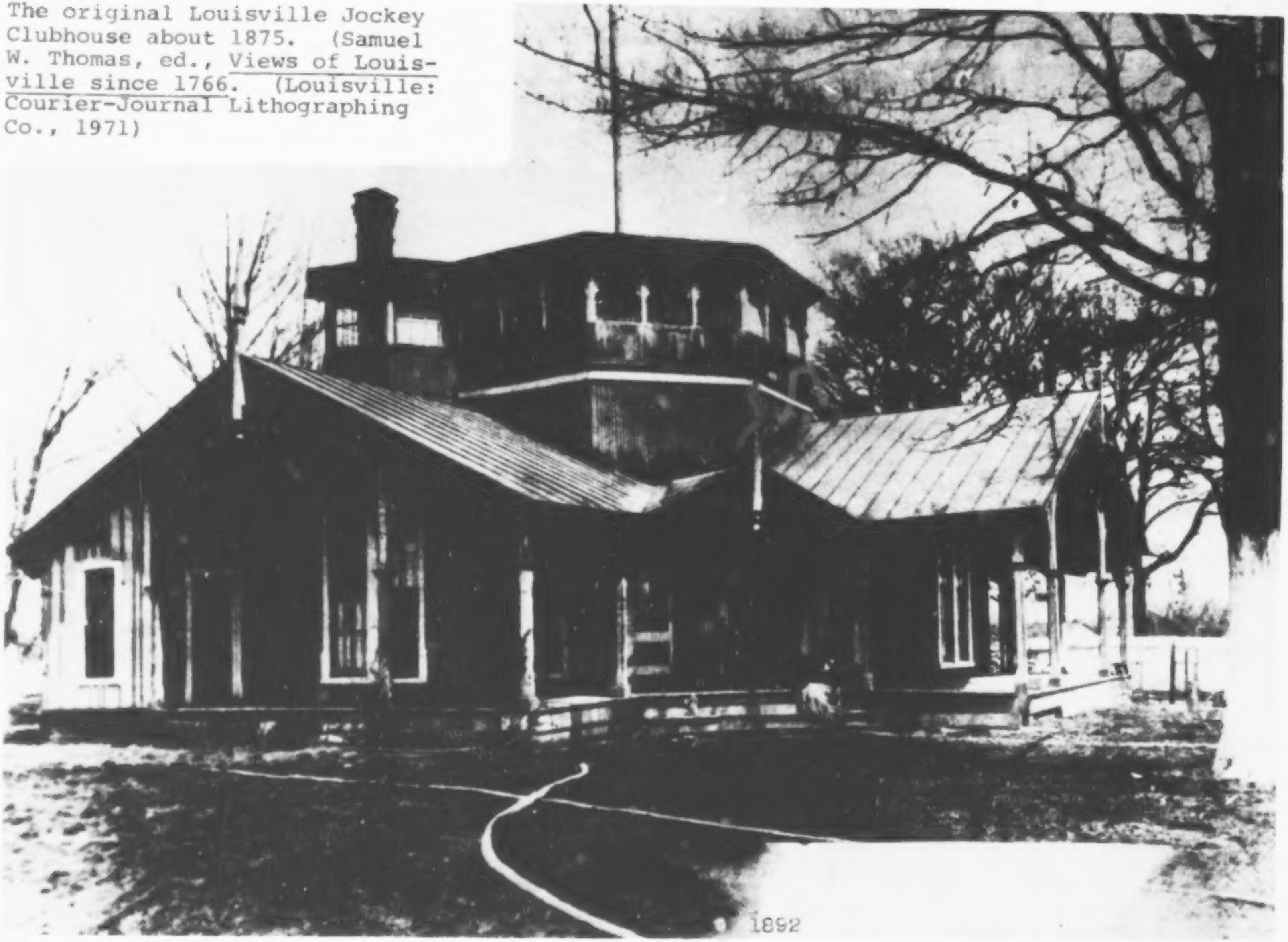
Aerial view of Churchill Downs, looking south, taken on Derby Day, May 4, 1974. The grandstand is on the right (northwest) and the barns are on the left (southeast). (George Hall, 1974)



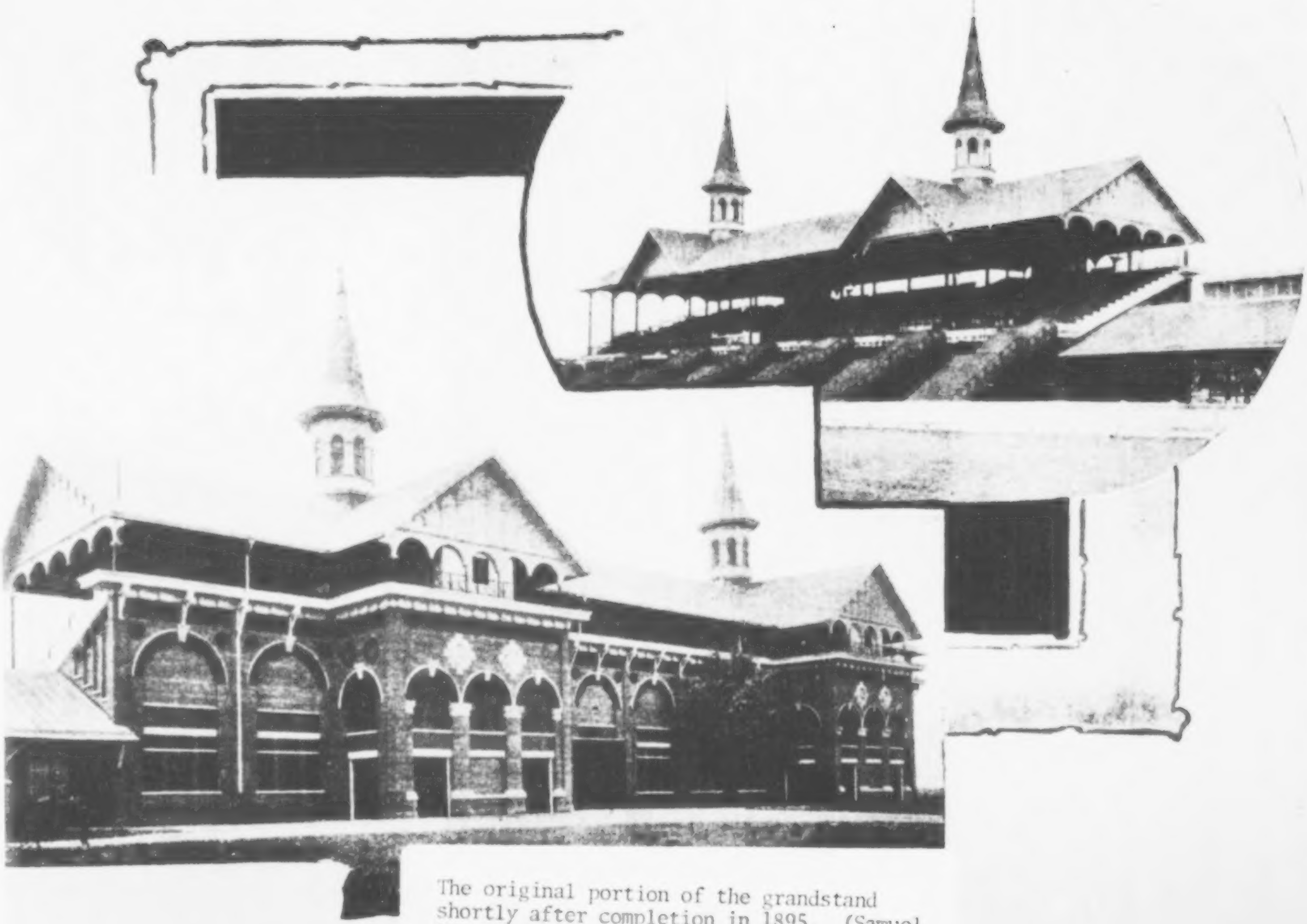
The clubhouse and grandstand seats (southeast facade), from the infield. (Caufield and Shook, 1974)



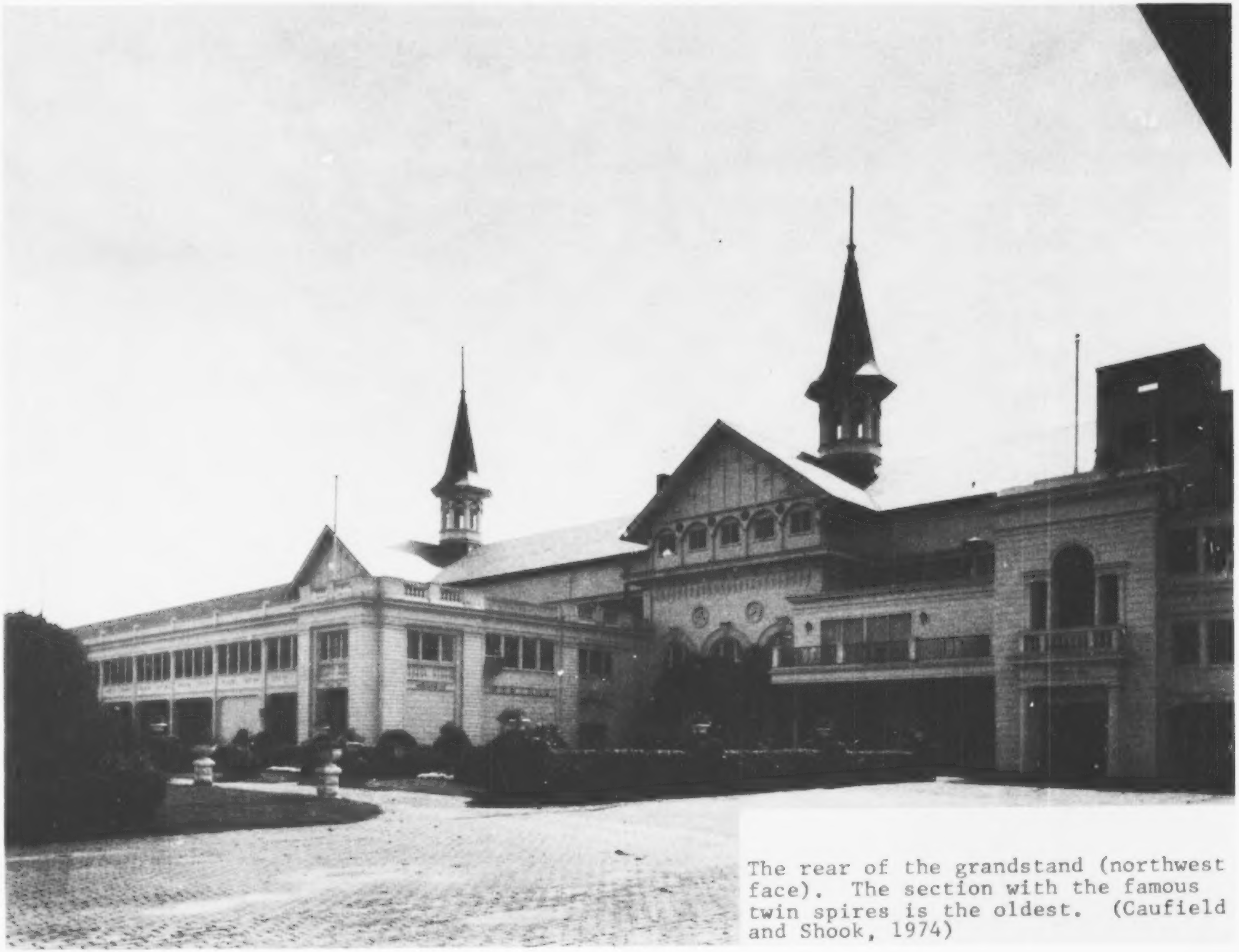
The original grandstand, west of the clubhouse, at Churchill Downs, about 1875. (Samuel W. Thomas, ed., *Views of Louisville since 1766* (Louisville; Courier-Journal Lithographing Co., 1971)



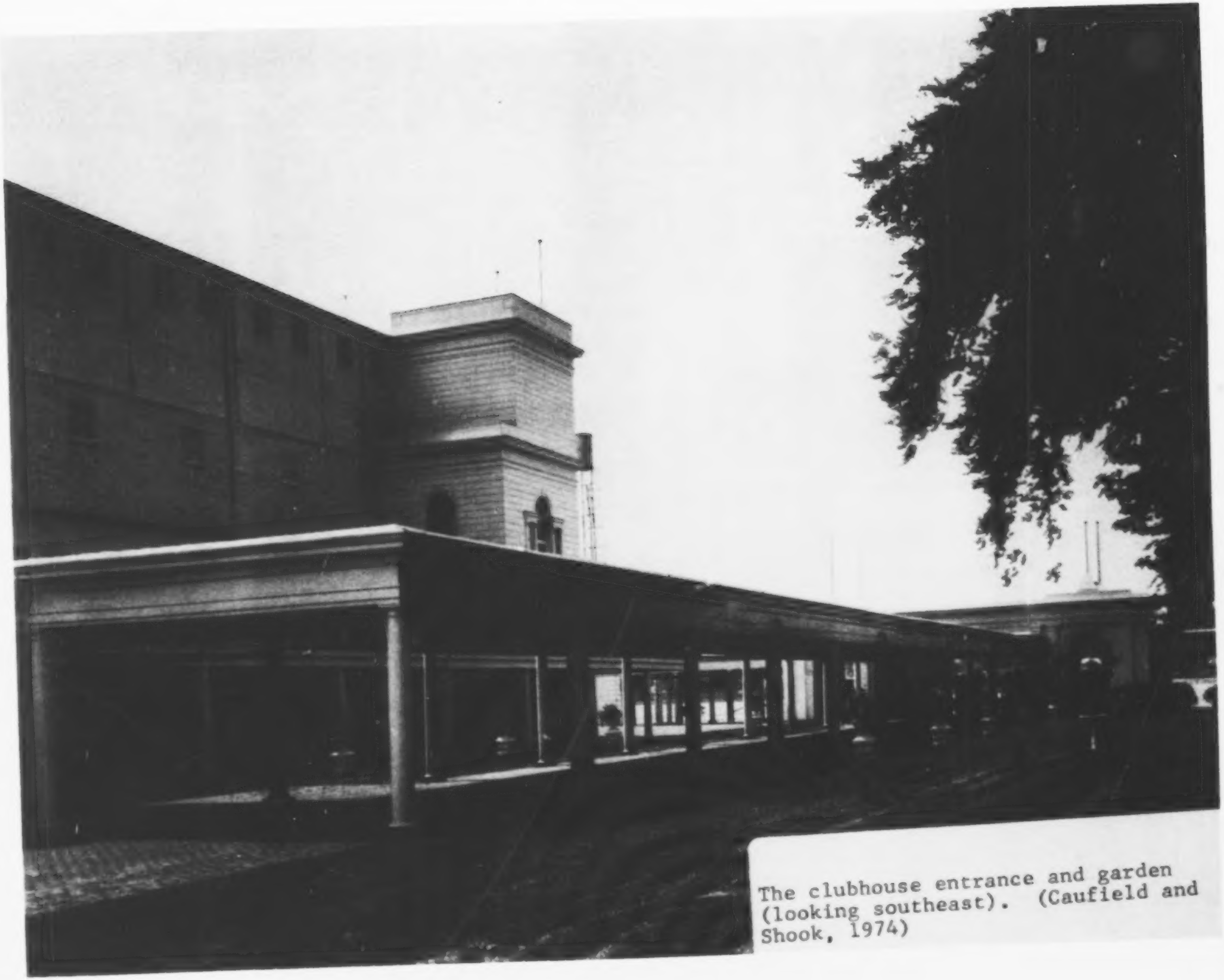
The original Louisville Jockey Clubhouse about 1875. (Samuel W. Thomas, ed., *Views of Louisville since 1766.* (Louisville: Courier-Journal Lithographing Co., 1971)



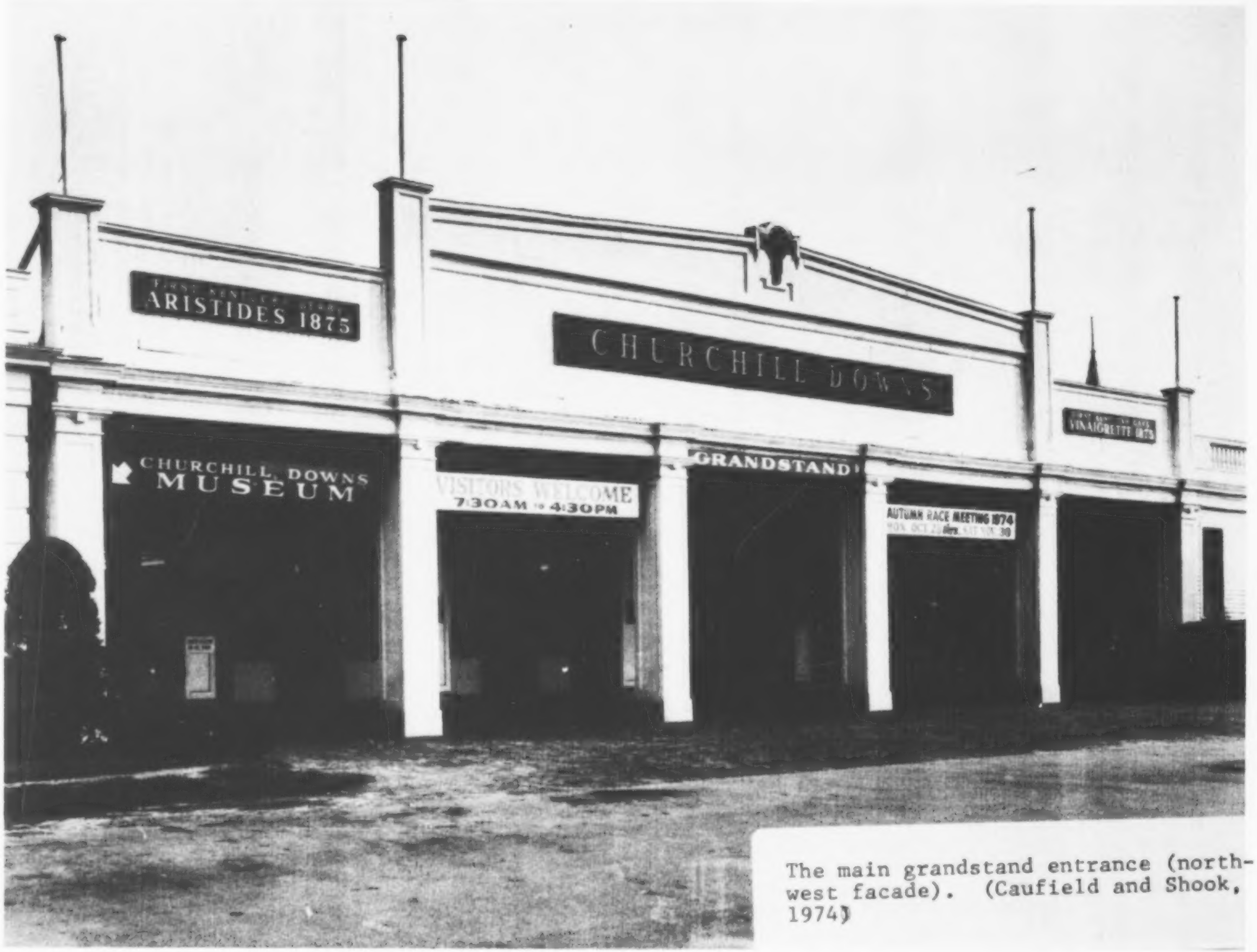
The original portion of the grandstand shortly after completion in 1895. (Samuel W. Thomas, ed., *Views of Louisville since 1766*. [Louisville: Courier-Journal Lithographing Co., 1971])



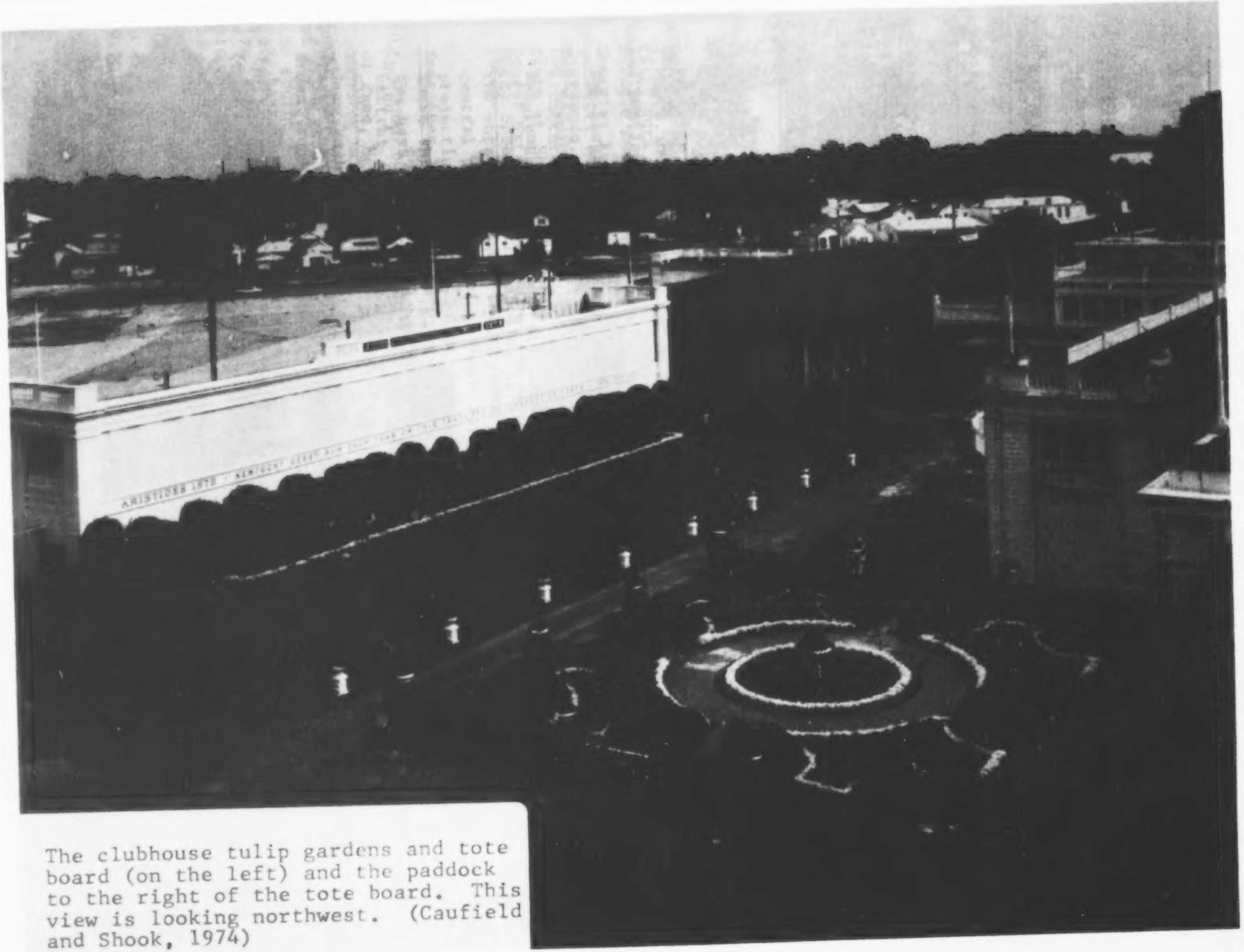
The rear of the grandstand (northwest face). The section with the famous twin spires is the oldest. (Caufield and Shook, 1974)



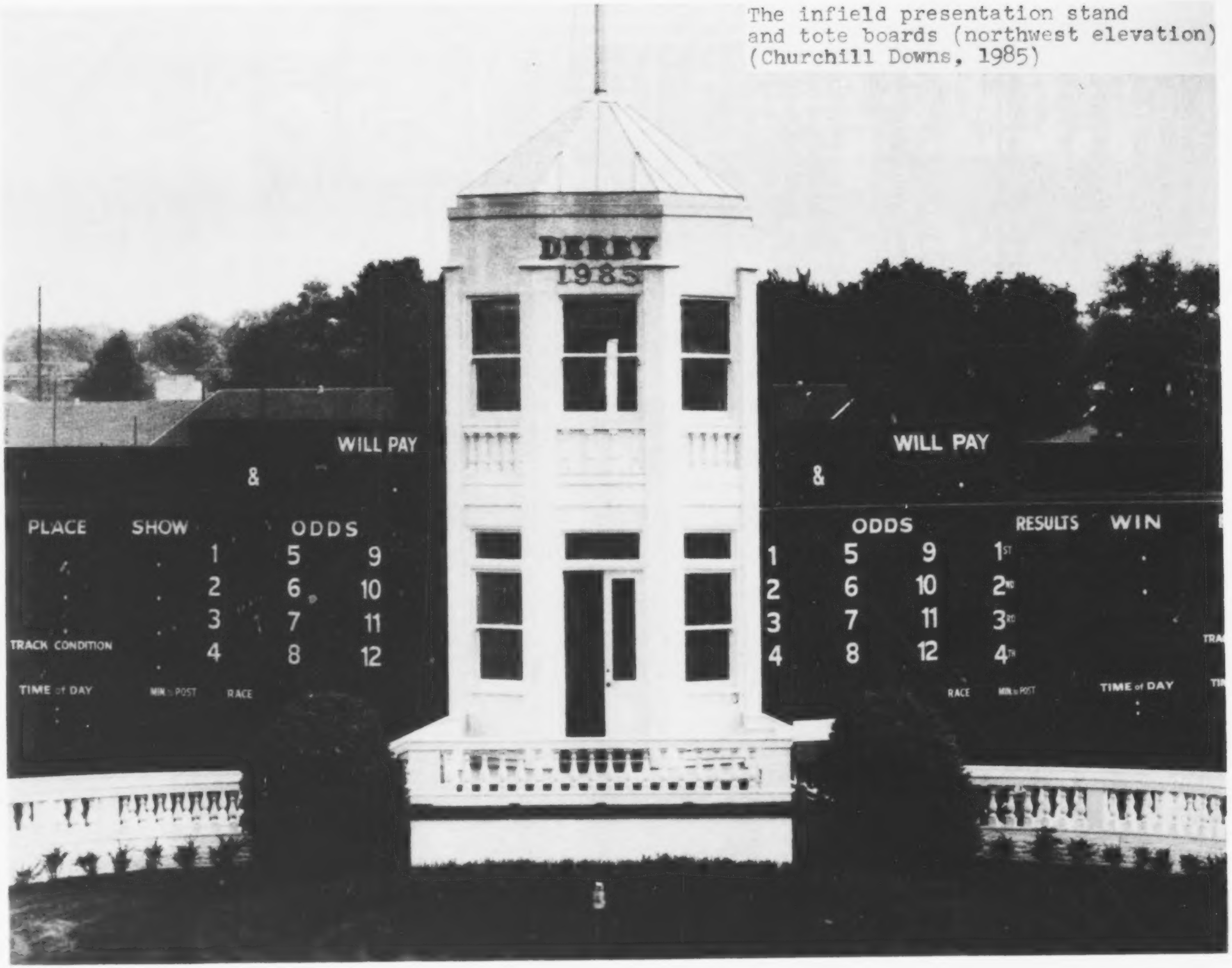
The clubhouse entrance and garden (looking southeast). (Caufield and Shook, 1974)


ARISTIDES 1875
CHURCHILL DOWNS
CHURCHILL DOWNS MUSEUM
VISITORS WELCOME
7:30AM to 4:30PM
GRANDSTAND
AUTUMN RACE MEETING 1974
VINAIGRETTE 1875

The main grandstand entrance (north-west facade). (Caufield and Shook, 1974)



The clubhouse tulip gardens and tote board (on the left) and the paddock to the right of the tote board. This view is looking northwest. (Caufield and Shook, 1974)


DERBY
1985
WILL PAY
&
PLACE
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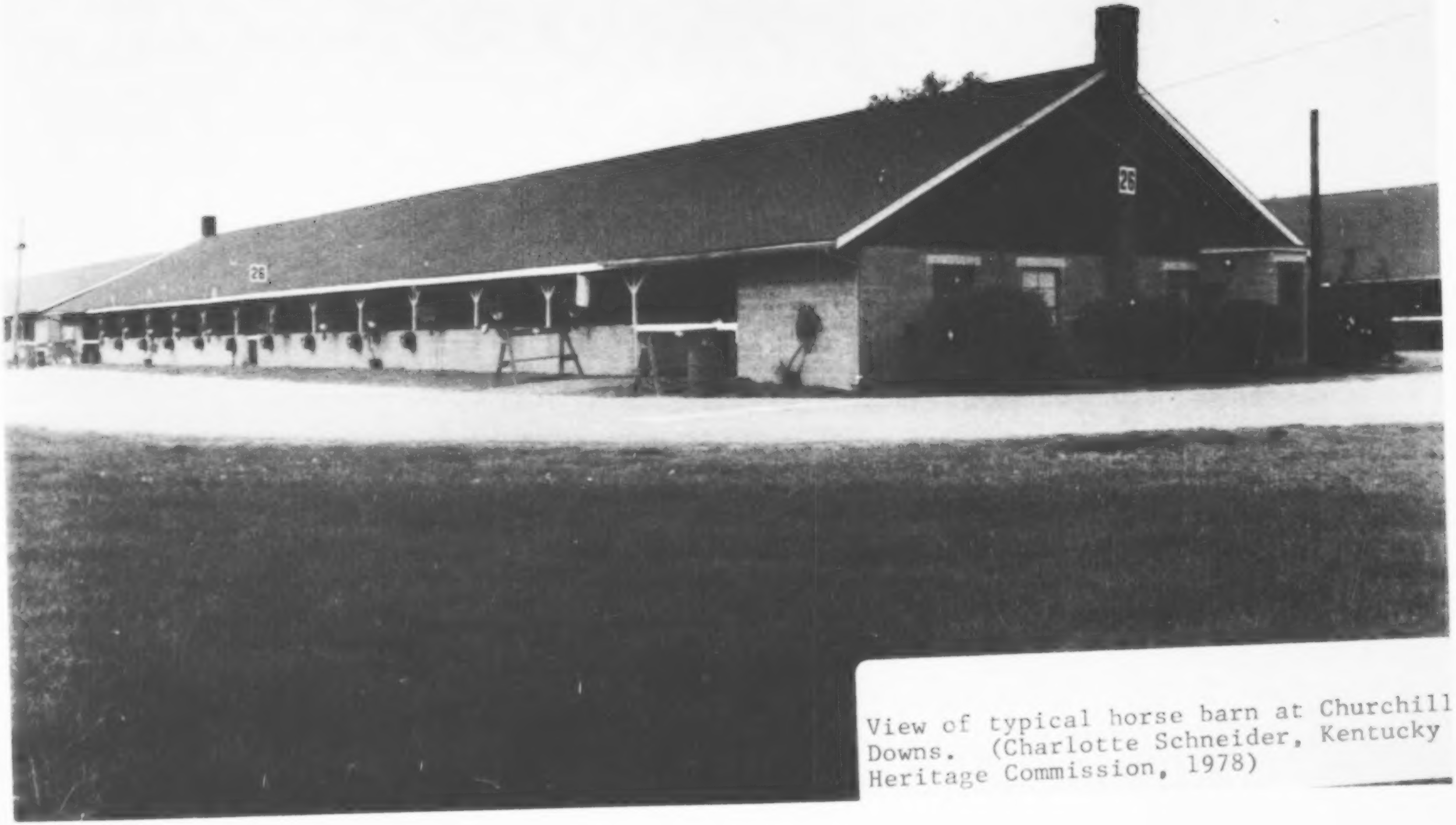
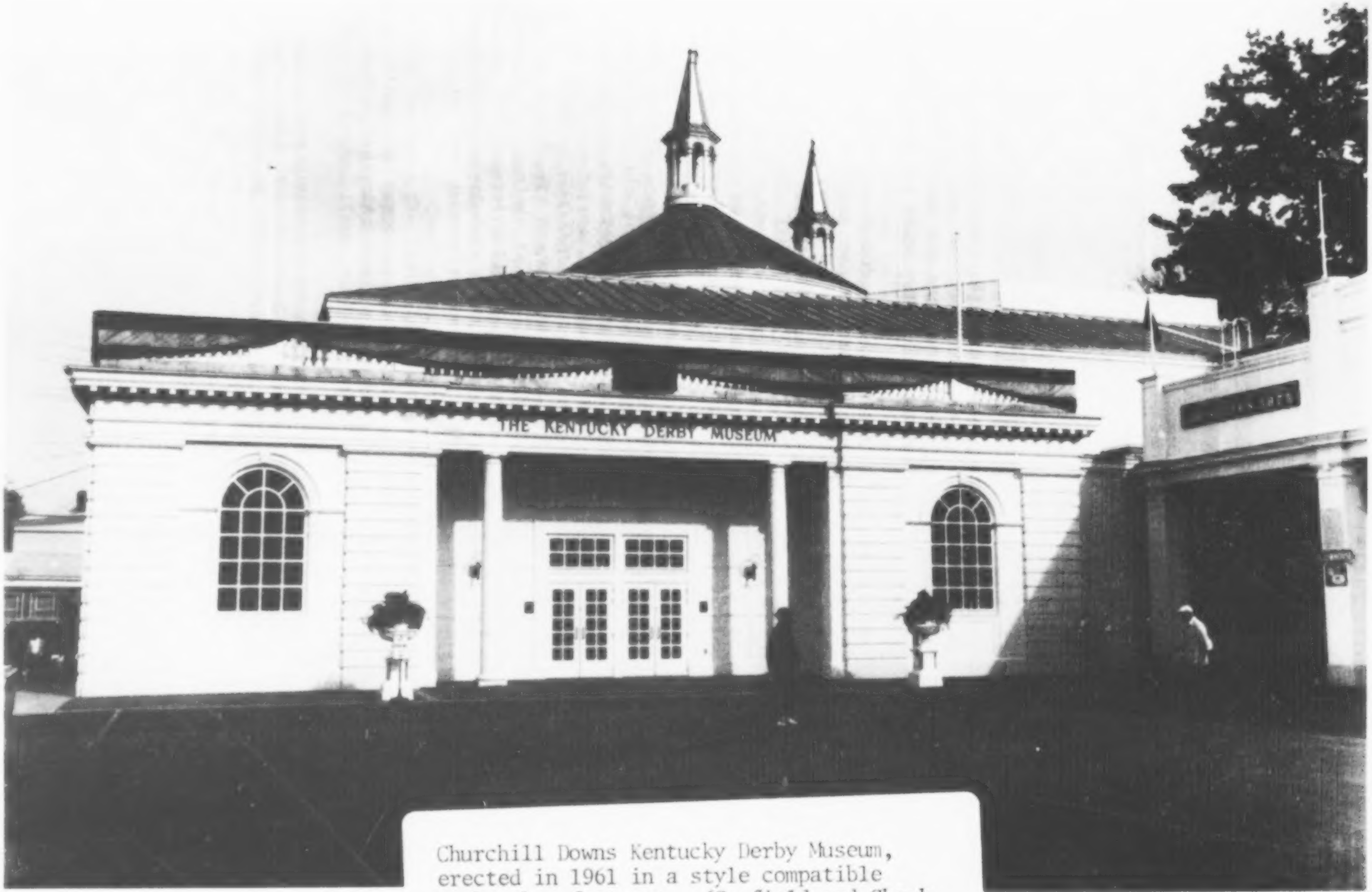
ODDS
1 5 9
2 6 10
3 7 11
4 8 12
TRACK CONDITION
TIME of DAY
MIN to POST
RACE
WILL PAY
&
ODDS
RESULTS
WIN
1ST
2ND
3RD
4TH
TIME of DAY

The infield presentation stand
and tote boards (northwest elevation)
(Churchill Downs, 1985)



View of typical horse barn at Churchill Downs. (Charlotte Schneider, Kentucky Heritage Commission, 1978)


THE KENTUCKY DERBY MUSEUM

Churchill Downs Kentucky Derby Museum, erected in 1961 in a style compatible with other features. (Caufield and Shook, 1974)

PUBLIC PARKS AND GARDENS

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Boston Common

and or common

2. Location

street & number Beacon, Park, Tremont, Boylston, and Charles Streets ___ not for publication

city, town Boston ___ vicinity of

state Massachusetts code 025 county Suffolk code 025

3. Classification

Category
X district
___ building(s)
___ structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
___ occupied
X unoccupied
___ work in progress

Accessible
___ yes: restricted
X yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
X park
___ private residence
___ religious
___ scientific
___ transportation
___ other:

4. Owner of Property

name City of Boston

street & number City Hall

city, town Boston ___ vicinity of state Massachusetts

5. Location of Legal Description

courthouse, registry of deeds, etc. Suffolk County Registry of Deeds

street & number Pemberton Square

city, town Boston state Massachusetts

6. Representation in Existing Surveys

title Boston Landmarks Commission Survey has this property been determined eligible? ___ yes ___ no

date 1969 ___ federal ___ state ___ county X local

depository for survey records Boston Landmarks Commission, City Hall

city, town Boston state Massachusetts

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet | Item number 6 | Page 2

Representation in Existing Surveys

Title: National Register of Historic Places

Date: 1972

Depository for survey records: National Park Service, 1100 L Street, NW

City, Town: Washington State: DC

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	___ unaltered	X original site
X good	___ ruins	X altered	___ moved date ___
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

SUMMARY[1]

Boston Common comprises 50 acres of open space in the heart of the city. When the Common was established in 1634, it stood at the west edge of town. Beyond present Charles Street were tidal marshlands. Over three and a half centuries, the principal changes to the topography of the Common have been in the levelling of some of its hills and the filling of some of its natural ponds. Original features that still survive include the central Flagstaff Hill (surmounted since 1877 by Soldiers and Sailors Monument) and nearby Frog Pond.

The principal features of the Common, besides its topography, are the paths that traverse it, in much the same pattern as historically, and the monuments that embellish it. A number of the walkways on the Common take the form of wide, tree-lined malls, the first of which was established along Tremont Street in 1722 and replanted in 1784.[2] Its present-day successor, lined with brick planters, is known as Lafayette Mall. The monuments on the Common range from commemorative tablets to fountains (notably the Victorian-era Brewer Fountain) to large-scale works such as the Soldiers and Sailors Monument and the Parkman Bandstand. The most important work of art is probably St. Gaudens' Shaw Memorial, which faces the Massachusetts State House near the northeast corner of the Common. An inventory of monuments on the Common follows this general discussion.

Also included within the bounds of the Common is the Central Burying Ground on Boylston Street between Tremont and Charles. The gravestones and vaults of this cemetery, established in 1756, provide an important element in the historic appearance of the Common. A newer feature, recognized as a National Historic Landmark in its own right, is the Tremont Street Subway (1895-98), the first such facility in the country. Although the subway itself is underground, its stone entrance and exit structures are prominent at the Park and Boylston Street corners of the Common. The entrance and exit kiosks to the underground parking garage along the Charles Street side are recent and relatively small, though clearly not historic, elements.

LIST OF PRINCIPAL FEATURES ON BOSTON COMMON*

Robert Gould Shaw Memorial (1) (1897)

The artist was Augustus St. Gaudens, and the architects were McKim, Mead and White. The memorial features a great bronze bas-relief panel, dedicated to Civil War Col. Robert Gould Shaw and his men of the 54th Massachusetts Infantry, the first Massachusetts regiment of free black men. Shaw and many of his men perished in the attack on Battery Wagner.

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*Keyed to Boston Redevelopment Authority map accompanying this study.

Curtis Guild Memorial Entrance (2) (1917)

Designed by Ralph Adams Cram and Frank W. Ferguson, noted architects.

Blackstone Memorial Tablet (3) (1914)

Designed by R. Clipston Sturgis.

Plaque to the Royal Navy (4)

Plaque indicating the site of Fox Hill (5) (1925)

Fox Hill, a natural feature at the west end of the Common, was leveled for landfill in the 19th century.

Soldiers and Sailors Monument (Civil War Army and Navy Monument) (6) (1877)

Designed by Martin Milmore, a protege of Thomas Ball, it is the most significant work of his short career.[3] It is dedicated to the men of Boston who died in the Civil War.

Football Tablet (7) (1925)

Dedicated to the Oneida Football Club of Boston, the first organized football club in the United States. The club played on the field in the vicinity of the tablet "against all comers" in 1862-65. Seven surviving members of the club were present at its dedication.[4]

Founding of Boston Memorial Tablet (8) (1930)

The artist was John F. Paramino, and the architectural setting was designed by Charles A. Coolidge. The tablet commemorates the arrival of John Winthrop in Boston, and was placed on the 300th anniversary of that event.

Brewer Fountain (9)

Presented to the City by Gardner Brewer, it is a copy of one designed by Lienard and given to the city of Paris in 1868.

Statue of Commodore John Barry (10)

Religion, Training, and Industry Tablets (11, 12, and 13) (1961)

Designed by Cascieri and di Biccari.

Declaration of Independence Tablet (14) (1925)

The artist was John F. Paramino.

Boston Massacre Monument (15) (1888)

The artist was Robert Kraus. This memorial honors free black Crispus Attucks and others slain by British troops in Boston in 1770. The top of the monument has thirteen stars representing the thirteen original States. "Free America" holds a flag in her left hand.

George F. Parkman Memorial Bandstand (16) (1912)

Designed by Robinson and Shepard. This bandstand replaced a 19th-century bandstand on the same site.

Subway Entrances

Although these small stone Classic Revival structures that shelter the entrances to the subway were denounced, when constructed in the 1890s, as intrusions that resembled mausoleums, they have become a familiar element on the Common.

Fence

The Common's 19th-century iron fence with elaborate entrance gates was partially removed in World War II scrap iron drives.

CONDITION:

The monuments and the vegetation of the Common suffer from typical pollutant and disease problems, identical to those noted in the Description of the Boston Public Garden. The expense of optimum treatment, as well as the necessity for regular scheduled maintenance, will, no doubt, be considerable.

Footnotes

[1] This description, except as noted, has been adapted and edited from the National Register of Historic Places joint nomination of the Boston Common and Public Garden prepared by Robert Rettig in 1974.

[2] Walter Muir Whitehill, Boston: A Topographical History (Cambridge, Mass.: Harvard University Press, 1968), pp. 150, 159.

[3] "Martin Milmore," Concise Dictionary of American Biography (New York: Charles Scribner's Sons, 1964), p. 682.

[4] John D. McCallum and Charles H. Pearson, College Football, U.S.A. 1869-1973 (New York: Hall of Fame Publishing Co., 1973), p. 80.

8. Significance

Period

prehistoric
1400–1499
1500–1599
X 1600–1699
X 1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
___ transportation
X___ other (specify)
Recreation
(public park)

Specific dates 1634-date **Builder Architect** Multiple

Statement of Significance (in one paragraph)

Summary[1]

Boston Common, generally considered the oldest public park in the United States, merits examination for its significance in the history of conservation, landscape architecture, military and political history, and sculpture, as well as recreation.

It and the adjoining Public Garden are still one of the greatest amenities of Boston. Much of their importance springs from their location in the heart of one of America's oldest and historically most important cities. The Common was, for example, a political rallying point and military training field before and during the American Revolution and the Civil War. In the late 19th and early 20th centuries, it became a showplace for public sculpture. It was also the playing field of the first organized football club in the country, the Oneida Club, which began competing in 1862.[2]

History

The Common was purchased and set aside by the town in 1634, a scant 4 years after the founding of Boston, as common land for the citizens, as pasturage for cattle, and as a training field for militia. At that point it also included some lands across Tremont Street. As early as the 1660s, John Josselyn, a resident Englishman, wrote about the men and women of Boston taking their evening strolls on the Common:

> On the South there is a small, but pleasant Common where the Gallants a little before Sun-set walk with their Marmalet-Madams, as we do in Morefields, etc. till the nine a clock Bell rings them home to their respective habitations, when presently the Constables walk their rounds to see good orders kept, and to take up loose people.[3]

Children then, as now, enjoyed wading in Frog Pond in the summer and skating in winter.

Early in the 18th century, the Common began to assume the "park-like" qualities for which it has ever after been noted; the tree-lined Tremont Mall was in place by 1722. Another long-time feature of the Common, the Central Burying Ground, was established on the Boylston Street side in 1756. Soldiers who died at the Battle of Bunker Hill and during the British occupation were buried there, as well as peacetime citizens of Boston. The Common proper served as the training field for

Boston's military companies, eight of which existed by 1674, as well as for those from surrounding towns. Oddly enough, the militia musters proved to be an occasion for recreation:

> Throughout New England, training days offered the greatest opportunity for participation in outdoor sports. As the years passed a gala spirit came to pervade these periodic musterings of the able-bodied men of the town. Though the same psalms were sung before the exercises, the sober decorum of the days of John Cotton was not so evident in the time of Cotton Mather. At the Boston training the drill was generally followed by a great feast on the Common. Those who did not tarry too long at the taverns competed in target practice for prizes ranging from a silk handkerchief to a silver cup. Proficiency in marksmanship was scarcely more coveted than superiority in wrestling and rough-and-tumble fighting. Running and jumping contests became more hilarious as the day waned, but the magistrates were apt to overlook much on training days which they would not countenance on less favored occasions.[4]

In 1758, during the French and Indian (Seven Years') War, General Jeffery Amherst and his army of 4500 pitched their tents on the Common en route to Albany and New France (Canada).

Among the political events that occurred on the Common in the years preceding the Revolution was a celebration of the repeal of the Stamp Act on May 19, 1766. It was a short-lived celebration, for strict revenue acts were passed by Parliament in 1768. These acts were so strongly objected to in Massachusetts that British troops had to be stationed in Boston; they encamped on the Common. The troops were removed after the Boston Massacre (1770) but returned after the Boston Tea Party (1773). On April 18, 1775, British troops formed up at the foot of the Common before marching to Lexington.

During the winter of 1775-76, Boston was held by the British and besieged by the Patriots. As part of the British defenses, a small earthwork designed for infantry was constructed at the northwest corner of the Common and a small stronghold was established on Fox Hill (near present Charles Street and subsequently cut down for fill). The artillery had their entrenchments on Flagstaff Hill, and behind were three battalions of infantry. A regular garrison of 1700 men remained encamped on the Common to prevent a landing by General George Washington and his troops. Eventually, however, the British evacuated Boston, and the Common thereafter was secure.

These depredations by the British scarred the Common and removed many of its trees, but did not fundamentally change its character. After the Revolution, the Common's original uses continued, with recreation gradually taking precedence over cattle grazing and military exercises. The building of the Massachusetts State House in 1795-98, opposite its northeast corner, contributed to a general sprucing up, although cows continued to be pastured there until 1830.[5]

By 1836, when the pasture fences were finally removed, malls had been cut out along all the edges and across the Common. The Long Path, from Joy Street to the Tremont-Boylston corner, is the most renowned, made famous by Oliver Wendell Holmes.[6] Formal landscaping also began in this era. Informal sport activities continued their sway, however, as Henry Adams relates: "One of the commonest boy-games of winter, inherited directly from the eighteenth-century, was a game of war on Boston Common."[7]

The Frog Pond, earlier a watering place for cattle as well as a resort for children, was bordered with stone in 1824. In 1848, when municipal water piped from Lake Cochituate was first introduced to the city, the Pond was the site of a great festival commemorating the accomplishment.[8]

During the Civil War, the Common was again a gathering and mustering out point for the militia. It has retained its role as a public gathering spot during the 20th century.

Since the 1860s, the Common has been enhanced by a number of works of public sculpture, including some of exceptional quality. Augustus St. Gaudens' Shaw Memorial is probably the most outstanding. (These works are inventoried in the Description section of this study.)

For a sizable tract of real estate in a thriving city, the Common has remained surprisingly undisturbed in its 350 years. Ten generations have used and enjoyed the Common and have been largely successful in protecting it. Public outcry in the 1890s, for example, at a proposal to route trolley lines across the Common to relieve the city's even-then horrendous traffic, was met by storms of protest. The result, in 1895, was the construction of America's first subway (a National Historic Landmark in its own right), which, though it took small portions of both the Common and Public Garden, left them essentially intact. With this exception, and slivers of the Common removed for street widening by 1920, the Common was largely unscathed until the 1950s. The under-Common parking garage constructed in that decade dotted the Common's old "parade" with decidedly unhistoric kiosks and destroyed many trees along Charles Street.[9]

In recent years, the Friends of the Public Garden (and Common) have assumed the role of private-sector guardians of these great parks. Working with Boston's Parks and Recreation Department, the Friends have made major progress in rehabilitating the sculpture and grounds.

Footnotes

[1] Much of this text, except where noted, is derived from the National Register of Historic Places joint nomination of the Boston Common and Public Garden prepared by Robert Rettig in 1974.

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet		Item number 8		Page 4

[2] John D. McCallum and Charles H. Pearson, College Football U.S.A., 1869-1973 (New York: Hall of Fame Publishing Co., 1973), p. 80.

[3] Cited in Walter Muir Whitehill, Boston: A Topographical History (Cambridge, Mass.: Harvard University Press, 1968), p. 15.

[4] John Allen Krout, "Annals of American Sport," The Pageant of America (New Haven, Conn.: Yale University Press, 1929), 15:11.

[5] Whitehill, op. cit., p. 59.

[6] Marjorie Drake Ross, The Book of Boston, The Victorian Period (New York: Hastings House, 1964), pp. 80-81.

[7] Henry Adams, The Education of Henry Adams (Boston: Houghton Mifflin, 1918), p. 41.

[8] Ross, op. cit., pp. 81-82.

[9] Henry Lee, "Citizens at Arms," pp. 17, 20, 22, 25, in The Promenade (Boston: Friends of the Public Garden, 1977).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 50

Quadrangle name Boston South

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	19	330030	4691330	B	19	330370	4690700
C	19	329660	4690750	D	19	329520	4691180
E				F			
G				H			

Verbal boundary description and justification

The plot bounded by Beacon Street on the north, Park and Tremont Streets on the northeast and east, Boylston Street on the south, and Charles Street on the west.

List all states and counties for properties overlapping state or county boundaries

state	**code**	**county**	**code**
state	**code**	**county**	**code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** November 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ **national** ___ **state** ___ **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

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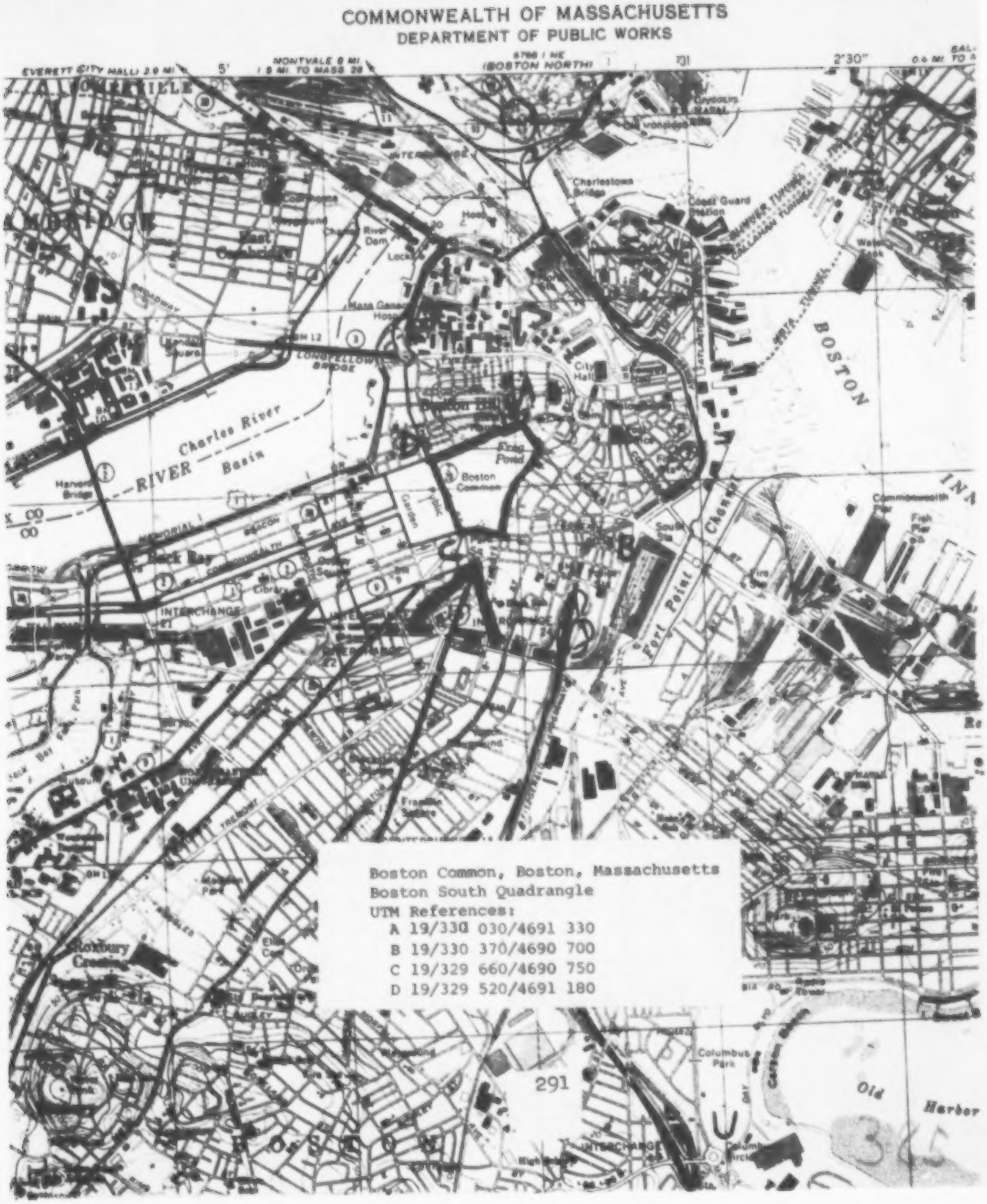
COMMONWEALTH OF MASSACHUSETTS
DEPARTMENT OF PUBLIC WORKS
EVERETT CITY HALL 2.9 MI
5'
MONTVALE 8 MI
(BOSTON NORTH)
2'30"
SOMERVILLE
CAMBRIDGE
East Cambridge
Charlestown Bridge
Coast Guard Station
SUMNER TUNNEL
CALLAHAN TUNNEL
Charles River Dam
Lock
Mass General Hosp
LONGFELLOW BRIDGE
Charles River
RIVER
Basin
City Hall
Frog Pond
Boston Common
Public Garden
BOSTON
Fort Point Channel
Commonwealth Pier
Fish Pier
Back Bay
MEMORIAL
BEACON
COMMONWEALTH
INTERCHANGE
Franklin Square
Roxbury Crossing
Columbus Park
Old Harbor
INTERCHANGE
Columbus Circle
BOSTON

Boston Common, Boston, Massachusetts
Boston South Quadrangle
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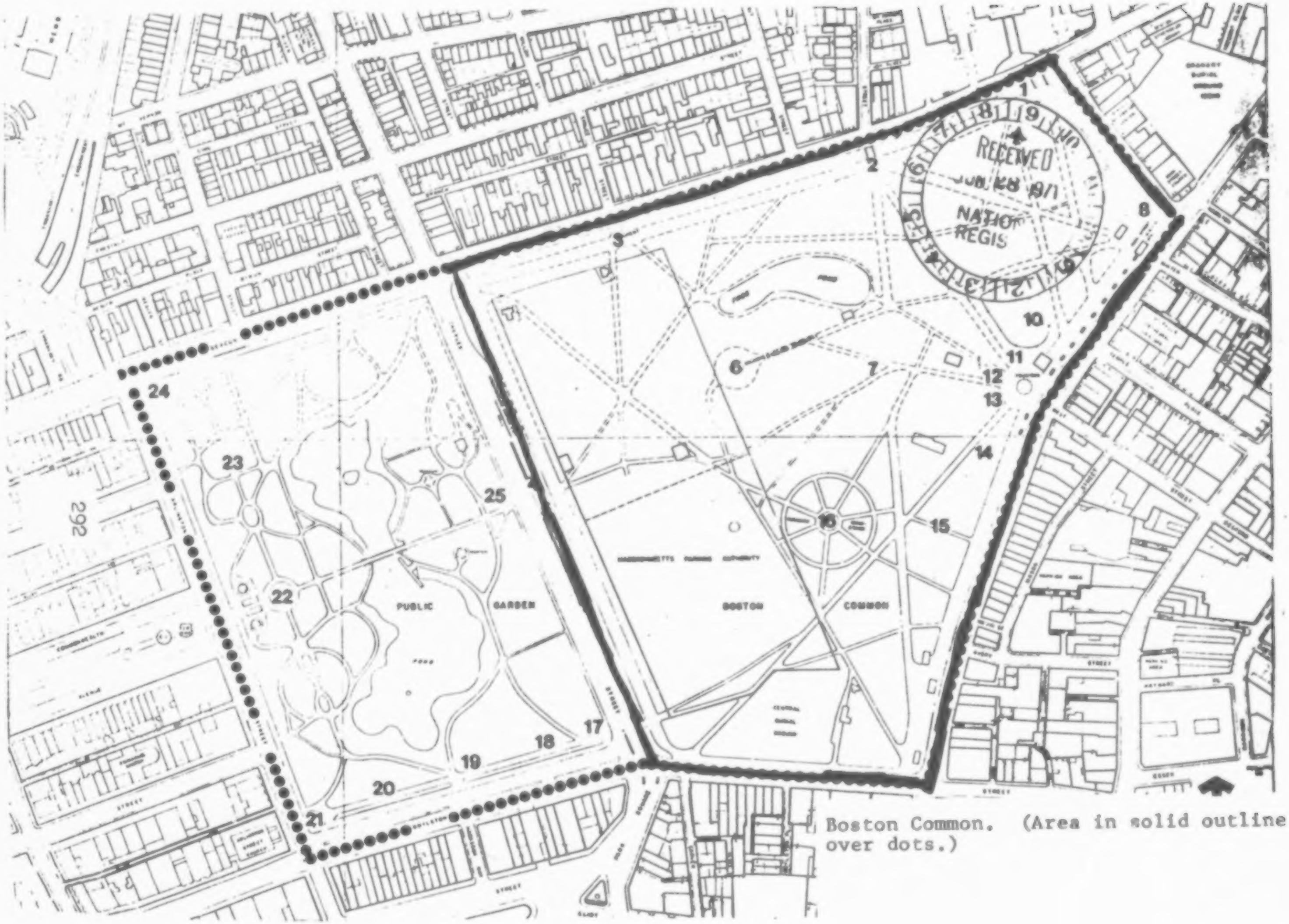
- B 19/330 370/4690 700
- C 19/329 660/4690 750
- D 19/329 520/4691 180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PUBLIC
GARDEN
BOSTON
COMMON

Boston Common. (Area in solid outline over dots.)

RECEIVED
JUN 28 1971
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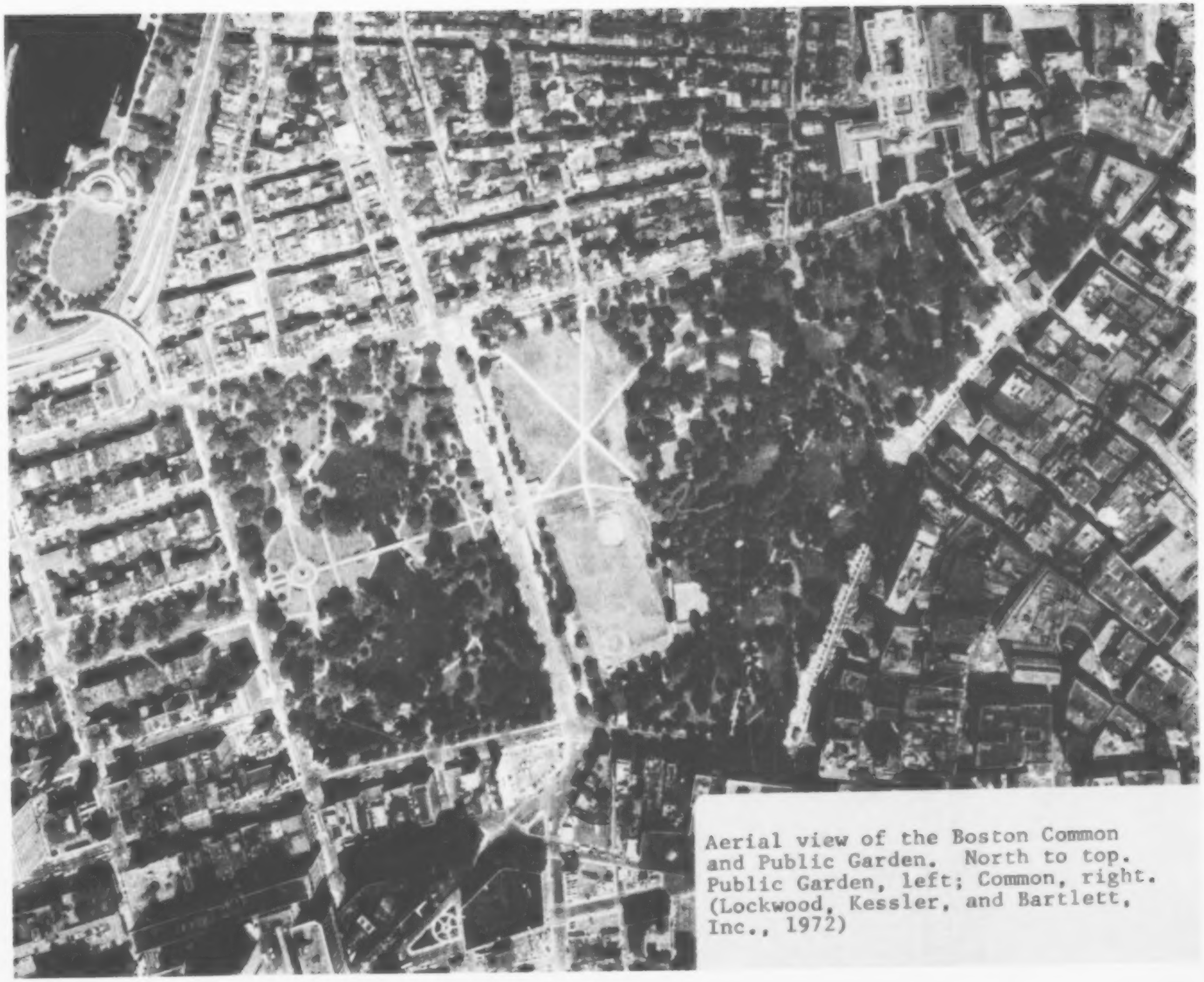
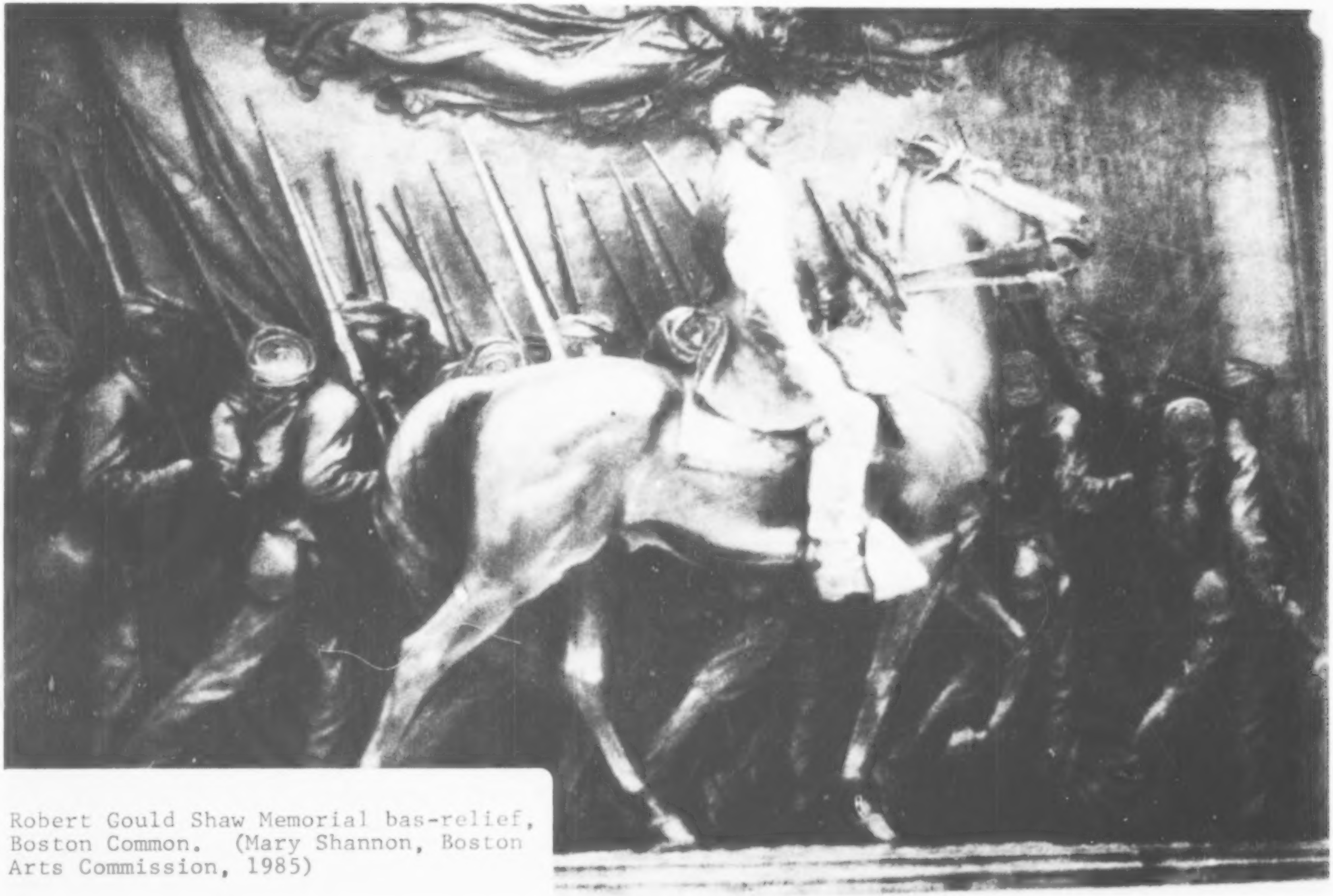
REGIS



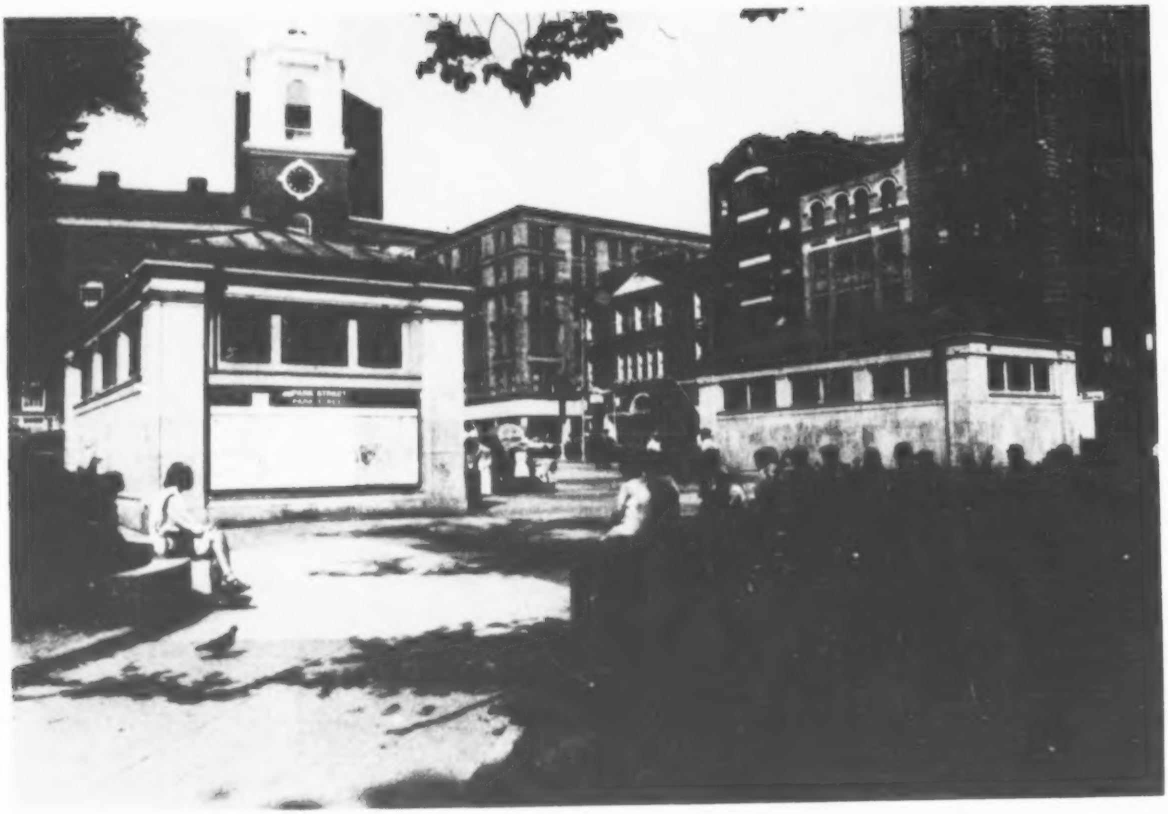
Aerial view of the Boston Common and Public Garden. North to top. Public Garden, left; Common, right. (Lockwood, Kessler, and Bartlett, Inc., 1972)

Soldiers and Sailors Monument, Boston Common. (Mary Shannon, Boston Arts Commission, 1985)

Boston Massacre Monument, Boston Common. (Mary Shannon, Boston Arts Commission, 1985)

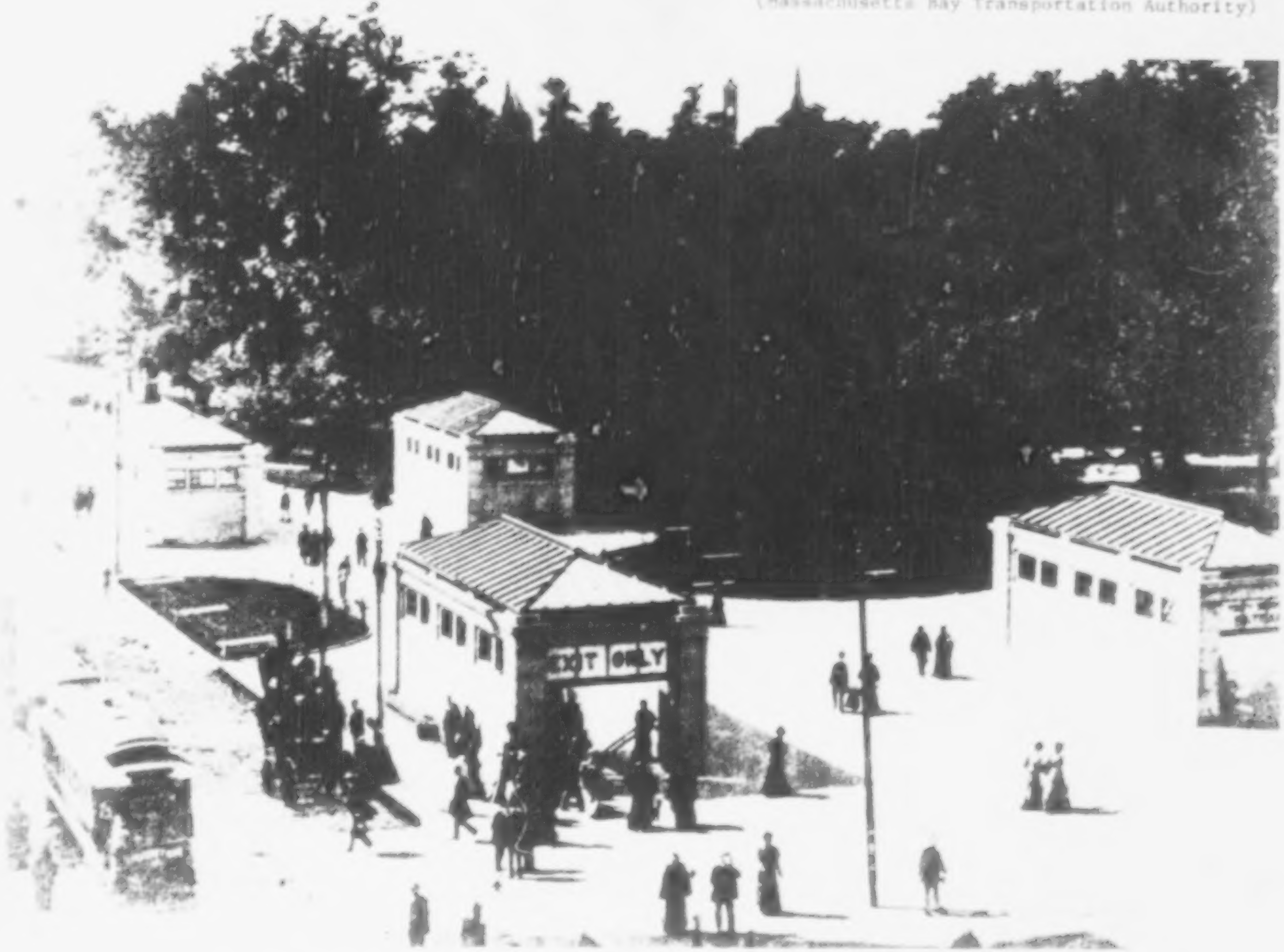


Robert Gould Shaw Memorial bas-relief,
Boston Common. (Mary Shannon, Boston
Arts Commission, 1985)



Modern view of Tremont Street Subway Kiosks (NHL), from the Tremont Street Mall, Boston Common. (Polly Matherly, National Park Service, 1975)

Tremont Street Subway Kiosks, from the
Tremont Street Mall, Boston Common (c. 1897,
shortly after construction).
(Massachusetts Bay Transportation Authority)



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received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Boston Public Garden

and or common

2. Location

street & number Beacon, Charles, Boylston, and Arlington Streets ___ not for publication

city, town Boston vicinity of

state Massachusetts code 025 county Suffolk code

3. Classification

Category	Ownership	Status	Present Use	
X district	X public	occupied	agriculture	museum
building(s)	private	unoccupied	commercial	park
structure	both	work in progress	educational	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
object	in process	X yes: restricted	government	scientific
	being considered	yes: unrestricted	industrial	transportation
		no	military	X other: Recreation (botanical garden)

4. Owner of Property

name City of Boston

street & number City Hall

city, town Boston vicinity of state Massachusetts

5. Location of Legal Description

courthouse, registry of deeds, etc. Suffolk County Registry of Deeds

street & number Pemberton Square

city, town Boston state Massachusetts

6. Representation in Existing Surveys

title Boston Landmarks Commission Survey has this property been determined eligible? yes no

date 1969 federal state county X local

depository for survey records Boston Landmarks Commission, City Hall

city, town Boston state Massachusetts

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet		Item number 6		Page 2

Representation in Existing Surveys

Title: National Register of Historic Places

Date: 1974		Federal

Depository for survey records: National Park Service, 1100 L Street, NW

City, Town: Washington		State: DC

7. Description

Condition		Check one	Check one
___ excellent	deteriorated	___ unaltered	X original site
___ good	ruins	X altered	___ moved ___ date
X fair	unexposed		

Describe the present and original (if known) physical appearance

SUMMARY[1]

The Public Garden has existed within virtually its present bounds since the land was definitively dedicated to the purpose in 1859 by a 60-1 vote of the citizens of Boston, although a 40-foot strip along the south was absorbed by Boylston Street in 1914 for subway and street construction.

The principal feature of the Public Garden is a free-form 6-acre pond, crossed near the middle by an iron footbridge and plied in summer by the pedal-powered Swan Boats. The pond and the walks still closely adhere to the Meacham plan of 1859, as may be observed by comparing the historic and modern-day plans that accompany this study. Because of the botanical and horticultural origins of the Public Garden, the plantings are especially important.

Set amid the Garden's landscape are a number of monuments, particularly statues. The most prominent is an equestrian statue of George Washington, at the Arlington Street entrance opposite the Commonwealth Avenue mall. Also important is J.Q.A. Ward's Ether Monument. Surrounding the Public Garden on three sides (the Boylston Street side is missing because of the 1914 subway-street construction) is a handsome, though deteriorating, Victorian cast-iron fence. Except for the sculpture, the Garden is little changed from the mid-19th century.

HISTORIC FEATURES OF THE PUBLIC GARDEN*

Granite Basins with Fountains (A) (1861)

By Ebenezar Johnson.

Equestrian Statue of George Washington (B) (1869)

The artist was Thomas Ball. This statue is well-known sculptor-painter Ball's best-acclaimed work.[2]

Japanese Lantern (C) (1905)

This 16th-century object, from the palace of Gen. Toyatomi Hedeyoshi, was a gift by Bunkio Matsuki.

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*As indicated by letters and numbers on the accompanying plan of the Public Garden.

Statue of Edward Everett Hale (D) (1913)

The artist was Bela L. Pratt. Mr. Hale, a noted preacher and writer, and author of "The Man Without a Country," was chaplain of the United States Senate in 1903-09.

Ether Monument (E) (1867-68)

The sculptor was John Quincy Adams Ward, "the sculptor-laureate" of the late 19th century.[3] The monument, an early example of Ward's work, was a gift to the City by Thomas Lee to commemorate the early use of ether at Massachusetts General Hospital in Boston in October 1846.

George Robert White Memorial (F) (1924)

The artist was Daniel Chester French, "America's leading sculptor" (best known for the seated Lincoln in the Lincoln Memorial).[4] The architect was Henry Bacon. The memorial is a female figure in bronze casting "bread upon the waters." George Robert White left $5 million in trust to the City "for creating works of public utility and beauty for the use and enjoyment of the inhabitants of the City of Boston."

Statue of Rev. William Ellery Channing (G) (1903)

The artist was Herbert Adams of New York, and the statue was given to the City by John Foster, a member of the Arlington Street Church. Mr. Foster directed that the statue be placed in the Garden across from the church because Channing, the "Father of American Unitarianism," had been the pastor of the Federal Street Church, the predecessor of the Arlington Street Church.

Statue of Charles Sumner (H) (1878)

Thomas Ball also sculpted this statue. Long-time U.S. Senator Sumner was a champion of emancipation and a supporter of Horace Mann's efforts to improve public education in Massachusetts.

Statue of Kosciuszko (I) (1927)

The artist was Mrs. T.A.R. Kitson. Thaddeus Kosciuszko was born in Poland in 1746. He joined the United States Army in 1776, and General Washington made him a colonel and his adjutant in the American War for Independence.

Statue of Thomas Cass (J) (1899)

The artist was Richard E. Brooks. Cass organized a regiment of Irish volunteers and was colonel of the 9th Massachusetts Infantry, the "Fighting Ninth," during the Civil War; he died at Malvern Hill, Virginia, on July 1, 1862.

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OMB No. 1024-0018
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date entered

Continuation sheet **Item number** 7 **Page** 3

Statue of Wendell Phillips (K) (1915)

The artist was Daniel Chester French. Phillips was a follower of William Lloyd Garrison in the anti-slavery movement. After the Civil War he aided prohibition, women's suffrage, and various penal and administrative reforms.

Flagpole (L) (1922)

Set in a bronze base designed by A.E. Austin.

Iron Fence (1865)

Restored according to the original design in 1978.

Bridge (1869)

This structure is of stone and iron.

Swan Boats

Designed b[illegible] rt Paget in 1877, they are still operated by the Paget family. The oldest in [illegible] es from 1918.[5]

Fountains

The 20th-century fountains are by Anna Coleman Ladd, Bashka Paeff, and Mary E. Moore.

NOTABLE TREES IN THE PUBLIC GARDEN [6]

1. American Beech
2. European Beech
3. Pyramidal Beech
4. Rivers' Purple Beech
5. Weeping European Beech
6. European White Birch
7. Western Catalpa
8. Kwanzan Cherry
9. Kentucky Coffee
10. Tea Crabapple
11. Pink Dogwood
12. American Elm
13. Belgian Elm
14. Camperdown Elm
15. English Elm
16. Rock Elm
17. Scotch or Wych Elm
18. Thurlow Weeping Willow
19. Maidenhair Tree
20. Sentry Ginkgo
21. Goldenchain Tree
22. Goldenrain Tree
23. Sweetgum
24. Common Horsechestnut
25. Katsura Tree
26. Japanese Larch
27. Amur Maackia
28. Saucer Magnolia
29. Silver Maple
30. Norway Maple

31. Red Maple
32. Bur or Mossycup Oak
33. Pagoda Tree
34. Weeping Pagoda Tree
35. Van Geert Poplar
36. Dawn Redwood
37. Giant Sequoia
38. Yellow Wood
39. Wisconsin Weeping Willow
40. Redstem White Willow

CONDITION:

The statuary, fountains, and iron fence of the Garden have suffered from environmental pollution, but considerable progress has been made in their treatment and protection.

There are today some 125 different kinds of trees in the Garden, among them many mature and handsome specimens of great age. Many are elms, a species now endangered by Dutch elm disease, but all of the Garden's trees -- oaks, ginkgoes, beeches, catalpas, even the great Pagoda Tree, one of the finest in the country -- suffer the effects of pollution and constant foot traffic.

Footnotes

[1] This description, except as noted, has been adapted and edited from the National Register of Historic Places joint nomination of the Boston Common and Public Garden prepared by Robert Rettig in 1974.

[2] "Thomas Ball," p. 25, in George C. Groce and David H. Wallace, The New-York Historical Society's Dictionary of Artists in America, 1564-1860 (New Haven: Yale University Press, 1957).

[3] "John Quincy Adams Ward," p. 661, in ibid.

[4] "Daniel Chester French," Concise Dictionary of American Biography (New York: Charles Scribner's Sons, 1964), p. 317.

[5] Paul Paget, "The Story of the Swan Boats," p. 6, in The Promenade (Boston: Friends of the Public Garden, 1982).

[6] From the list in "The Public Garden, Boston, Massachusetts" (Boston: Friends of the Public Garden, 1985), an interpretive leaflet.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
___ transportation
X other (specify)
Recreation
(botanical garden)

Specific dates 1839; 1859

Builder Architect John Cadness; George V. Meacham

Statement of Significance (in one paragraph)

Summary[1]

The Public Garden was the first public botanical garden in the United States. Over the years, it has become a showplace for important sculpture. And it is known far and wide for the Swan Boats that ply its pond. As Walter Muir Whitehill has noted:

> the municipal gardeners have been both careful in their work and conservative in their tastes, so that the Public Garden's gaudily brilliant flower beds, like its swan boats, irresistibly recall a French park of the Second Empire.[1]

History

West of the Boston Common until the 1830s were marshlands, the nearer parts of which were granted by the town to ropemakers in 1794. This ropewalk property was repurchased by the City in 1824 and reserved for public use, although debate raged for 32 years over title to the property, what the bounds of the area should be, and exactly to what purposes it should be put.[2]

In 1839 the City granted a group of 17 horticulturalists, headed by Horace Gray, permission to establish a botanic garden on this land. Gray, who had a collection of camellias and various varieties of hothouse grapes, envisioned on the site a botanic garden similar to those in European cities. Gray and his group imported an English landscape gardener, John Cadness, to supervise the work of ornamenting the grounds.

The group built a greenhouse and set out various ornamental trees and plants. A large circus building, just north of Beacon Street and west of Charles Street, was converted into a conservatory for plants and birds and was a great attraction until fire destroyed it.[3]

The Botanic Garden formed the nucleus of the present Public Garden, but the effort was hampered by the Back Bay landfill projects under way in the area just to the west. Financial reverses caused the group to return the Garden to the City. No trace of the Cadness garden remains.

During the 1860s, the Garden was finally landscaped, according to a design by George V. Meacham in 1859. By 1880, there were 1500 trees and 90,000 bedding plants.[4] The Swan Boats, designed by Robert Paget, began operation in 1877.

They are unique boats that utilize bicycle propulsion principles. They were inspired by the "Schwanboot" in Wagner's Lohengrin. The oldest in service dates from 1918, the newest from 1958. Adm. Richard E. Byrd was a particularly avid passenger. Shirley Temple drew quite a crowd in 1938 on her first ride.[5]

Beginning with fountains in 1861, the Garden became a showplace for public sculpture (inventoried in the Description section of this study), including works by Thomas Ball, Daniel Chester French, and John Quincy Adams Ward. It also still contains an excellent collection of trees (also inventoried in the Description).

Footnotes

[1] Walter Muir Whitehill, Boston: A Topographical History (Cambridge, Mass.: Harvard University Press, 1968), p. 156.

[2] Ibid., p. 98, 142-145, 156.

[3] Ibid., pp. 144-145.

[4] "The Public Garden, Boston, Massachusetts" (Friends of the Public Garden, 1985), unpaginated leaflet.

[5] Paul Paget, "The Story of the Swan Boats," pp. 5, 6, in The Promenade (Boston: Friends of the Public Garden, 1977).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 24

Quadrangle name Boston South

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	19	329520	4691180	B	19	329560	4690750
C	19	329400	4690700	D	19	329260	4691080
E				F			
G				H			

Verbal boundary description and justification

The plot bounded by Beacon Street on the north, Charles Street on the east, Boylston Street on the south, and Arlington Street on the west.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date November 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

Bibliography

Concise Dictionary of American Biography. New York: Charles Scribner's Sons, 1964.

Eliot, Christopher. "The Boston Garden," Proceedings of the Bostonian Society, 1939, pp. 27-45.

Friends of the Public Garden. "The Public Garden, Boston, Massachusetts," (Boston: Friends of the Public Garden, 1985.

Groce, George C., and David H. Wallace. The New-York Historical Society's Dictionary of Artists in America, 1564-1860. New Haven, Conn.: Yale University Press, 1957.

Howe, M.A. DeWolfe. "Washington Mounted," pp. 9, 11, in The Promenade. Boston: Friends of the Public Garden, 1977.

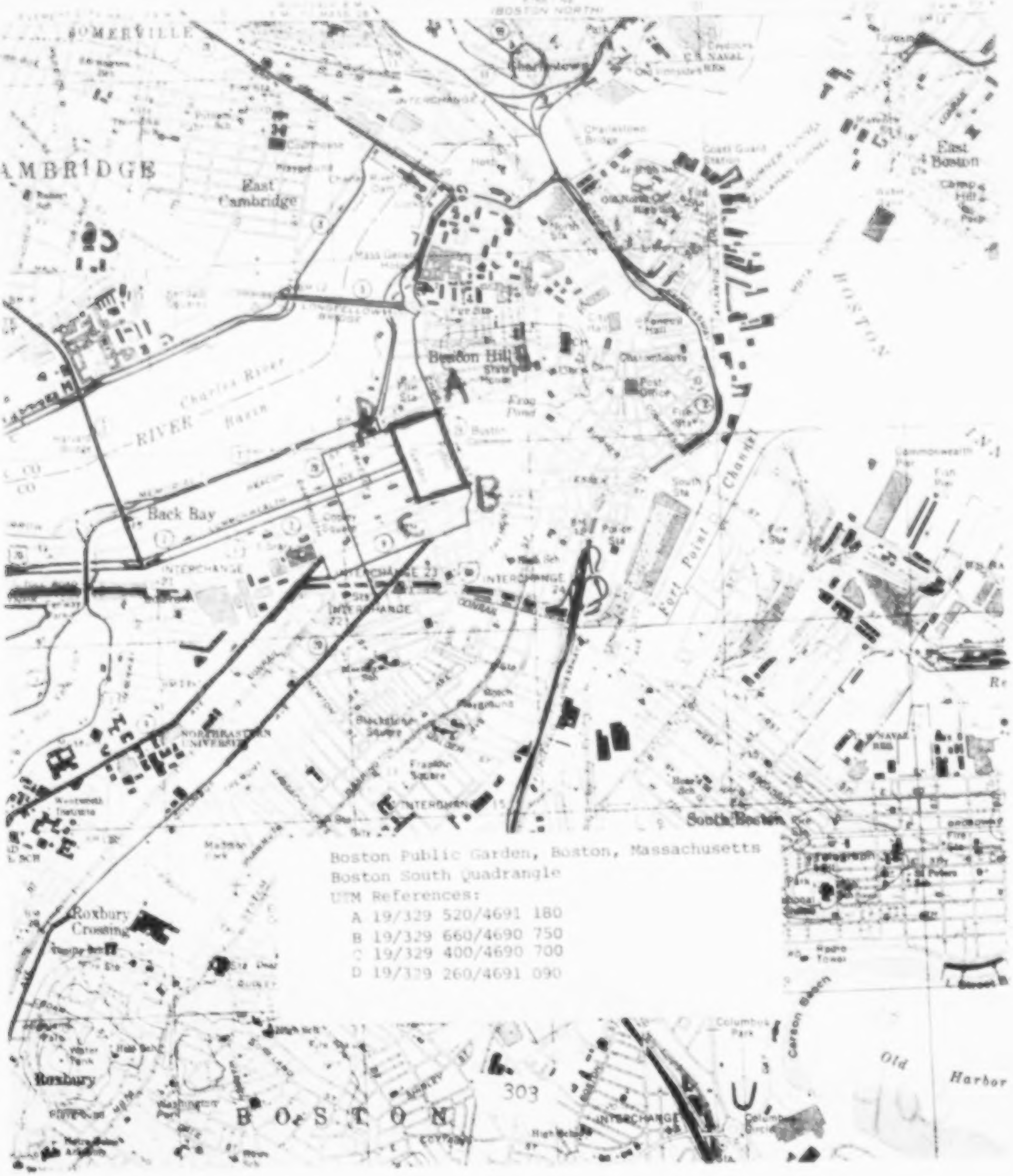
Lee, Henry. "Citizens at Arms," pp. 17, 20, 22, 25, in The Promenade. Boston: Friends of the Public Garden, 1977.

"Mr. Meacham's Garden," Boston Evening Gazette (November 12, 1859), reprinted at pp. 10, 13-14, in The Promenade. Boston: Friends of the Public Garden, 1982.

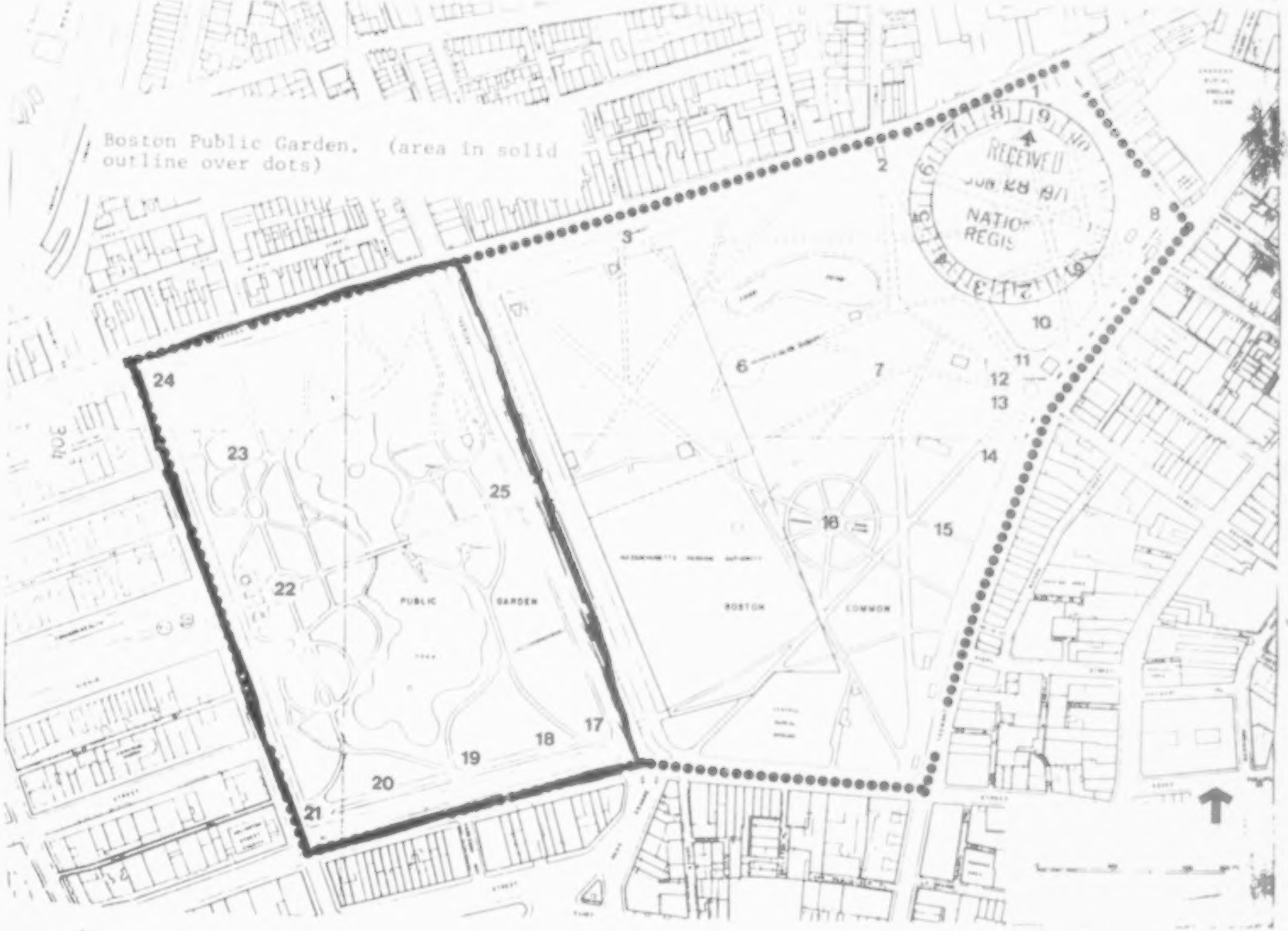
Paget, Paul. "The Story of the Swan Boats," pp. 5-6, in The Promenade. Boston: Friends of the Public Garden, 1977.

Whitehill, Walter Muir. Boston: A Topographical History. Cambridge, Mass.: Harvard University Press, 1968.

COMMONWEALTH OF MASSACHUSETTS
DEPARTMENT OF PUBLIC WORKS


SOMERVILLE
CAMBRIDGE
East Cambridge
Charlestown
U.S. NAVAL RES
East Boston
BOSTON
Beacon Hill
State House
Frog Pond
Boston Common
Charles River
RIVER
Basin
Back Bay
Longfellow Bridge
Fort Point Channel
Commonwealth Pier
South Boston
Blackstone Square
Franklin Square
Northeastern University
Roxbury Crossing
Roxbury
B O S T O N
Columbus Park
Old Harbor
Carson Beach
INTERCHANGE
A
B
C
D

Boston Public Garden, Boston, Massachusetts
Boston South Quadrangle
UTM References:
A 19/329 520/4691 180
B 19/329 660/4690 750
C 19/329 400/4690 700
D 19/329 260/4691 090



Boston Public Garden. (area in solid outline over dots)

PUBLIC GARDEN
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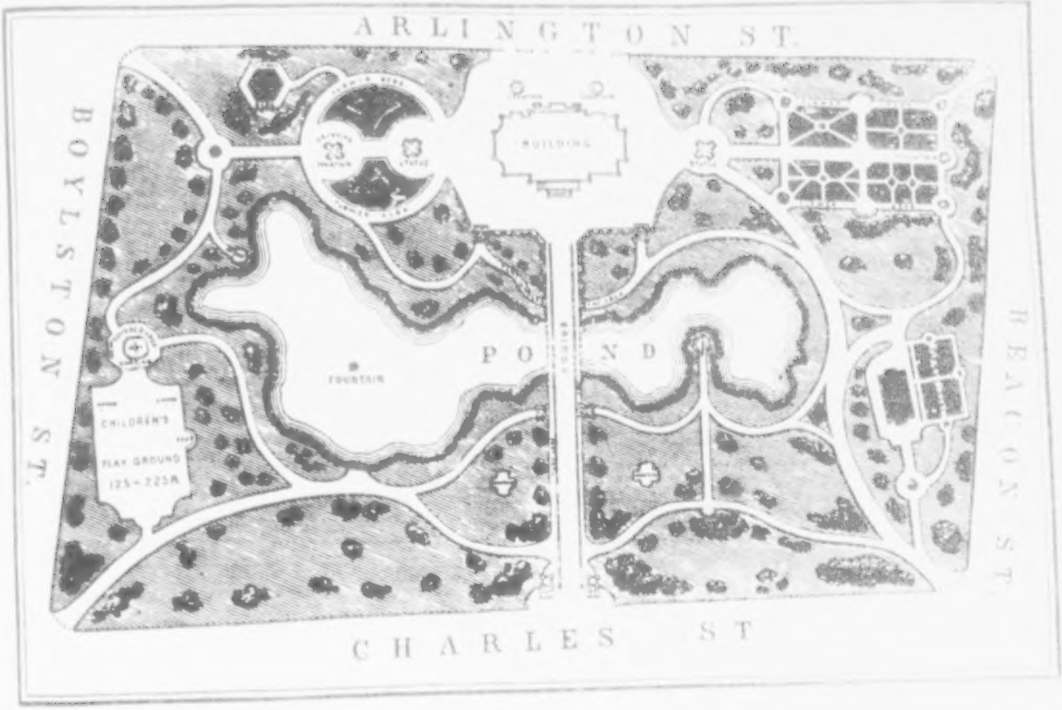
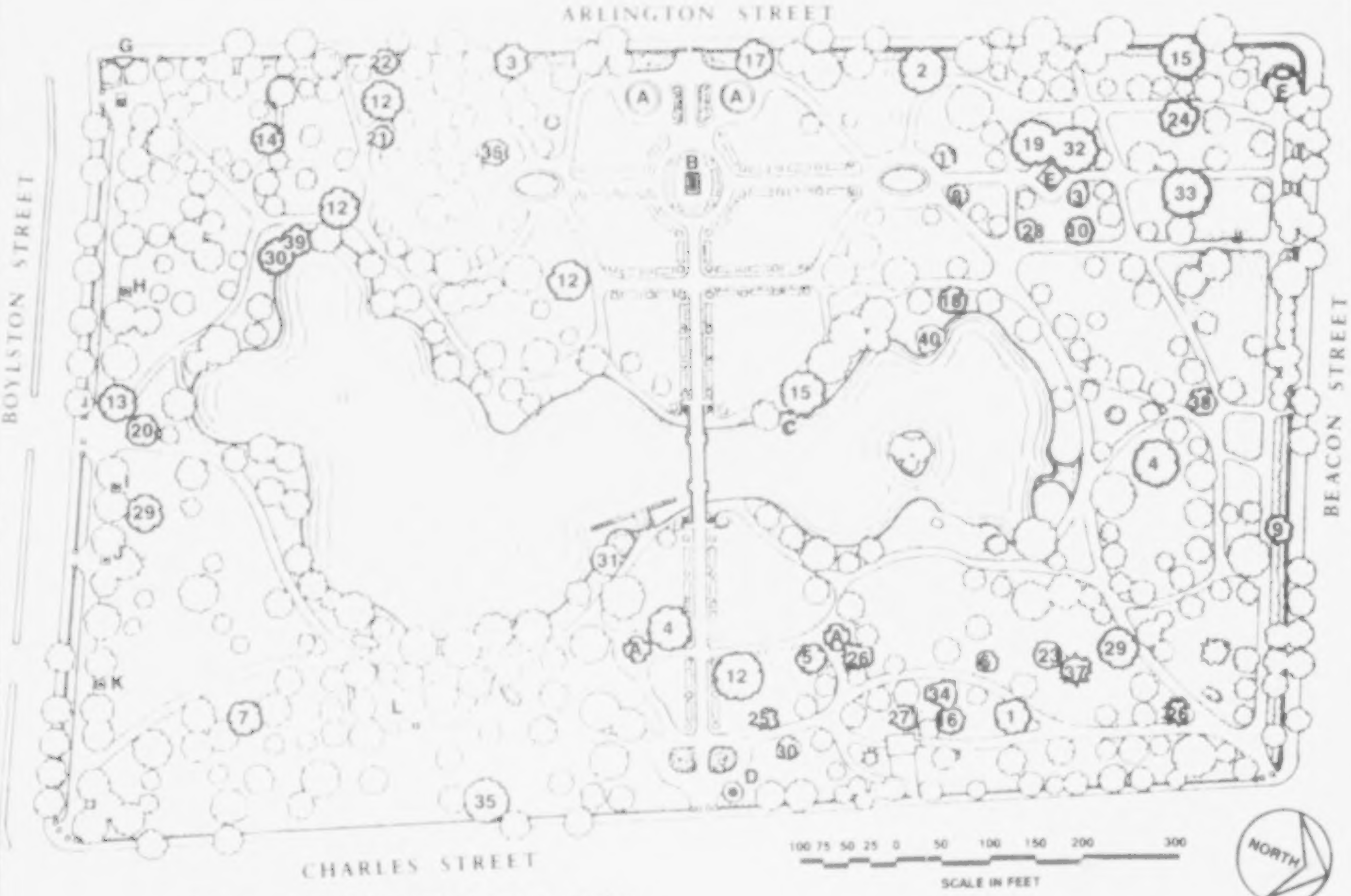

ARLINGTON ST.
BOYLSTON ST.
BEACON ST
CHARLES ST
BUILDING
POND
FOUNTAIN
BRIDGE
STATUE
CHILDREN'S
PLAY GROUND
125 × 225 ft.

Meacham Plan, Boston Public Garden, 1859.


ARLINGTON STREET
BEACON STREET
CHARLES STREET
BOYLSTON STREET
NORTH
100 75 50 25 0 50 100 150 200 300
SCALE IN FEET
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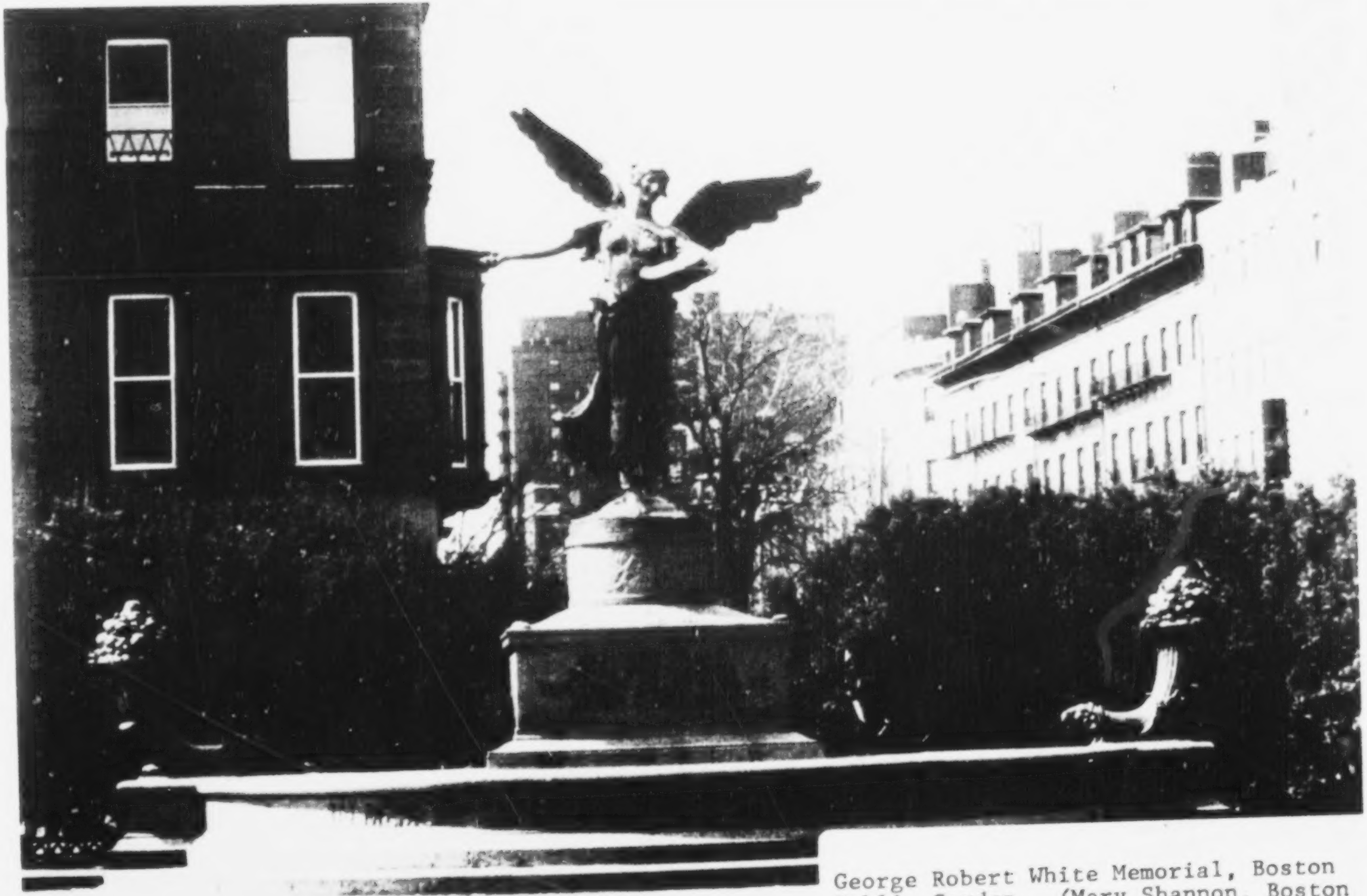
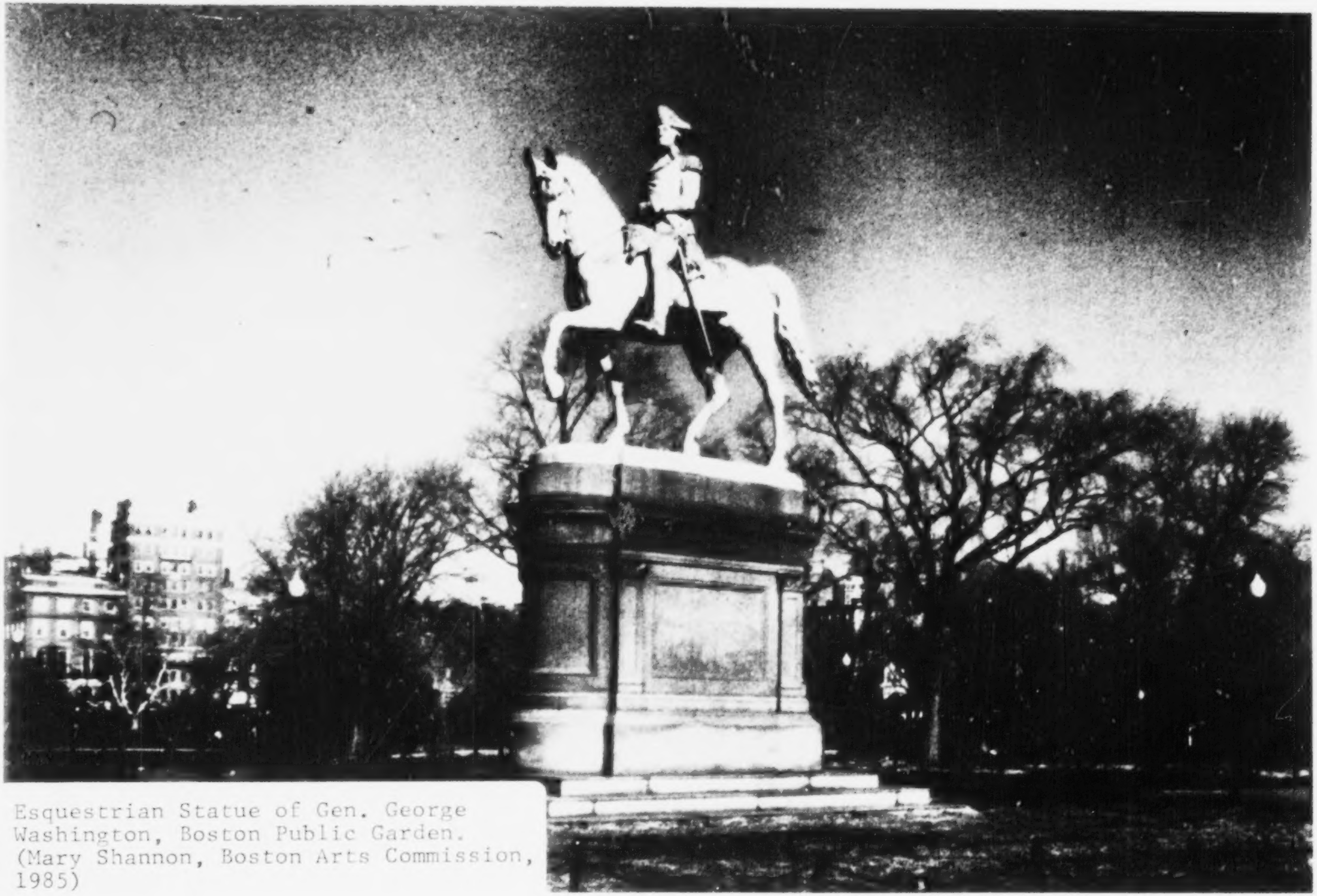
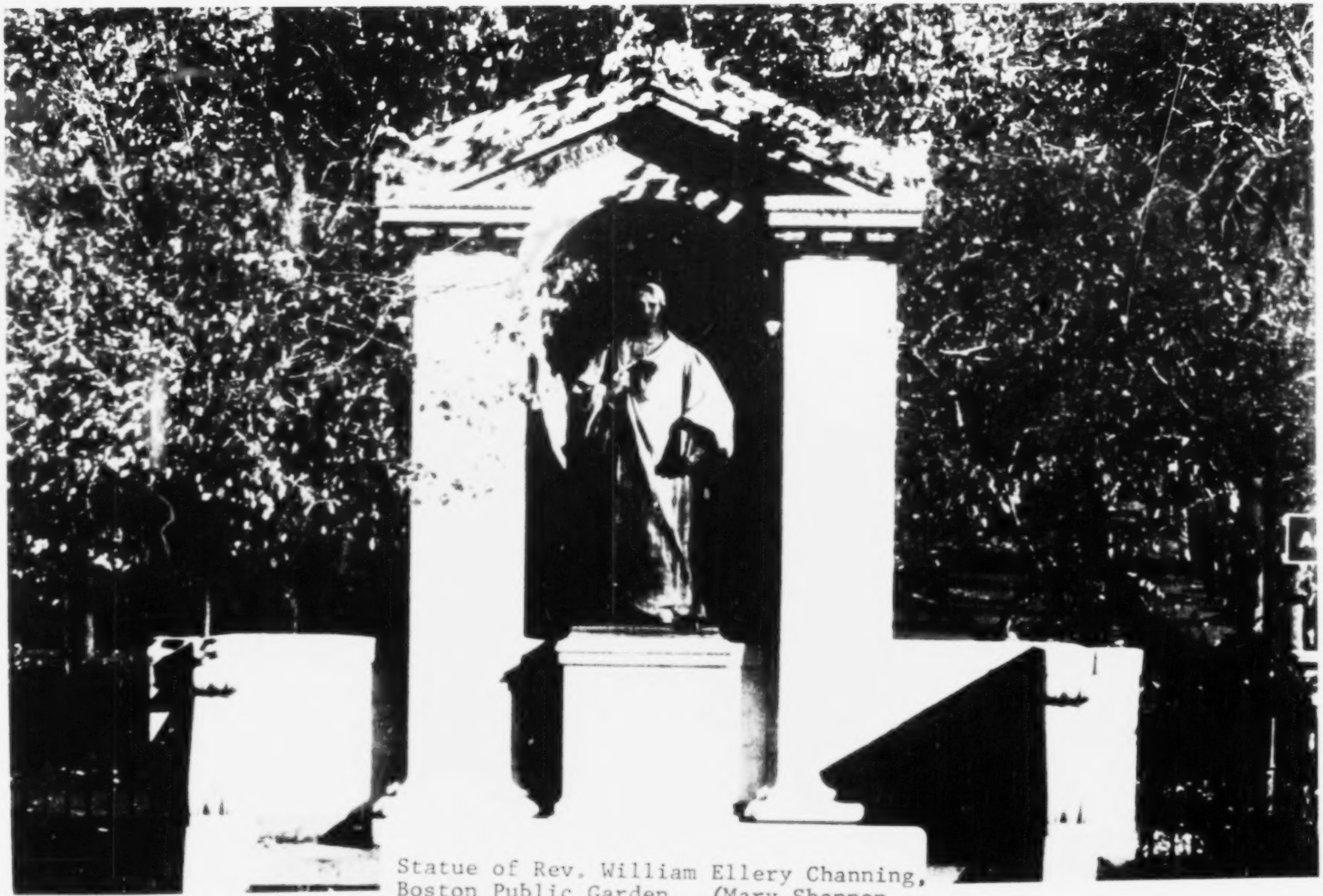
Current plan of the Boston Public Garden.
(From interpretive leaflet published by
Friends of the Public Garden, 1985)



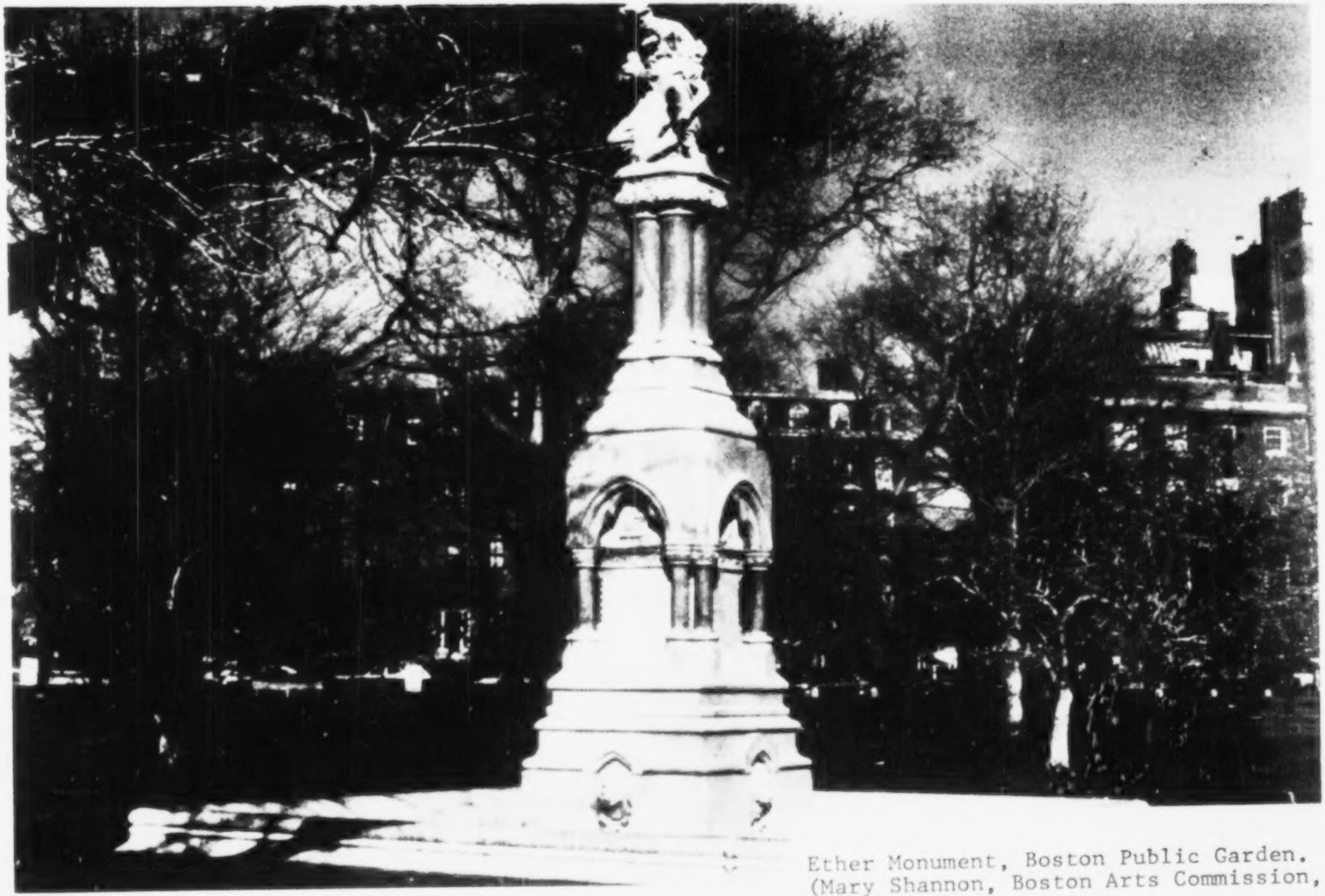
George Robert White Memorial, Boston Public Garden. (Mary Shannon, Boston Arts Commission, 1985)



Esquestrian Statue of Gen. George Washington, Boston Public Garden. (Mary Shannon, Boston Arts Commission, 1985)



Statue of Rev. William Ellery Channing,
Boston Public Garden. (Mary Shannon,
Boston Arts Commission, 1985)



Ether Monument, Boston Public Garden.
(Mary Shannon, Boston Arts Commission,
1985)

WORLD'S FAIR AND EXPOSITION SITES

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme IX. D. (Recreation)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Administration Building, Golden Gate International Exposition

and or common Administration Building (Building 1) Treasure Island Naval Station

2. Location

street & number U.S. Naval Station Treasure Island ___ not for publication

city, town San Francisco ___ vicinity of

state California code county San Francisco code

3. Classification

Category
- district
- X building(s)
- structure
- site
- object

Ownership
- X public
- private
- both

Public Acquisition
- in process
- being considered

Status
- X occupied
- unoccupied
- work in progress

Accessible
- X yes: restricted
- yes: unrestricted
- no

Present Use
- agriculture
- commercial
- educational
- entertainment
- government
- industrial
- X military
- X museum
- park
- private residence
- religious
- scientific
- transportation
- other:

4. Owner of Property

name U.S. Navy, Navy Public Works Center, San Francisco Bay

street & number P.O. Box 24003

city, town Oakland ___ vicinity of state California 94623

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office

street & number Room 167, City Hall

city, town San Francisco state California 94105

6. Representation in Existing Surveys

title "Treasure Island Cultural Resources Report" has this property been determined eligible? ___ yes ___ no

date 1982 X federal ___ state ___ county ___ local

depository for survey records U.S. Navy Public Works Center, San Francisco Bay

city, town Oakland state California 94623

7. Description

Condition		**Check one**	**Check one**
___ excellent	___ deteriorated	___ unaltered	X original site
X good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The three principal structures remaining from the Golden Gate International Exposition are the permanent ones erected at the south end of Treasure Island at the time of the exposition. They were designed to serve as the permanent airport for the city of San Francisco and were built in durable materials and in a functional style.

Except for the Administration Building, the remaining structures do not firmly reflect the dominant "Pacific Basin" architectural theme of the exposition. These buildings are the Administration Building (Building 1), an Art Deco structure which served as the fair's Administration Building and was intended to be the airport terminal afterward; and two hangars, the present Reserve Training Building (Building 2), the Hall of Transportation in 1939-40; and the Public Works Shops (Building 3), the former Palace of Fine and Decorative Arts. The first two were completed in 1938; the last in 1939.

The only other remains of the exposition on Treasure Island are two fragments of buildings, a small service structure, the island itself, traces of the exposition's street pattern and landscaping, and a hybrid statuary-fountain group of some note that combines elements of two fountains of the exposition era.

Only the Administration Building is proposed for National Historic Landmark designation at this time. It alone retains a sufficient measure of historic integrity and continuity of use to justify nomination. It also is executed in a style relatively characteristic of the exposition. The two hangar structures did not fulfill their intended use after the exposition and are not in its distinguishing style. Alterations to them also suggest that they be excluded. The proposed boundary has been drawn to reflect this recommendation.

Full assessment of the possible historical significance of the Navy-era facilities at Treasure Island must await a full inventory of them and an evaluation against similar properties elsewhere. Treasure Island's role in World War II in the Pacific Theater was as a training facility; no structures other than those inventoried in this nomination predate 1941.

Plan of the Golden Gate International Exposition on Treasure Island

The site was planned with two principal axes, one running north-south and the other east-west. These two axes intersected at a large central court that featured the Exposition Tower. The main buildings were tied together by plain, relatively low, solid walls, spaced on either side of the two axes to create protected areas for a succession of garden courts and outdoor recreational and pleasure areas. The exhibition areas outside of the nucleus were surrounded by wide tree-lined roads that gave access to the grounds. At the south end of the island, a lagoon was developed between Treasure Island and Yerba Buena Island; here the Pan-American "clipper" seaplanes took off and landed. The north end of the island was occupied by large parking lots. (Please refer to the plan of the Golden Gate International Exposition that accompanies this nomination.)

Administration Building (Building 1)

During the exposition, the Administration Building housed the administrative offices, the post office, emergency hospital, an information desk, and other facilities. It now contains the base headquarters and (since 1975) the Navy-Marine Corps-Coast Guard Museum.[1]

A horseshoe-shaped, reinforced concrete building with flat roofs, the Administration Building consists of a curving central block the equivalent of four stories in height; this central block is 11 bays wide and rises above two flanking curved wings of two stories. The back portion of the central block is higher than the front, creating a stepped effect. The three central bays are surmounted by an octagonal control tower. A bank of 11 entrances, at street level, corresponds to windows on the upper levels. The entrances are sheltered by a concrete canopy which projects over the sidewalk.

The curving wings are each eight bays with windows in each bay on both the upper and lower floors. The end corners of the wings feature slightly projecting corner piers. On the end walls of the wings, the two center bays are fenestrated with tall windows.

A modified cornice in the form of a band of four grooves runs along the top of all the structure's walls. On the back of the building a band of windows across the base is set out from the main mass and topped with a walkway guarded by a metal railing.

The central block's principal interior space is a vast curved room rising the equivalent of three stories. Scored piers along the balcony's edge define the bays toward the room's front. A balcony or mezzanine runs along the front, although portions of the mezzanine space have been enclosed to provide office space, limiting traffic to the balcony's inner side. The bays below have also been filled in with temporary offices except at the end entrances. Where the walls of the rest of the main space meet the ceiling there is a cornice with dentils. The ceiling features shallow panels.

The architectural integrity of the Administration Building is high. Its exterior and principal interior spaces remain virtually unchanged, except for the temporary offices inserted in the central block. Changes to the office spaces in the wings have only slightly affected the architectural integrity of the building.

The courtyard of the Administration Building, which was landscaped in 1939-40, is now a parking lot. The time capsule from the exposition's groundbreaking ceremony lies buried somewhere beneath the concrete.

Other Exposition Buildings

The Reserve Training Building (Building 2)(Hall of Transportation) and Public Works Shops (Building 3)(Palace of Fine and Decorative Arts) are two very similar large structures intended for use as airplane hangars after the planned conversion of Treasure Island into an aviation field following the closing of the exposition. Both are poured-in-place concrete structures with triangulated steel trusses supporting bowed roofs. The four corners of each are buttressed by massive square piers that taper upwards and are set back at their tops; secondary buttresses project at the tops, disappearing into the walls at their bases. In the side walls, projecting piers divide the groups of tall windows, grouped in threes; secondary piers or mullions rise from the window bases to the edge of the roofs. Originally, the end walls had openings across their lower halves for airplane access.

The Hall of Transportation displayed the "China clippers" and contained exhibits explaining their construction and operation. The exhibit was very popular, capitalizing on the interest in air travel to the Far East that had been initiated by Pan-Am only in 1935.

The former Palace of Fine and Decorative Arts, the site of the major exhibitions of borrowed art during the Golden Gate International Exposition, retains no decorative features of particular note. The principal entranceway, on the west side of the building, is set in a concave section slightly projecting from the wall. Its scallopped form is undecorated. Its lower part has seven pairs of double wooden doors with glass panels divided by concrete piers. A concrete canopy projects from the wall above the doors.

The replacement of the original hangar doors by exterior walls has somewhat compromised the architectural integrity of both buildings, as have 2-story additions to their west ends. Their original structural shells, however, are intact.

The Administration Building (Building 7) (1938) is an L-shaped building that is a fragment of the architecturally notable Federal Building, most of which was demolished after the fair closed. The portion remaining, now used as offices, is an architecturally insignificant fraction of the original complex that has also been altered.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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date entered

Continuation sheet — Item number 7 — Page 4

Fountain and Statuary Remains (1939)

The main fountain (Fountain of the Western Waters) in the Court of Pacifica was destroyed. Its setting remains, along with its outer ring of large statues, which include a modern American woman and an Indian woman, by Carl George; two statues of Incan Indians, by Sargent Johnson; a Polynesian group of two statues, by Brents Carlton; and two statues of Orientals, by Jacques Schnier.

These pairs of statues surround shallow flights of steps that lead to an inner circle with walks and sections of lawn. Radial paths converge on a central round element that has a tiled coping. Within it has been placed the Pacific Basin Fountain, which was, at the time of the exposition, inside the main building of the Court of Pacifica; this fountain now rests on the site of the Fountain of Western Waters. The pool has a concrete relief map of the Pacific Basin, which formerly had four water jets set in four whales in the center. Spaced around the inner circle are statues that were, along with those on the outer circle, part of the Fountain of the Western Waters complex. They are an Alaskan boy spearing fish, an American woman, and a Mexican boy, by Ruth Cravath Wakefield; three statues composing a South American group, by Cecilia Bancroft Graham; and two of a group of three statues, by Helen Elizabeth Phillips. The four statues that were directly attached to the Fountain of the Western Waters are missing.

Some sentiment has been advanced to remove this hybrid fountain and sculpture group from its present location, where it is subject to vandalism, to the former courtyard of the Administration Building.

Footnotes

1 The physical description of the remains of the Golden Gate International Exposition has been freely adapted and edited from that appearing in Sally B. Woodbridge, "Treasure Island Cultural Resource Report," prepared for the U.S. Navy Public Works Center, San Francisco Bay, Oakland, California, 1982. 10pp. (Unpublished.) The report was corroborated by on-site inspection of the facilities during a tour of the island on May 10, 1984.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(World's fair site)

Specific dates 1939-40 **Builder Architect** George W. Kelham

Statement of Significance (in one paragraph)

Summary

The Golden Gate International Exposition (1939-40), on Treasure Island in San Francisco Harbor, was one of the two great world's fairs held in the United States on the eve of World War II, the other being the New York World's Fair. The Golden Gate International Exposition presented a portrait of America vastly different than that in New York.

Just as the stated theme of the fair, "celebrating and dramatizing the onward march of civilization through the West," contrasts with New York's theme, "The World of Tomorrow," the predominant architectural theme and style of the Treasure Island fair were radically different. Treasure Island adopted what its architects termed a "Pacific Basin motif" that rather closely reflected ancient Mayan, Incan, Malayan, and Cambodian architecture. Some writers have discerned a lofty internationalist vision in this style or found the fair notable for the architecture of particular structures.[1] On the other hand, there is this dimmer view of the exposition to consider:

> As a harbinger of style, the Exposition had totally failed. It left no permanent monuments -- no Eiffel Tower, no Prater Ferris Wheel, no Palace of Fine Arts. It set no artistic or architectural trends. The times were against it; nobody was building or designing anything but military camps. The very concept of a Pacific Basin style began to sound like an ironic mockery. The Pacific Basin was not a cultural unity -- it was a theater of war. The world was too distracted to support a bright new bubble of creative energy. If this generation was to make a mark on history, it would have to do so in another way, by fighting a war we had been hoping to avoid.[2]

Treasure Island did leave some minor innovations as its heritage, legacies that seem more ridiculous than sublime: the California fashion for planting front yards in carpets of flowers, the one-piece strapless bathing suit for women, and the waxed paper milk carton. It did not, on the other hand, leave the city of San Francisco the airport it had promised.[3]

Treasure Island received mixed reviews from its contemporaries as well. The image formally projected by the fairbuilders and boosters clashed dramatically with those embraced by critics and the public. Richard Reinhardt, a youth in the late 1930s, has written: "Small wonder that the promise of visiting an island crowded with art museums, theaters and Ferris wheels inflamed our dreams."[4] Eugen Neuhaus, a Bay area art historian and critic swept up in the local enthusiasm, was entranced by the prospect of ". . . an opportunity to create a whole new city, totally devoted to culture and entertainment, free of all the architectural blemishes of ordinary urban real estate."[5] Time, meanwhile, panned the Fair with a statement that it was "an exotic chow-chow of the ageless East and the American West."[6] It may be difficult to discern, however, whether this statement merely reflected an Eastern bias.

History

The notion of a world's fair to accompany the opening of San Francisco's great bridges, the Golden Gate and the Oakland Bay Bridge, was advanced in a letter to the editor of the San Francisco News in 1933.[7] The idea appears to have occurred almost simultaneously to a number of people in the San Francisco area because the city councils and chambers of commerce in northern California rapidly embraced the idea. Like nearly all others, the fair would include elements of local self-promotion.

The San Francisco Chamber of Commerce soon commissioned a study of possible sites. After reviewing several locations, George W. Kelham and W. P. Day, the architects who performed the study, recommended the large shoal just north of Yerba Buena Island. The land would, of course, have to be claimed from the San Francisco Bay. This was the same location that had been recommended to the city's Jaycees several years earlier as the site for the city's principal airport. The two causes were soon joined, with the notion that, after service to the planned exposition, the new island would become the city's permanent airport.

A distinguished public corporation was organized to plan the fair and the airport. Its president, Leland Cutler, a prominent civic activist and insurance executive, journeyed to Washington and secured the promise of substantial Federal support if the exposition company would raise matching funds. Eventually, the War Department through the Army Corps of Engineers, which built the island; the Public Utilities Commission of San Francisco; the Public Works Administration, a Federal agency; and the Navy; as well as the exposition corporation, all played roles.

The 400-acre island rose from the Bay between March 1936 and the fall of 1937. It was a major project of civil construction. First, a lagoon was formed, using 287,000 tons of boulders. Material dredged from the Bay was then used to build the island up from the shoals. Treasure Island, a nickname that stuck, was affixed by a local publicist, who capitalized on Robert Louis Stevenson's novel and his brief residence in San Francisco. The "pirate" theme thus invoked played a large role in the fair's publicity.[8]

The architect in charge of planning for the exposition was George Kelham, who had headed the architectural board of the Panama-Pacific International Exposition in San Francisco in 1915. At his death in 1937, Arthur Brown, Jr., the designer of the San Francisco City Hall, took over. Other San Francisco architects, including Lewis P. Hobart, William G. Merchant, Timothy L. Pflueger, and Ernest E. Weihe, also participated. The key roles played by figures who had designed elements of the 1915 fair led many to make overt comparisons between the two expositions.[9]

The eclectic Pacific Basin style dominated many of the Treasure Island structures, such as George Kelham's posthumously constructed 400-foot "Tower of the Sun," Lewis Hobart's "Court of Flowers," and Donald Macky's "Elephant Towers." The theme also carried over into much of the exposition's statuary and mural art. The structures praised by architectural critics, however, were ones that deviated from the theme, namely William L. Wurster's Yerba Buena Club, Timothy Pflueger's Federal Colonnade, and William C. Merchant's cruciform Pacific House.[10] Other buildings showed "streamline moderne" characteristics. There were also some attention-getting architectural oddities, such as the National Cash Register Company's building (in the shape of a cash register)[11] and a restaurant specializing in fried chicken (built in the form of a giant chicken).

The island was embellished not only with buildings in exotic styles, but also featured lavish floral displays and 4,000 "imported" trees; $1.8 million in WPA money was allotted to the flowers alone. The most spectacular of these displays covered 25 acres on the west side of the island. Dubbed the "Persian Prayer Rug" or the "Magic Carpet," it included a million succulent ice plants; this display set an enduring style in California garden architecture.[12]

Treasure Island also became justly celebrated for its lighting displays. These were carried out with a Hollywood flair that made nights in the island's "Magic City" a spectacular visual experience. Ultraviolet "black lights," blue spotlights, and pink fluorescent bulbs provided just a few of the many hues.[13]

The Golden Gate International Exposition opened February 18, 1939, the same date as the Panama-Pacific Exposition in San Francisco in 1915 and greeted 130,000 visitors its first day, a turnout that was below projections. Despite this shortfall, the fair was still a substantial attraction. In the pattern of other expositions, the Golden Gate featured entertainment, pageantry and celebrities of all types:[14] Edgar Bergen talked with Charlie McCarthy; Eddie Cantor guessed weights, with the regular weight-guesser at the "Guess-Your-Weight" booth supplying the answers to him in Yiddish; Gertrude Lawrence helped in a ceremonial planting. Bing Crosby sang for 60,000 in the Temple Compound; other musical entertainment was equally diverse: Eddie Duchin, Kay Kyser, Duke Ellington, Benny Goodman, and Count Basie. Two extravagant pageants, dubbed Cavalcade of the Golden West (1939) and America! Cavalcade of a Nation (1940) captured the era's taste for lavish musicals using great numbers of actors.

The "family entertainment" highlight of the fair, however, was Billy Rose's "1940 Aquacade." He had originated the concept at Cleveland's Great Lakes Exposition in 1936 and presented it again in New York in 1939. The pattern for innumerable water carnivals in later years, it featured synchronized swimming displays in a unique windmill style (overhand, backstroke, overhand, backstroke, etc.), diving exhibitions, and water acrobatics and ballet of all varieties. At Treasure Island, Esther Williams, who had won the National AAU Championship the previous year, became the female star; Johnny Weissmuller was the "Number One Aquadonis." Morton Downey provided vocal accompaniment.

On the other hand, Sally Rand's "Nude Ranch," another of the most popular events at the fair, drew from an audience that was limited to those over 18. Rather than Miss Rand and her feather boas, as at Chicago's fair in 1933, the Ranch featured 47 young women who cavorted, behind plate glass panels, wearing G-strings and boots, while playing badminton and taking part in Western-style sports, such as horseshoe tossing, lassoing, and burro riding.

The adventurous could sample a variety of thrill rides on Treasure Island's "Gayway" or take demonstration flights over San Francisco Bay in Pan-Am "clippers" for a sample of "the new world" of trans-Pacific air service. Sports, in a competitive sense, on the other hand, played little role at Treasure Island. One exhibition performance, however, staged in honor of the hundredth anniversary of baseball, ended in near-disaster. The catcher of the San Francisco Seals attempted to catch a baseball dropped from a Goodyear blimp 800 feet over the island. For his trouble, he received a bashed nose and torn lips and lost four teeth from his dental bridge.

People with more "serious" interests were not neglected at the fair. Those with a passion for science and technology could visit such exhibits as the 27,000,000th Ford automobile; an experimental closed circuit television system; a model of the "atom-smasher" then being built in Berkeley; "Pedro the Voder," an early machine-generated voice device; and "Willie Vocalite," a Westinghouse robot who stood up, sat down, talked, and smoked cigarettes.

In 1939, those attuned to art could gaze on borrowed collections of European, Asian, and American art that temporarily made Treasure Island the rival of the world's great museums, including such treasures as Botticelli's "Birth of Venus" and rare bronzes, porcelain, jades, and ivories from Asia. The second year, they might watch "Art in Action," where sculptors, painters, weavers, and potters, including the Mexican muralist Diego Rivera, plied their crafts. Although Sally Rand's Nude Ranch at first outdrew the artistic events and exhibits, they eventually surpassed her attendance.

Treasure Island's second season was better managed and more successful from a financial point of view than the first, but events abroad overshadowed its festive aspects.[15] When the fair opened, the Germans were pushing across the Somme toward Paris. On June 10, "Coolidge Quartet Day" at the fair, Norway surrendered to the Nazis; the Norwegian exhibit soon became a war relief office. The French and Italian pavilions closed. September 29, 1940, brought the fair to a conclusion.

The fair's directors oversaw the demolition of most of its structures, as had been planned. The Navy asked for the temporary use of the remainder and of the island. Soon thereafter, the Hall of Western States was a barracks and the Food and Beverages Building "the largest mess hall on earth." The riverboat Delta Queen, which had served as an exposition ferry, became a floating classroom for Navy recruits. The "model home" became the officers' club.[16]

Following World War II, the planned airport never opened. Somehow, in all the earlier planning, the windswept character of Treasure Island and its proximity to natural and man-made obstructions (such as the San Francisco-Oakland Bay Bridge) had never been fully considered in laying out the airport. It was an infeasible location for land planes;[17] the "China clippers" and other seaplanes that had tied-up at the docks near the "hangars" on the south end of the island soon became nearly extinct.

Treasure Island was, however, of proven use to the Navy. Therefore, the Navy, in effect, traded the location, on the mainland, of the present San Francisco International Airport, for Treasure Island. Over the years, with the exception of the three permanent buildings that had been erected to serve the exposition and the planned airport, the Navy demolished and replaced practically all of the exposition's structures that had survived planned demolition at their makers' hands.

Without its romantic towers and massive flower gardens, Treasure Island, exposed to the crosswinds that blow off the San Francisco Bay, soon conveyed little of the exotic atmosphere that for two brief years had made it a tourist mecca. Even its street names were replaced by letters. Of the hundreds of thousands of Navy personnel who "passed through" the facility in the next 40-odd years, few would even be vaguely aware that "Treasure Island" had once been a fantastic playground bearing on its mudflats great towers reminiscent of the far-off Orient whence they were bound or returning.

Footnotes

1 Richard Reinhardt, Treasure Island, 1939-1940, San Francisco's Exposition Years (Mill Valley, California: Squarebooks, 1978), p. 81. Mr. Reinhardt's book was the principal source used in preparing this statement of significance. His witty and informative account conveys the atmosphere of the Golden Gate International Exposition in an unexcelled manner. Liberal sampling of it has been made to prepare the brief account that follows.

2 Ibid., p. 159.

3 Ibid., pp. 54 and 92-93.

4 Ibid., p. 41.

5 Ibid.

6 Ibid., p. 82.

7 Ibid., pp. 34-51.

8 Ibid., p. 53.

9 Ibid., p. 41.

10 Ibid., p. 81.

11 Raymond Girvigian, "Pan Pacific Auditorium, Historical Restoration Report, for the Gruen Team Investigation/Feasibility Study, Pan Pacific State Recreation Area," May 1980, Part I, pp. 49-50 and 52.28, and Part II, pp. 147-151, 160.36, and 160.37. A similar "cash register" was erected in New York's "World of Tomorrow."

12 Ibid., p. 45.

13 Ibid., pp. 160-167.

14 Ibid., pp. 91-158. This section deals with the variety of activities and entertainments available on the island. Only a few examples from the numerous ones cited by Reinhardt have been noted here.

15 Ibid., pp. 143-145.

16 Ibid., pp. 119 and 158.

17 Ibid., p. 159.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property Approximately 5

Quadrangle name Oakland West

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	10	555430	4185530	B	10	555570	4185600
C	10	555670	4185430	D	10	555540	4185380
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date October 2, 1984

street & number 1100 "L" Street, NW telephone (202) 343-8165

city or town Washington state DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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(3-82)

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Exp. 10-31-84

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National Park Service

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date entered

Continuation sheet | Item number 9 | Page 1

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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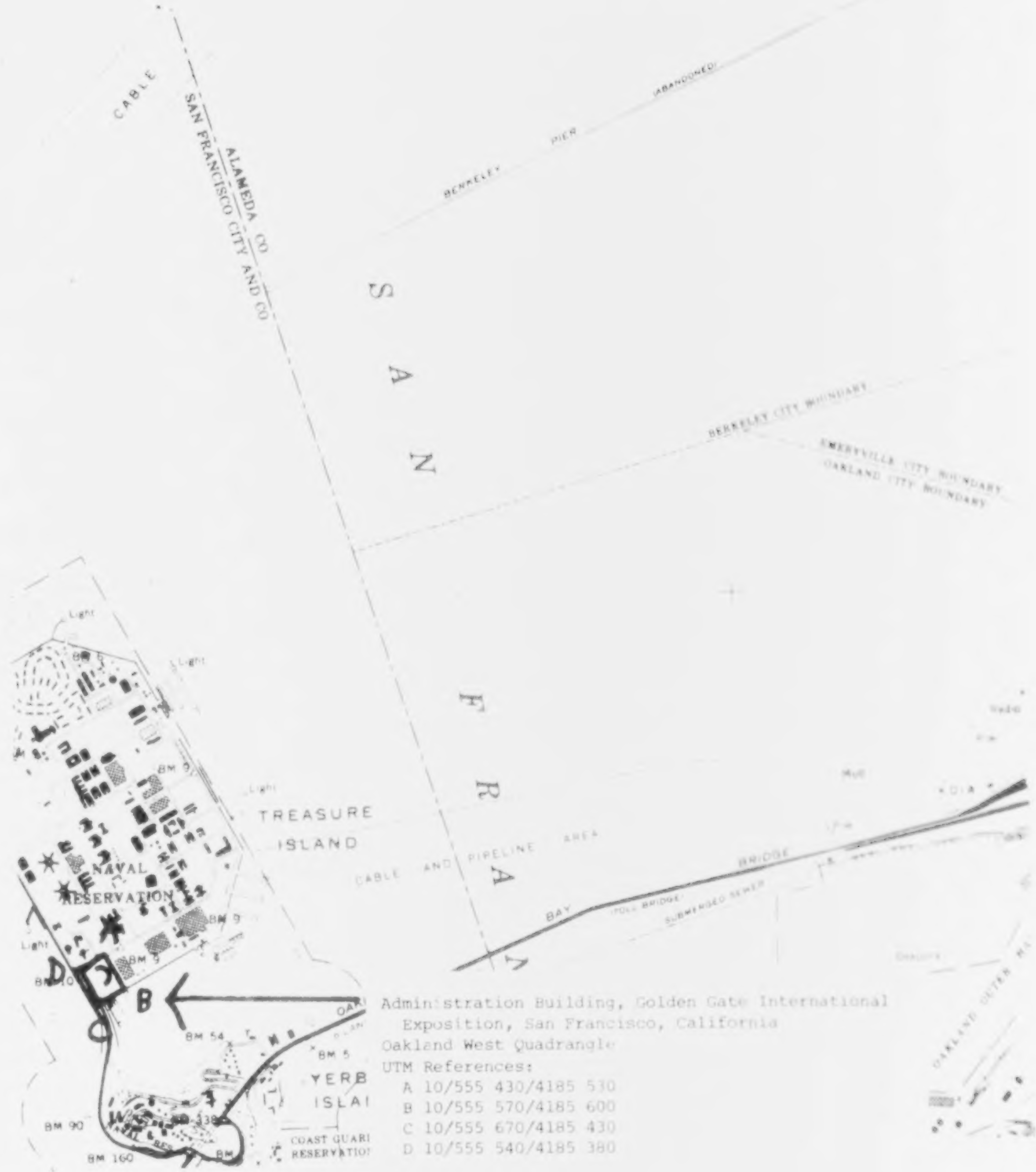
date entered

Continuation sheet **Item number** 10 **Page** 1

Verbal Boundary Description

The Administration Building (Building 1) is the first structure on the right on arrival on Treasure Island from the off ramps of the San Francisco-Oakland Bay Bridge. The building's boundary, for the purposes of this study, is defined by a rectangle formed, on the west and north by the inner curbs of existing southeast-northwest and southwest-northeast streets adjacent to it; on the east by an imaginary line drawn northwest-southeast equidistant between the nearest points of the Administration Building and the Reserve Training Center (Building 2) (and parallel to the southeast-northwest roadway in front of the Administration Building); and by the water's edge on the southeast.

Guardhouses, other utility structures, and docks that impinge on or adjacent to this rectangular plot do not contribute to the property's historical significance.

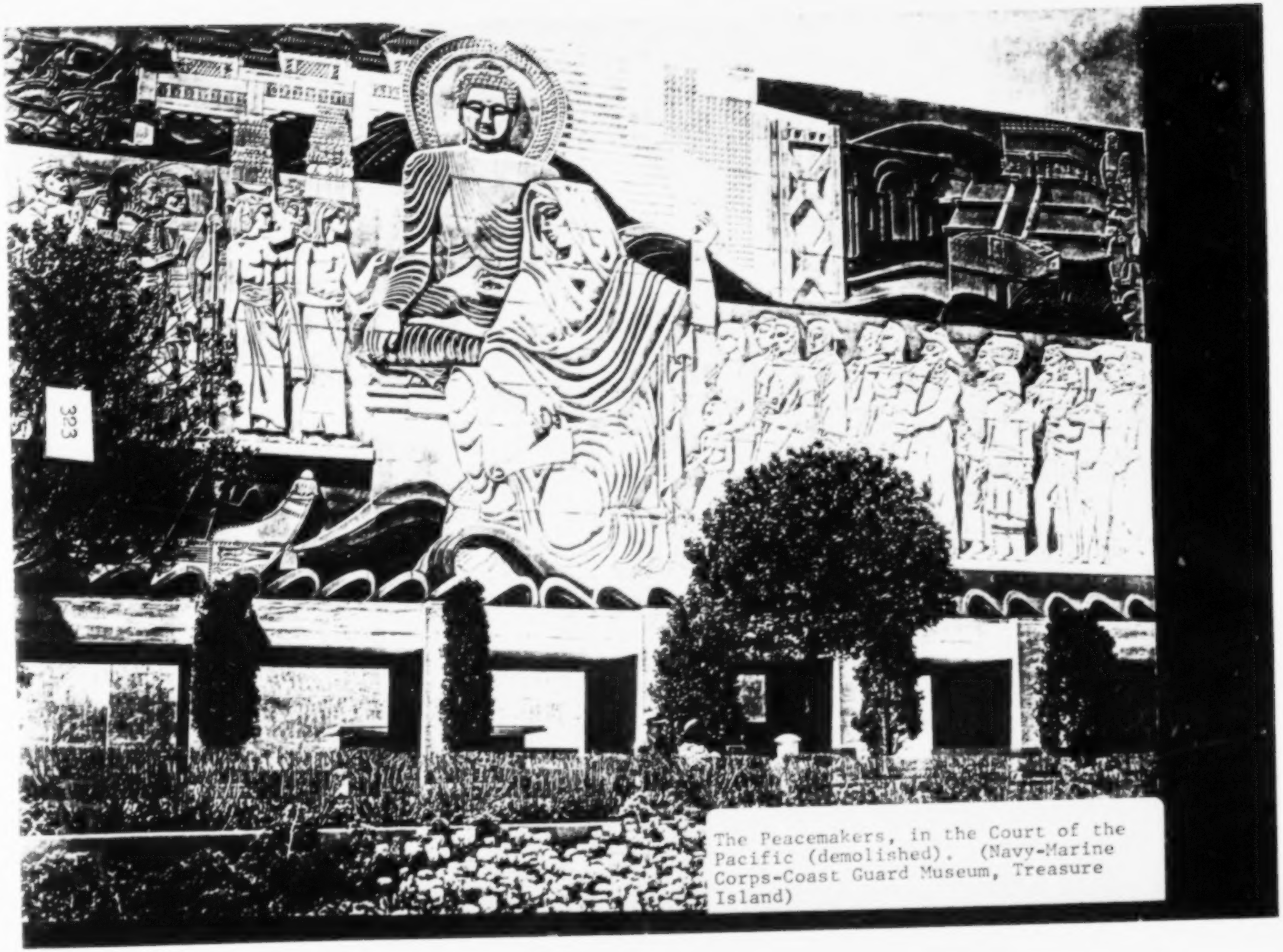

CABLE
ALAMEDA CO
SAN FRANCISCO CITY AND CO
BERKELEY PIER (ABANDONED)
SAN FRA
BERKELEY CITY BOUNDARY
EMERYVILLE CITY BOUNDARY
OAKLAND CITY BOUNDARY
Light
BM 9
TREASURE ISLAND
NAVAL RESERVATION
CABLE AND PIPELINE AREA
BAY BRIDGE
TOLL BRIDGE
SUBMERGED SEWER
Mud
OAKLAND OUTER HA
D
C
B
BM 10
BM 54
BM 5
BM 90
BM 160
YERB
ISLA
COAST GUARD RESERVATION

Administration Building, Golden Gate International Exposition, San Francisco, California

Oakland West Quadrangle

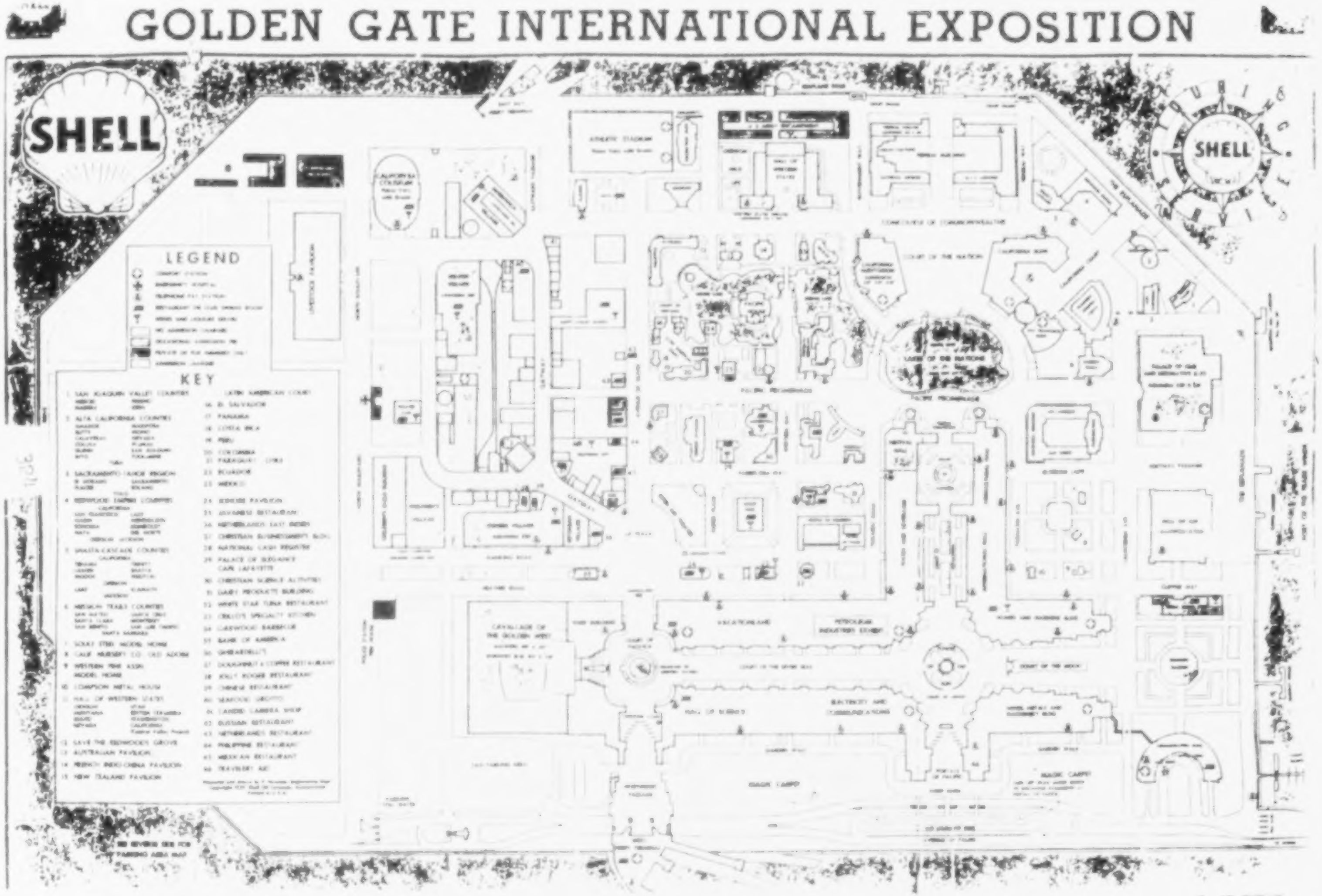
UTM References:

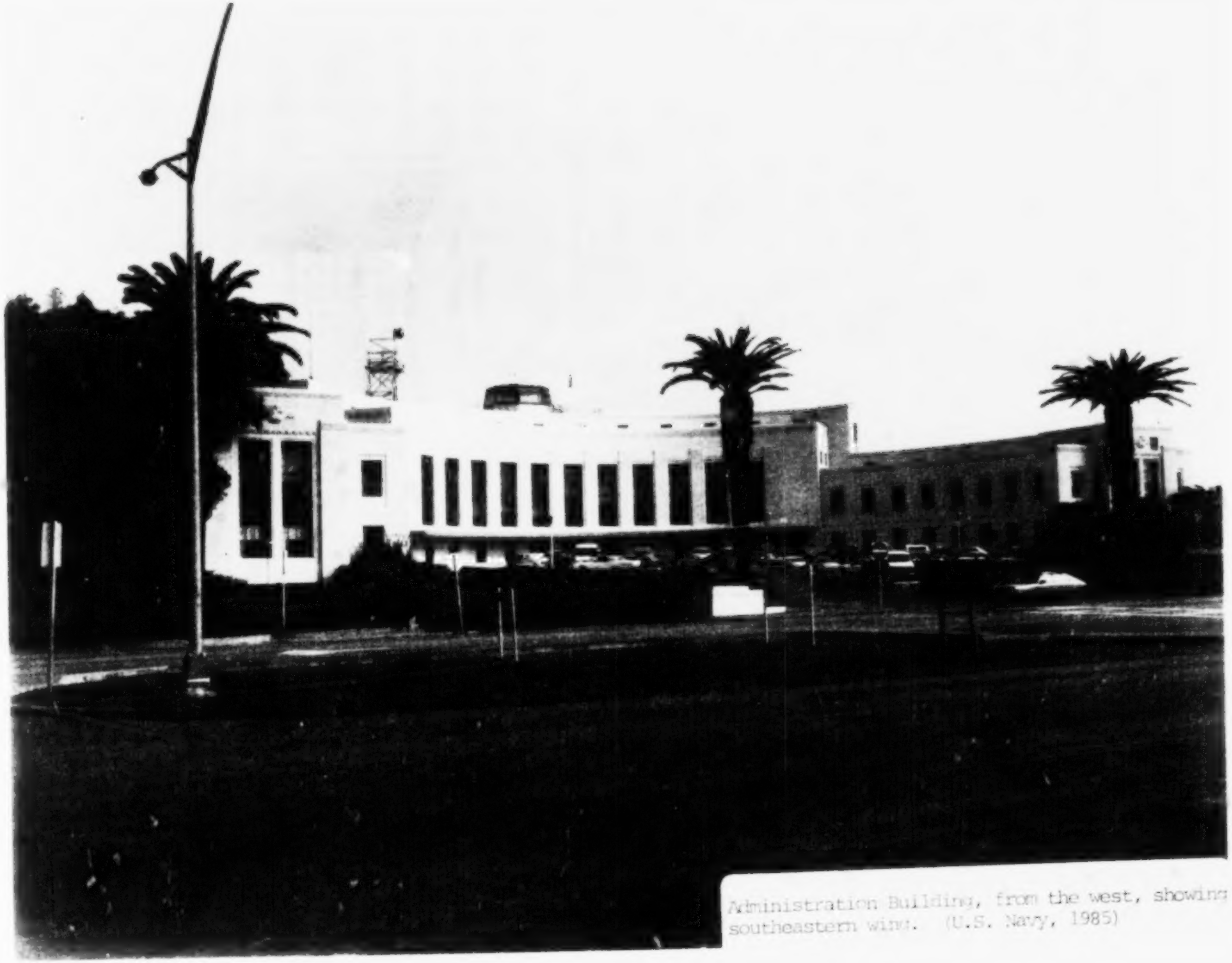
A	10/555 430/4185 530
B	10/555 570/4185 600
C	10/555 670/4185 430
D	10/555 540/4185 380



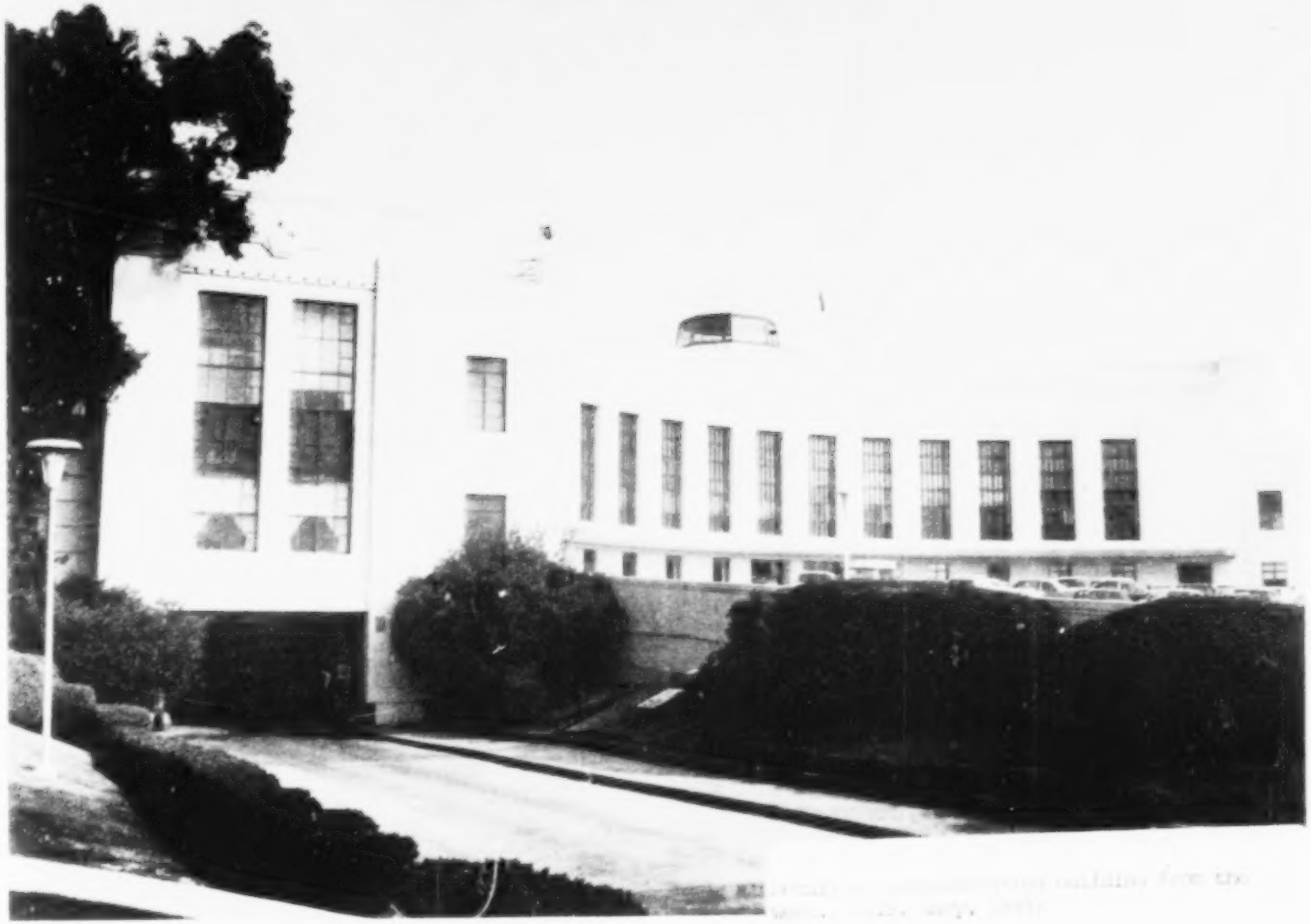
The Peacemakers, in the Court of the Pacific (demolished). (Navy-Marine Corps-Coast Guard Museum, Treasure Island)

A contemporary map of Treasure Island during the Exposition. The Administration Building is in the southwest corner. (Navy-Marine Corps-Coast Guard Museum, Treasure Island)


GOLDEN GATE INTERNATIONAL EXPOSITION
SHELL
TOURING SERVICE
LEGEND
KEY
1 SAN JOAQUIN VALLEY COUNTIES
2 ALTA CALIFORNIA COUNTIES
3 SACRAMENTO REGION
4 REDWOOD EMPIRE COUNTIES
5 SHASTA-CASCADE COUNTIES
6 MISSION TRAILS COUNTIES
7 SOULE STEEL MODEL HOME
8 CALIF. NURSERY CO. OLD ADOBE
9 WESTERN PINE ASSN. MODEL HOME
10 COMPTON METAL HOUSE
11 HALL OF WESTERN STATES
12 SAVE THE REDWOODS GROVE
13 AUSTRALIAN PAVILION
14 FRENCH INDO-CHINA PAVILION
15 NEW ZEALAND PAVILION
LATIN AMERICAN COURT
16 EL SALVADOR
17 PANAMA
18 COSTA RICA
19 PERU
20 COLOMBIA
21 PARAGUAY - CHILE
22 ECUADOR
23 MEXICO
24 JOHORE PAVILION
25 JAVANESE RESTAURANT
26 NETHERLANDS EAST INDIES
27 CHRISTIAN BUSINESSMEN'S BLDG.
28 NATIONAL CASH REGISTER
29 PALACE OF ELEGANCE CAFE LAFAYETTE
30 CHRISTIAN SCIENCE ACTIVITIES
31 DAIRY PRODUCTS BUILDING
32 WHITE STAR TUNA RESTAURANT
33 CRILLO'S SPECIALTY KITCHEN
34 OAKWOOD BARBECUE
35 BANK OF AMERICA
36 GHIRARDELLI
37 DOUGHNUT & COFFEE RESTAURANT
38 JOLLY ROGER RESTAURANT
39 CHINESE RESTAURANT
40 SEAFOOD GROTTO
41 CANDID CAMERA SHOP
42 RUSSIAN RESTAURANT
43 NETHERLANDS RESTAURANT
44 PHILIPPINE RESTAURANT
45 MEXICAN RESTAURANT
46 TRAVELERS' AID
SEE REVERSE SIDE FOR PARKING AREA MAP
ATHLETIC STADIUM
CALIFORNIA COLISEUM
COURT OF THE NATIONS
LAKE OF THE NATIONS
VACATIONLAND
PETROLEUM INDUSTRIES EXHIBIT
CAVALCADE OF THE GOLDEN WEST
HALL OF SCIENCE
ELECTRICITY AND COMMUNICATIONS
COURT OF THE MOON
MAGIC CARPET
THE ESPLANADE



Administration Building, from the west, showing southeastern wing. (U.S. Navy, 1985)



[illegible] building from the [illegible]

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme VII. E. (Architecture) and
IX. D. (Recreation)

OMB No 1024-0018
Exp 10-31-84

United States Department of the Interior
National Park Service

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date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Pan-Pacific Auditorium

and or common Site of the National Housing Exposition (1935)

2. Location

street & number 7600 Beverly Boulevard ___ not for publication

city, town Los Angeles ___ vicinity of

state California code 06 county Los Angeles code 037

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
___ occupied
X unoccupied
X work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: None

4. Owner of Property

name Hon. Deane Dana, Chairman, Board of Supervisors (see continuation sheet)

street & number Los Angeles County, City Hall

city, town Los Angeles ___ vicinity of state California 90012

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles County Hall of Records

street & number 320 W. Temple Street

city, town Los Angeles state California 90012

6. Representation in Existing Surveys

title Statewide Inventory of Historic Resources (see cont. sheet) has this property been determined eligible? ___ yes ___ no

date October 1976 ___ federal X state ___ county ___ local

depository for survey records Office of Historic Preservation, P.O. Box 2390

city, town Sacramento state California 95814

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[illegible]

Continuation sheet **Item number** **Page**

Continuation #4

Mr. William S. Briner
Director, California Department
of Parks and Recreation
P.O. Box 2390
Sacramento, California 95811

Continuation #6

Title: National Register of Historic Places nomination

Date: June 1978

Depository: National Register of Historic Places

City: Washington State: DC 20240

7. Description

Condition
___ excellent
___ good
___ fair

X deteriorated
___ ruins
___ unexposed

Check one
unaltered
X altered

Check one
X original site
moved date

Describe the present and original (if known) physical appearance

Summary[1]

The main auditorium is a simple rectangle 400 feet by 250 feet, or 100,000 square feet. A western projection of two stories is about 20 feet deep and 274 feet long, having a curved central marquee approximately 170 feet long, which projects 17 feet beyond the west facade; its second story was added in 1939. Service appendages were later added to the north and east facades.

The celebrated "streamline-futuristic moderne" features of the exterior appear primarily on the west-facing facade. They include four wood frame and stucco pylons that pierce the projecting curved overhang and rise to just over 39 feet; they separate the entrances. Each pylon has a rear quarter radius top and vertical curved fronts, bisected by five horizontal fins, and each supports a 70-foot metal flagpole. The marquee has stucco finished edges and a corrugated soffit.

Detailed Data

The basic structure is of wood frame finished in stucco, although the principal exterior walls are stucco on metal lath and the interior surfaces are finished in plasterboard. The outside walls are an average of 27 feet high, to the parapets, with a stepped pattern at the north and south facades, which rise to 29 and 31 feet, respectively.

The main auditorium is divided into three long parallel bays, similar to a main basilica with side aisles. The 130-foot central bay, supported by large segmented tied arches, rises to 46 feet; the two 60-foot flanking bays, spanned by bowstring trusses, rise to 32 feet. Five large skylight-ventilators pierce the central bay roof at its peak; they were added by 1941.

The 2-story west facade office wing carries other characteristic "streamlined" features, in addition to the pylons. These include curved corners, narrow banded fenestration, horizontal louvers, "nautical moderne" styled pairs of parallel pipe handrails and exterior stairs, and remnants of a horizontal belt course of an original pattern that formerly continued in painted bands in triplicate at the cornice level and at the facade base. The second story was added to the west facade office wing by Samuel Lunden in 1939, in the style of the original construction, and blends well with it.

The former chevron battens, "Art Deco" features, of the original entrance doors of the north and west facades no longer survive, nor do the painted chevron patterns over the entrances at the north and east facades, or the full horizontal banded belt courses that once extended around the exterior facades. The remaining painted patterns of the entire facade, including the pylons, now in white bands on dark-colored plaster background with white horizontal banded accents, are the reverse of the original color scheme. Three original large "hangar" doors for service purposes, one on the south facade, and two on the east elevation, remain in place.

The service appendages are not of the style of the rest of the building but are so positioned that they are not visible from the distinctive west facade. On the north elevation a 24-by-90-foot frame and stucco addition was erected about 1940. A 1-story wood frame and stucco addition (1947), at the southeast corner, measures 20 by 60 feet. At the northeast corner, dressing room and locker facilities (1948) occupy a 1-story L-shaped addition (20 by 106 by 58 feet) with masonry block walls. A corrugated galvanized metal storage building (1953), to the rear, is 32 by 96 feet.

The main auditorium is a simple utilitarian shell. The floors are asphaltic concrete and, in the central bay, still contain the cooling coils installed in the late 1930s to permit ice skating. The interior walls are finished in plasterboard. The ceiling is exposed timber with lighting fixtures and exposed conduits hung from it.

Around the walls, small wood-framed kiosks, formerly used for snack bars and offices, are still in place. A built-in public snack bar remains at the southwest corner. The west interior wall features two interior office additions (made in 1946), one 12 by 82 feet and the other 12 by 24; openings to the office wing; and a stairway to the southern second-story Igloo Lounge, a "VIP" lounge, that is a virtually intact late 1930s Depression "Moderne" cocktail bar.

Present Condition

The southwestern section of the west facade has suffered fire and water damage in recent years. The immediate vicinity of the building and the building itself are not maintained.

Patching of the exterior stucco is obviously needed. New roofing and flashing may be required. The auditorium's interior surfaces have suffered some damage to their plaster. The office wing is virtually intact.

Footnote

1 This description of the present appearance of the Pan-Pacific has been condensed from the detailed structural description, prepared from the original architectural drawings, building permits, and other primary data, that appears in Raymond Girvigian, "Pan Pacific Auditorium Historical Restoration Report . . . " (Pasadena, California: May 1980), pp. II D, 9-10; III A 1-11. It was verified by onsite inspection on May 2, 1984, made by the preparer of this form.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
X architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social/
humanitarian
theater
transportation
X other (specify)
(Recreation)

Specific dates 1935; 1939 (additions) **Builder Architect** Walter Wurdeman and Welton Becket; Samuel E. Lunden (office additions)

Statement of Significance (in one paragraph)

Summary

The Pan-Pacific is significant as a prime location of types of recreation very basic to American popular culture from the mid-1930s to the 1970s. It is also noteworthy as a rare surviving example of the "streamline moderne" style in 20th-century United States architecture, and as one of the few structures that survive intact from the exposition architecture of the 1930s.

Built with the immediate purpose of hosting the National Housing Exposition (1935), the Pan-Pacific was envisioned as a permanent public exhibition hall. At construction it was one of the three largest such structures in the United States and the largest anywhere in the Western States; it has served as a prototype for later buildings of its type. Until 1972, it was the principal site of Los Angeles' public expositions, commercial trade shows, circuses, ice shows, and conventions. It was also a principal venue for sporting events and concerts.

The Pan-Pacific had significant antecedents in the architecture of the Chicago World's Fair of 1933 and proved an influential example of its style, which flourished briefly in the 1930s. The "streamline moderne" style is of special note for its projection of a futuristic vision reflecting America's preoccupation with progress and technology.

History

Los Angeles in 1934, like the rest of the nation, was in the throes of the Great Depression. Activity in the building trades had fallen off drastically. In January 1935, the Los Angeles Chamber of Commerce proposed a housing exhibition to help publicize the loan programs established by the National Housing Act and generally encourage the revival of construction.

Clifford Henderson, on whom the Chamber called for assistance, was widely known for staging the National Air Races (1928-39) and other air shows, including that at the 1933 Chicago "Century of Progress." Henderson took the Chamber's request to organize a temporary housing exhibit as an opportunity to propose a large permanent exhibition hall in Los Angeles. In place of the tents planned for the exhibit by the Chamber, he proposed that a permanent structure be built to be used for other exhibits, conventions, sporting events, and community recreation. The National Housing Exposition, a nonprofit corporation organized by civic and business leaders to hold the housing show, agreed. Henderson, who had long been trying to bring a World's Fair to Los Angeles (to be called the Pan-Pacific International Exposition), chose the name Pan-Pacific.[1]

In January 1935, two young architects, Walter Wurdeman and Welton Becket, won the architectural competition for the design of the auditorium. It was to be semipermanent since "no adequate structure is available in Los Angeles for an exposition of this magnitude . . . for such enterprises as the annual Automobile Show, Food Show, Aircraft Exposition, Horse Show, etc."[2]

Clifford Henderson and his brother Phillip leased land between Beverly Boulevard and Third Street in Hollywood with an option to purchase. The giant auditorium was completed in a record six weeks in April-May 1935 at a cost of about $1 per square foot.

Henderson envisioned the auditorium as especially suitable for automobile and aircraft shows. For that reason the "hangar" doors on the south side of the building were built large enough to accommodate aircraft. Henderson's passion for the automobile and airplane, his belief in modernity, and his optimism influenced the architects and played a role in the final design. Wurdeman would later dub the structure "the flying fortress" and the official program for the exhibition spoke of the marquee as being "like a huge airplane wing."

Architecturally, the long low horizontal character and curved streamlined corners reflect 1933 Chicago Fair structures such as the Agriculture Building. The entrance canopy is reminiscent of the Italian Pavilion and the Chrysler Motors Building. The four flagstaffs are similar to several buildings, such as the "Wings of a Century" Pavilion and the Hall of Social Science. The curved "nautical"-style handrails at the west resemble those of the Hall of Science, Hall of Religion, and other structures. Like the Chicago Fair, the Pan-Pacific is an expressionistic statement of "streamlined futurism," that is, an attempt to project a visionary idea that is beyond the present norm.[3]

National Housing Exposition (1935)

The crowds who flocked to the National Housing Exposition, which opened on May 18, 1935, were so great that the show was held over for an extra week. The public was clearly eager to see the latest in home styles and furnishings.

The displays included kitchen and bathroom equipment, various home building and architectural plans, a replica of the newly completed Boulder (Hoover) Dam, a glass house, and a dramatic display of new materials in a "Fountain of Fabrics" by Kem Weber. Outside the auditorium were model homes (later moved to permanent locations); a "Village of Tomorrow," a model suburban center of the future, built in miniature; a Pavilion of Music for concerts; a Sports Lido and Amusement Zone; and the outdoor "Little Theater of the Stars" for pageants. The opening show at the Pan-Pacific was not only a popular success, but also apparently helped to stimulate new construction and remodeling in the Los Angeles area.[4]

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Continuation sheet Item number 8 Page 3

Later Recreational Significance

Following the Exposition, the Henderson brothers exercised their purchase option. They owned and operated the Pan-Pacific until 1947 when they sold it to the automobile manufacturer, E.L. Cord, who had been one of the original financial contributors for the building of the auditorium.

The Pan-Pacific Auditorium presented exhibitions of many types. The automobile, truck, and trailer shows were among the most popular, particularly just after World War II, when the nation's auto manufacturers were able to free their plants from war production. Other events, some of them national in character, included home, boat, aircraft, decorator, antique, and sportsmen's shows; a World Investors Show; photographic fairs; television, electrical and food industries exhibitions; and a National Dog Show.

A wide range of sport events were held at the Pan-Pacific. From 1937 until 1959, when the Los Angeles Sports Arena was completed, the University of Southern California played its home basketball games on the Pan-Pacific court. The Harlem Globe Trotters also played on it. Professional tennis matches, ping pong and badminton tournaments, professional ice hockey and roller skating and bicycle races also drew crowds to the auditorium.

Concerts in the Pan-Pacific ranged from the 1936 performance of Leopold Stokowski and the Philadelphia Symphony to the 1957 West Coast premiere of Elvis Presley. The Ice Follies and the Ice Capades both presented their performances to packed audiences using "the world's largest indoor ice skating rink" (33,000 square feet), which had been installed by Henderson in the late 1930s, when he ripped up the floors and installed cooling coils. Some of the world's best swimmers also performed. Buster Crabbe's "Aqua Parade" presented 100 swimmers and divers doing both serious and comic acts.

Circuses played the Pan-Pacific, as did the Lipizzan horses of the Vienna Riding School. Also, when, in 1945 the popular radio program "Queen for a Day" held a special broadcast at the Pan-Pacific, a near riot ensued when more than 10,000, instead of the expected 6,000, women showed up and tried to "crash the gate."

The public came to the Pan-Pacific not only to watch, but also to participate in recreational activities. Ice skating and public square dances were extremely popular. Also, during the badminton craze of the late 1930s, courts were set up in the Pan-Pacific.

Political rallies also occurred at the Pan-Pacific. In 1952, Presidential candidate Dwight D. Eisenhower held a campaign rally at the Pan-Pacific, standing amid the pylons on the roof, and later giving an address inside. In 1960, he returned for a Nixon-Eisenhower dinner.

The Pan-Pacific Auditorium attracted patrons partly because, in its heyday, it was part of a varied entertainment complex. Immediately adjacent, but not directly related to the Auditorium, were the 894-seat Pan-Pacific Theater and a 20-lane bowling alley (both 1942). Nearby were Gilmore Stadium (1943), the site of varied sports events; Gilmore Field, the home of the Hollywood Stars baseball team (1939-1957); Gilmore Drive-In (1948); and Farmers Market (1943).

Recent Developments

The completion of the Sports Arena and other large facilities in the Los Angeles area, usually closer to the major freeways, as well as competition from other forms of recreation and television, drew patrons away from the Pan-Pacific. The removal of Gilmore Stadium (1951), Gilmore Field (1957), and Gilmore Drive-In, and the closing of the bowling alley also lessened the crowds drawn to the area. The Pan-Pacific closed in 1972, and has been vacant since.[5]

In the late 1970s a considerable measure of controversy raged over whether the Pan-Pacific should be preserved. The Cord estate wished to dispose of the property, which included a large tract surrounding the Auditorium. Plans to establish a public park (and flood diversion basin) on the site, which called for the demolition of all or part of the auditorium, were adamantly opposed by groups and individuals partial to saving the building, or at least its west facade. The issues of economic means of preserving the structure and the merits of converting the site for park purposes elicited much discussion. Its associative values for entertainment and recreation were discounted in the debate, which centered on the question of the Pan-Pacific's significance in American architectural history.

The County of Los Angeles and the State completed acquisition of the property from the Cord estate in 1979. They decided to develop the plot for recreational park use, but to retain the Auditorium and seek means to preserve it. Preservation of the Auditorium is currently being sought through its development by a private concessioner. In mid-1984, a private developer had proposed a plan to preserve and restore the exterior of the structure while converting its interior into a motor hotel in compatible architectural style.[6] At this writing, the proposal had not reached a conclusive stage.

Architectural Significance of the Pan-Pacific

Wurdeman and Becket, the young architects who designed the Pan-Pacific, practiced together until the former died in 1949. Becket went on to design many other important structures in Southern California, including the Prudential Building, Bullocks Pasadena, the Capitol Records Tower, the Beverly Hilton Hotel, the Los Angeles Music Center, and the Los Angeles Sports Arena.[7]

Because these other major structures are more recent than the Pan-Pacific, no attempt will be made to evaluate them in relation to it as examples of Wurdeman's and Becket's work. Nor, because of the recent character of their work, will any effort be made to assess their possible national significance as architects beyond the recognition due them for the Pan-Pacific.

On the other hand, the Pan-Pacific, of itself, has gained sufficient renown to merit strong consideration for National Historic Landmark designation as a stylistic example. Only a few examples from the voluminous literature on this subject will be cited.

David Gebhard, a leading author on California architecture, has indicated his belief that:

> This building, both as fact, and as a symbol, has come to stand for the impressive popularization of Modern architecture which occurred in Southern California in the decade of the 1930s. ... The Pan Pacific has then emerged as the type-form for the streamline Moderne of the thirties, and as such I can think of no building here in California that can equal its importance.[8]

Raymond Girvigian, in his detailed study of the Pan-Pacific, has come to the conclusion that it was, "Perhaps the first *major* expression of the *Streamline* style in Los Angeles."[9] He points out several other examples of the style in Southern California, but concludes that none closely resemble or bear comparison to the Pan-Pacific, which he feels is "probably the most significant *Expressionistic* example of the *Streamlined Decade* in this region and perhaps one of the major ones anywhere of its period. There appears to be no other like it, anywhere...."[10]

Although the "streamline moderne" is an architectural style that flourished only briefly in the 1930s and was most popular in Southern California and at the New York World's Fair, it was, in the typical view of architectural historian Thomas S. Hines:

> ... an especially important style in the *social* history of architecture since it epitomized *popular* notions of twentieth century modernism. It borrowed its imagery from mechanical and industrial objects and from the design of the century's major modes of transportation -- the train, the automobile, the ship (especially the great luxury liner), the various aircraft, including the blimp, and even from the then futuristic visions of "Buck Rogers" space ships. When one entered and experienced a "Streamline Moderne" building, one was supposed (either consciously or unconsciously) to feel that one was somehow undergoing an exciting "modern" adventure.[11]

A complicating factor in the architectural assessment of the Pan-Pacific, and one reflected in the debate over its preservation, is the divergence of opinion between those, such as Thomas Hines and Robert Venturi, on the one hand, who view the distinctive facade of the Pan Pacific as its significant feature and dismiss the auditorium as merely a "decorated shed," albeit an impresssive one,[12] and those, such as Girvigian, who argue that the auditorium is integral to the structure and equally deserving of recognition.[13] The former have, as may be assumed, been relatively indifferent to the preservation of the auditorium as opposed to the facade.

It is possible to sidestep the issue of the auditorium's architectural significance, as opposed to that of the facade, by recognizing it for its recreational qualities. The rarity and significance of the exceptional facade can still be acknowledged for its architecture. Because the two elements are joined in one structure, however, it is probably most judicious to assign the entire structure to both areas of significance.

Footnotes

1 The account of the origins and construction of the Pan-Pacific that appears here has been shortened and revamped from that appearing in Raymond Girvigian, "Pan Pacific Auditorium Historical Restoration Report ..." (Pasadena, California: May 1980), pp. II B1 - II B7. Girvigian used exposition documents, including the Official Program, and interviewed Clifford Henderson in 1979.

2 National Housing Exposition, Official Program, May 18, 1935, pp. 3-4.

3 Girvigian, op. cit., p. II C, 2, 137.

4 Ibid., p. II B, 5. Girvigian reached this conclusion based on review of the Los Angeles Times and Examiner files for May-June 1935.

5 Ibid., p. II E, 3-5.

6 See Gruen Associates, "Pan Pacific Auditorium Development Plan" (Los Angeles: November 1983).

7 Girvigian, op. cit., II B, 2.

8 David Gebhard, Director, University of California, Santa Barbara Art Museum, to "Whom it concerns," January 11, 1978.

9 Girvigian, op. cit., II C, 1, 46.

10 Ibid., p. II C, 1, 48.

11 Thomas S. Hines, Associate Professor, University of California, Los Angeles, to Richard Mayer, County of Los Angeles, Department of Parks and Recreation, October 4, 1977, p. 2.

12 Ibid., p. 3.

13 Girvigian, op. cit., p. IV C 2.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 4

Quadrangle name Hollywood, California **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	11	375090	3771090	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The building is south of Beverly Boulevard, fronting on Curson. The building's boundaries are a 400' by 450' rectangle as shown on attached sketch map (450' along Curson and 400' deep from Curson).

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date October 5, 1984

street & number 1100 "L" Street, NW telephone (202) 343-8165

city or town Washington state DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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Continuation sheet | Item number 9 | Page 1

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Gebhard, David, Director, University of California, Santa Barbara, Art Museum, to "Whom it concerns," January 11, 1978. (1 p.) (Copy in National Register of Historic Places files, Washington, DC)

Gebhard, David, and Harriette Von Breton. Los Angeles in the Thirties. Salt Lake City: Peregrine Smith, 1975, p. 90.

Gebhard, David, and Robert Winter. A Guide to Architecture in Los Angeles and Southern California. Salt Lake City: Peregrine Smith, 1977, p. 180.

Gruen Associates (for State of California Department of Parks and Recreation and County of Los Angeles Department of Parks and Recreation). "Pan Pacific Auditorium Development Plan." Los Angeles: November 1983. (Unpublished.)

Girvigian, Raymond. "Pan Pacific Auditorium, Historical Restoration Report for the Gruen Team Investigation/Feasibility Study, Pan Pacific State Recreation Area." Pasadena, California: May 1980. (Unpublished.) Girvigian's study is exhaustive. It is based on a detailed structural analysis of the building as well as research on its history in primary sources. His examination of the stylistic antecedents of the Pan Pacific and its significance as an example of "streamline moderne" are equally well documented and grounded in a review of exposition architecture that is international in scope.

Hines, Thomas S., Associate Professor, University of California, Los Angeles, to Richard Mayer, County of Los Angeles, Department of Parks and Recreation, October 4, 1977. (4 pp.) (Copy in National Register of Historic Places files, Washington, DC)

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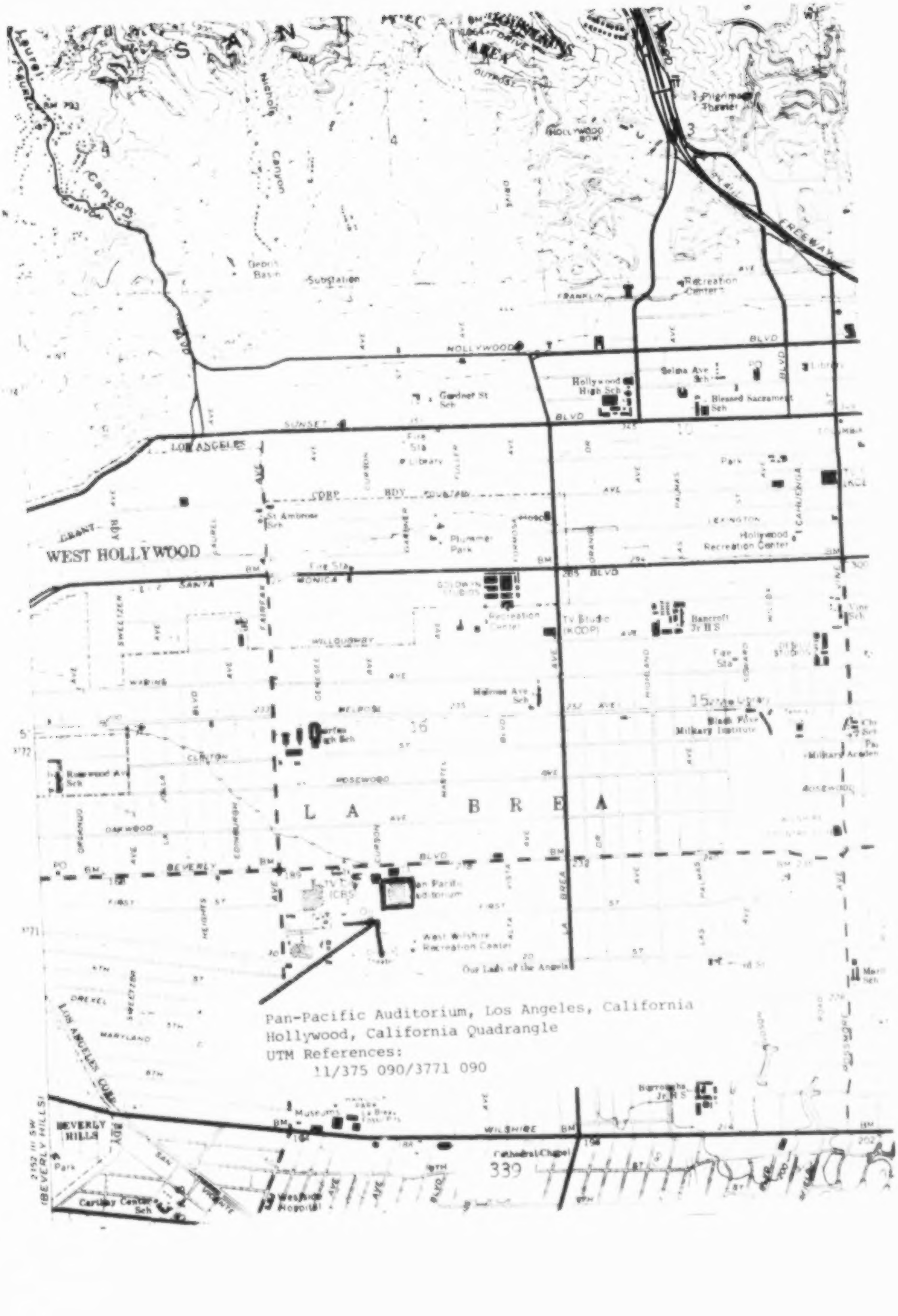


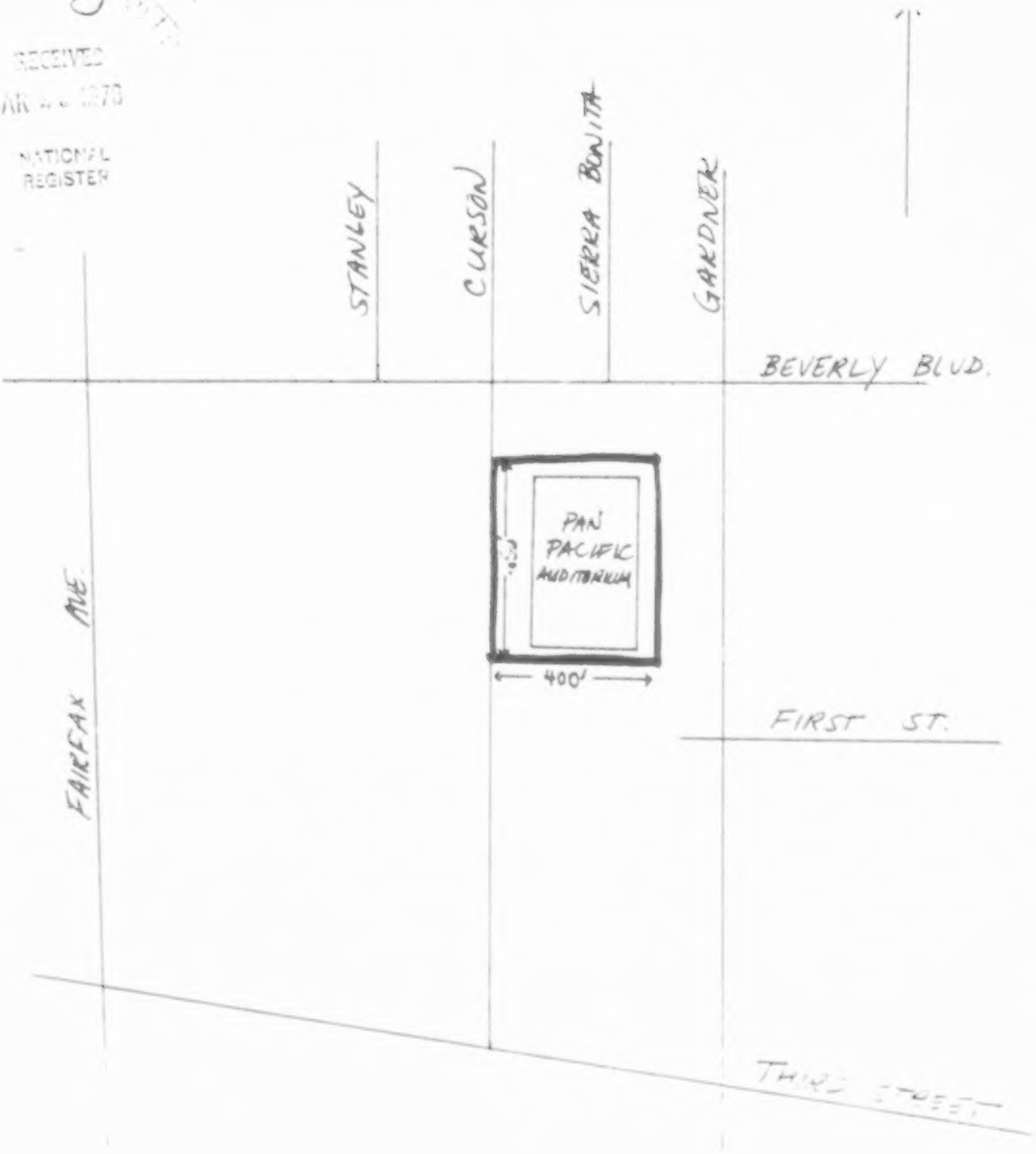
WEST HOLLYWOOD
LA BREA
HOLLYWOOD BLVD
SUNSET BLVD
SANTA MONICA BLVD
MELROSE
BEVERLY BLVD
WILSHIRE
LOS ANGELES
BEVERLY HILLS
Hollywood Bowl
Pilgrimage Theater
Hollywood High Sch
Plummer Park
Goldwyn Studios
TV Studio (KCOP)
Bancroft Jr H S
Fairfax High Sch
TV City (CBS)
Pan Pacific Auditorium
West Wilshire Recreation Center
Our Lady of the Angels
Hollywood Recreation Center
Black Foxe Military Institute
Museums
Carthay Center Sch
Cathedral Chapel
Freeway

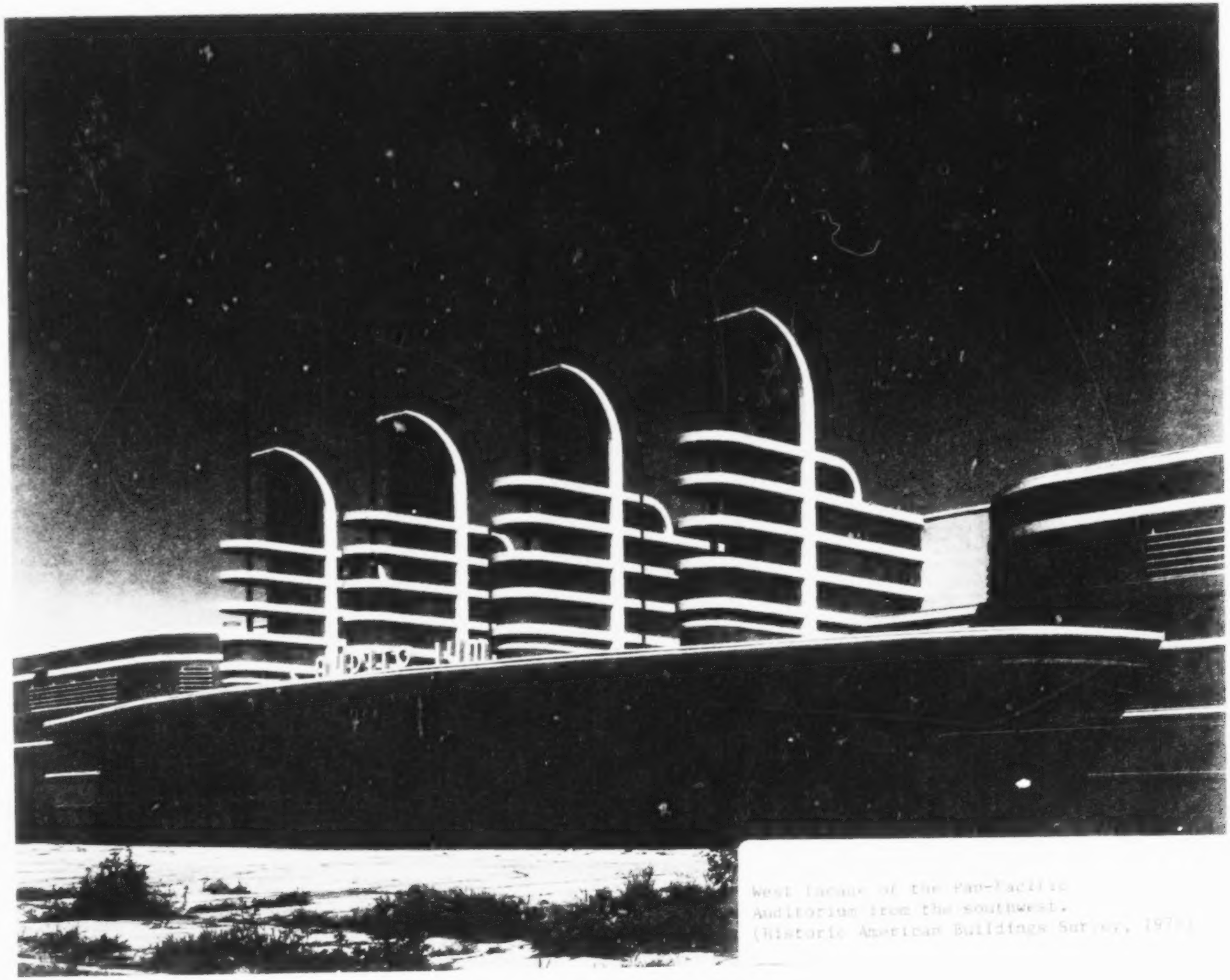
Pan-Pacific Auditorium, Los Angeles, California
Hollywood, California Quadrangle
UTM References:
11/375 090/3771 090

PAN-PACIFIC AUDITORIUM
Los Angeles, California

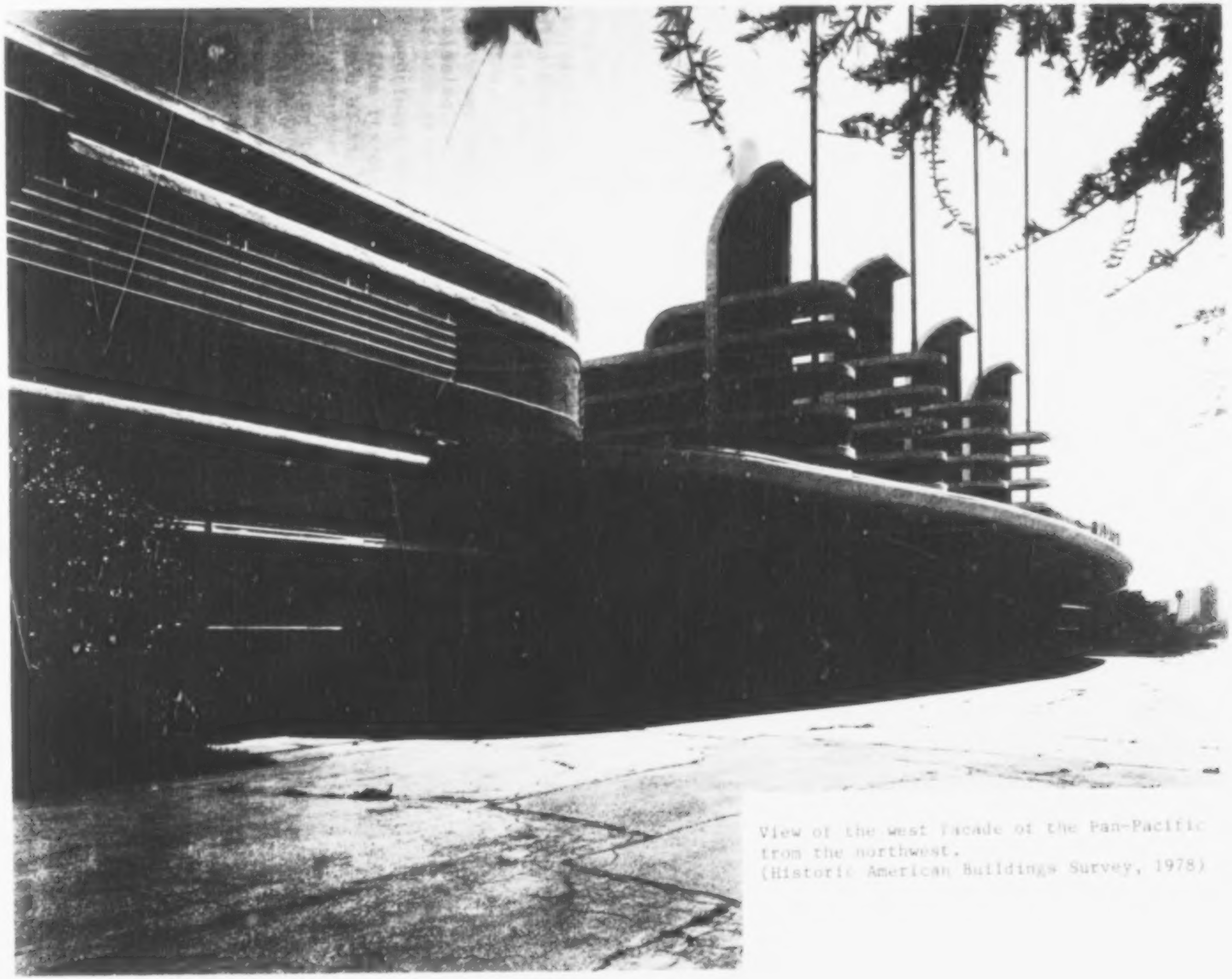
Boundary Map

RECEIVED
MAR [illegible] 1978
NATIONAL
REGISTER

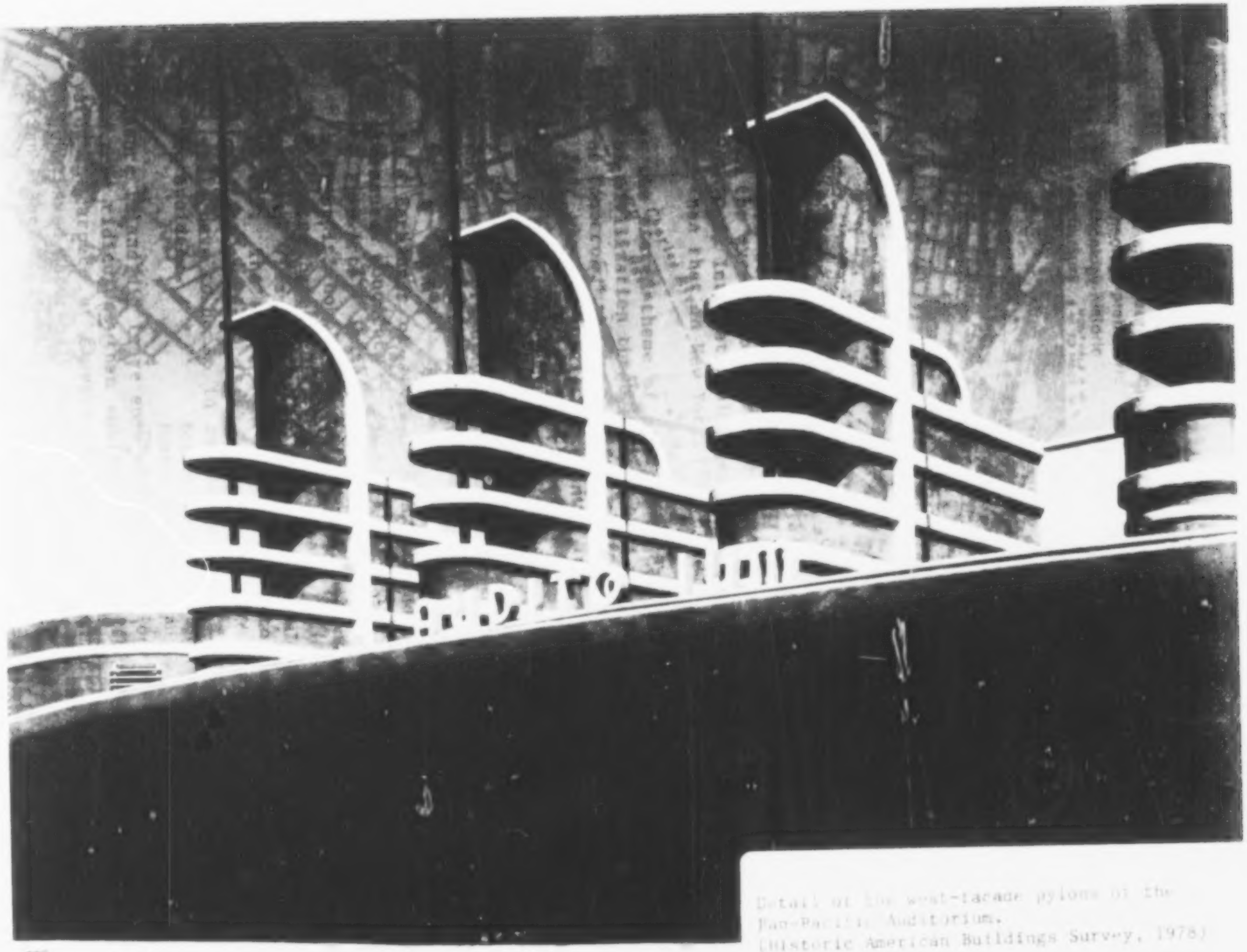

STANLEY
CURSON
SIERRA BONITA
GARDNER
BEVERLY BLVD.
PAN PACIFIC AUDITORIUM
400'
FAIRFAX AVE.
FIRST ST.
THIRD STREET



West facade of the Pan-Pacific
Auditorium from the southwest.
(Historic American Buildings Survey, 197[illegible])



View of the west facade of the Pan-Pacific
from the northwest.
(Historic American Buildings Survey, 1978)



Detail of the west-facade pylons of the
Pan-Pacific Auditorium.
(Historic American Buildings Survey, 1978)

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(3-82)

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic San Francisco Civic Center

and or common

2. Location

street & number vicinity of Van Ness Avenue & Market Street ___ not for publication

city, town San Francisco ___ vicinity of

state California code county San Francisco code

3. Classification

Category
- X district
- ___ building(s)
- ___ structure
- ___ site
- ___ object

Ownership
- X public
- ___ private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- X occupied
- ___ unoccupied
- ___ work in progress

Accessible
- X yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- ___ educational
- X entertainment
- X government
- ___ industrial
- ___ military
- X museum
- X park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- ___ other:

4. Owner of Property

name SEE CONTINUATION SHEET

street & number

city, town ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office

street & number Room 167, City Hall

city, town San Francisco state California

6. Representation in Existing Surveys

title SEE CONTINUATION SHEET has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 4 **Page** 1

Property Owners

City and County of San Francisco
Real Estate Department
450 McAllister Street
San Francisco, California 94102

Chairman, Board of Supervisors
County of San Francisco
City Hall
San Francisco, California 94102

Bay Area Rapid Transit District
800 Madison Street
Oakland, California 94612

U.S. General Services Administration
Regional Historic Preservation Liaison
Public Buildings Service
525 Market Street
San Francisco, California 94103

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet Item number 6 Page 2

Representation in Existing Surveys (#6 Continued)

California History Plan: Inventory of Historical Features
1967 State
Department of Parks and Recreation, Historic Preservation Section
Sacramento, California

Junior League of San Francisco, Inc.
1968 Local
San Francisco, California

1975-1976 Architectural Inventory
1976 Local
San Francisco Department of City Planning
San Francisco, California

San Francisco City Landmarks
on-going Local
San Francisco Department of City Planning
San Francisco, California

National Register of Historic Places
1976 State
National Register of Historic Places
Washington, DC

Historic American Buildings Survey
1973 Federal
California Historical Society, San Francisco, California
also Library of Congress, Washington, DC

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ___
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary[1]

The San Francisco Civic Center is a group of monumental buildings around a central open space (Civic Center Plaza), and additional buildings that extend the principal axis to the east and west. It includes all or part of 12 city blocks, six of which are combined into three double blocks that accommodate larger features. There are eight major and three secondary aboveground structures, two notable landscape features, and one major unbuilt site. Some street rights-of-way have been turned into pedestrian areas.

Of the buildings in the Civic Center, nine (City Hall, Civic [or Exposition] Auditorium, the Public Library, the State Building, the Federal Building, the War Memorial Opera House, the Veterans Building, the Department of Public Health Building, and the Civic Center Powerhouse) contribute to the national importance of the district. Two temporary buildings (the Department of City Planning and the Library Annex) are non-conforming intrusions of limited significance.

City Hall (1913-16)

City Hall occupies the double block bounded by Polk, McAllister, Van Ness, and Grove Streets. Rectangular in its ground plan, it consists of two rectangular office wings linked by a high central dome. The building is in late French Renaissance, or Baroque, style with its principal design feature, the dome, derived from several great domes in Europe. The dome rests on a rectangular base, stressed on the east and west facades by large pedimented porticoes. The office wings feature long Doric colonnades over a rusticated base, and slight projecting pavilions at the corners.

The City Hall is erected on a steel frame clad in gray granite. Its dome rises more than 300' above the street, higher than the U.S. Capitol. The office wings contain 4 stories above ground and a partially exposed basement. The base consists of the first floor and exposed basement, the columned superstructure fronts on the second and third floors, and the fourth-story attic is slightly recessed behind a balustrade.

On the Polk Street, or eastern, facade, three arched entrances in the base are reached by a steep flight of steps. Intricate door frames and sconces, and a balustrade between the columns on the next level, are all burnished iron, painted brilliant blue and gold. These colors are carried over in the decorations of the balustrades and windows of the entire facade and the interior. Six Corinthian columns in the superstructure carry a Doric entablature. There are paired columns at the ends of the portico and two single columns more widely spaced between. Behind and between the columns three French windows open onto a balcony. There are large windows overhead on the third floor, and large flat cartouches over them at the top of the wall. The pediment encloses a sculpture group by Henri Crenier, with a female "San Francisco" beckoning commerce and navigation.

The Van Ness (western) facade is identical to Polk Street except for details in the central portico, base, and superstructure.

The Grove Street and McAllister Street facades, virtually identical, are simplified versions of the principal facades. Slightly protruding pavilions at the angles are linked by simply fenestrated walls, with pilasters in the superstructure.

The dome is constructed on a steel frame, sheeted with copper and coated with lead. It was originally highlighted with gold. The vertical lines of the columns around the drum rise to an encircling skullcap of surface decoration. A circling iron balustrade at the top encloses a tall spired lantern on a base of four low arches looking to the cardinal directions. Four taller arches rise over the base with pairs of free-standing fluted Doric columns flanking the arches and carrying a broken cornice. An urn carries through the cornice over each column. A tall slender tapering steeple with a crowning torch rises from the center.

The interior of City Hall is arranged with a central ceremonial hall or rotunda tying the office wings together. In the rotunda, a monumental staircase leads directly to the board of supervisors chamber in the Van Ness portico. Opposite this across the domed space is the mayor's office.

The entire basement and ground floor are utilized, but the higher floors are grouped around central light courts. Continuous hallways that encircle the light courts open into offices and other chambers.

A wealth of sculpture and decorative and highly symbolic detail, too extensive to catalog here, graces City Hall's interiors. Apart from the domed space, the ornamental treatments in the board of supervisors chamber and the mayor's office are especially elaborate.

The War Memorial Complex (1932)

The San Francisco War Memorial consists of a pair of very similar monumental Classical structures, the Opera House (309 Van Ness Avenue) and the Veterans Building (459 Van Ness Avenue), to either side of the formal Memorial Court. The complex is set in a double block bounded by Van Ness, McAllister, Franklin, and Grove Streets, and faces City Hall across Van Ness Avenue.

The Opera House is erected on a steel frame with reinforced concrete floors and walls. It is clad in terra cotta that simulates the granite used in its base, steps, and columns. The building is generally rectangular in shape, except for a high scenery loft at the rear and two staircase wings that project from the sides so near the front that they appear to be part of the main facade. There are four principal stories above ground and a leaded copper mansard roof.

The building is a rather severe example of the Beaux Arts style with decoration encircling the building at all levels. The ground-floor base is deeply rusticated and cut with ranges of arches. The 2-story superstructure has a rusticated wall of lower definition and the same ranges of arches everywhere except the front facade, which is more elaborate. The attic is set back behind a balustrade.

The principal forward facade on Van Ness is reached by a series of long granite steps. It contains seven arches in the base, glazed and fitted with handsome bronze and iron frames. In the superstructure, eight pairs of large free-standing fluted Doric columns rise above the piers between the arches below and flank seven arches recessed just behind them.

The Court and Grove Street sides of the Opera House consist of rusticated walls with ten arches ranged across each tier from the staircase wings to the rear of the building. The Grove Street side has a marquee that runs the length of the building.

The rear of the Opera House is dominated by a large arch that cuts through the base and superstructure and two smaller arches on both sides in each tier.

The main Van Ness Avenue entrances open into a simple vaulted vestibule which leads into a grand foyer across the front of the building. Corridors run off along the sides of the building. This plan is roughly repeated on the higher levels.

Other than the concert hall, the ground-level foyer is the most highly decorated room. The blue and gold bronzed-iron light fixtures resemble those in City Hall.

The main hall is given a sense of splendor by its Classical detailing. The side walls reflect the exterior, with a rusticated base carrying a superstructure of high arches. The arches are latticed and hung with drapes, which originally camouflaged organ pipes but now house stage lights. A magnificent aluminum sunburst chandelier hangs from the center of the large smooth oval surface of the ceiling. A massive proscenium arch at the stage features statuary groups by Edgar Walter in the spandrels.

The seats (3302 with 300 standing) are arranged more like a movie theater than a traditional opera house, with two large balconies suspended directly from wall to wall. There is only one horseshoe section of box seating.

The west end of the Opera House contains dressing rooms and offices on all levels.

The exterior of the Veterans Building is virtually identical to the Opera House. The building sits on higher ground, however, and, in order to be at the same level as the Opera, is approached by a shorter flight of steps. The superstructure recedes to a longer open vestibule than in the Opera House. Instead of a scenery loft and high central arch on the rear, there are seven arches across both the base and superstructure.

The interior of the Veterans Building is like a small opera house with a museum (the San Francisco Museum of Modern Art) atop it. The Herbst (formerly Veterans) Auditorium occupies the center of the building on the lower three stories. A corridor encircles the auditorium on each floor and opens into offices and meeting rooms on its outer sides. The museum is organized in the same way, around a central 2-story skylit sculpture court (now closed off and used as a movie theater), likewise surrounded by a corridor, which opens into exhibit rooms on the outside.

The principal entrance opens onto Van Ness Avenue. Behind the end arches in the base of the facade are veterans' groups offices to the south and the museum bookstore to the north. In the projecting southern wing, a Trophy Gallery leads to a Souvenirs Gallery; and in the similar northern wing are elevators to the museum.

The Herbst Auditorium is similar to the main hall of the Opera House, but is smaller and has more subdued detailing. It holds 1,100 people and had only one balcony until box seats were added in 1978. The arches of its side walls contain eight giant murals by British artist Frank Brangwyn depicting earth, air, fire, and water and their benefits to humanity. The murals originally hung in one of the demolished Panama-Pacific International Exposition structures. They were installed in the Herbst at the time of the building's construction. The ceiling of the Herbst is irregularly coffered; a traditional bronze chandelier hangs from its center. The chamber retains its essential appearance as of the time the United Nations Charter was signed in it.

In 1971, the third-floor offices were turned over to the museum by the veterans for use as offices and classrooms. Minor renovations were then carried out in various parts of the building.

Today, both the Veterans Building and the Opera House continue to serve the functions for which they were built. The Opera House is the permanent residence of the San Francisco Opera, Ballet, and Symphony and hosts other cultural events. The Veterans Building houses both veterans groups and the San Francisco Museum of Modern Art. A recent proposal by the museum to expand by removing the Herbst Auditorium has sparked discussion. The resolution of this issue is uncertain.

Memorial Court (1936)

The War Memorial Court occupies the area between the Opera House and the Veterans Building. It is enclosed on its open sides by blue and gold ornamental iron fencing that runs between the two buildings. The court is a central lawn encircled by a sidewalk lined with box hedges and sycamore trees and lighted by ornamental iron lamps.

Exposition (Civic) Auditorium (1915)

Exposition Auditorium (99 Grove Street) fills the block bounded by Grove, Larkin, Hayes, and Polk Streets and faces the Civic Center Plaza from the south across Grove. Its four stories are erected on a steel frame clad in gray granite on the main facade and brick on the sides and rear. The Auditorium is designed in the Beaux Arts style with elements of both the French and Italian Renaissance.

The main facade is symmetrically arranged with a dominant central feature flanked by advancing pavilions and receding wings. The 2-story base is rusticated. The superstructure above contains pedimented windows, except in the central feature where three large arches reach through both tiers. A cornice caps the superstructure and a false attic rises above it over the three central planes.

The three high arches in the central feature rise between four piers in the base level, and four pairs of engaged Doric columns which stand on the piers in the superstructure. The rusticated base is divided by a long wooden marquee covered with copper sheeting.

The rusticated bases of the projecting pavilions on either side of the central feature contain large showcase windows in the ground floor with pairs of small windows above them. The cornice of the base sits on two pairs of brackets which frame the windows of the second floor beneath it, and, at the same time, serves as a base for two pairs of free-standing Doric columns in the superstructure. Each pair of columns extends through the heavy cornice of the fourth floor with festooned urns on granite bases.

The receding wings on the ground level contain plainly framed doors that match the showcase windows in the adjacent piers. Windows in the third floor have rounded pediments and balustraded balconies on brackets.

The sides and rear of the Auditorium are brick except for granite angle features on Polk and Larkin, around the corner from the main facade. The rear facade contains five planes reflecting those of the front. The central feature contains two high service doors.

A remodeling of the building in 1964 resulted in minor exterior alterations, including a slight extension of the westernmost pier in the central feature of the main facade to accommodate the principal escalator to Brooks Hall, the underground exhibition hall under the Civic Center Plaza; and extension of the projecting pavilions on the rear toward the sides.

The principal auditorium is reached through entrances at the base of the high arches, and two secondary halls through doorways in the receding wings. Seating capacity is 7,800 in the large auditorium and 900 in the side halls. Nineteen smaller conference rooms each hold 30 to 125 people.

There have been several interior renovations. In 1921, G. Albert Lansburgh altered the main hall for use by the San Francisco Opera, adding a canopy which lowered the ceiling. After the Opera House was completed in 1932, the Auditorium was again remodeled, obscuring the open metal trusswork of the main hall with huge canvas murals and a forest of chandeliers. A further renovation by Wurster, Bernardi, and Emmons, and Skidmore, Owings, and Merrill modernized the interior in 1961-64.

The principal use of the Auditorium is for conventions. Until the 1960s renovation, however, departments of the city government used the upper floors.

Public Library (1916)

The San Francisco Public Library (200 Larkin Street) occupies all but the northeast corner of the block bounded by Larkin, Hyde, Fulton, and McAllister Streets. The library is erected on a steel frame clad in gray granite; it is shaped somewhat like a giant "P" with a square main building and an ell continuing the south facade the full length of the Fulton Street frontage. The Larkin and Fulton Street sides are the principal facades, and together with the end of the ell on Hyde and a flat pavilion around the corner from Larkin on McAllister Street, are treated in Italian Renaissance style. The remainder of the McAllister Street facade is more simply expressed. The other exterior walls, on the north and east, largely behind the annex (a temporary building that occupies the northeast corner of the library block), and the two interior light courts, are ordinary brick.

The ornamental facades consist of a rusticated basement crowned by a belt course and surmounted by a high story consisting of projecting corner pavilions joined by ranges of graceful arches. Over all is a high entablature which forms the well of the top story.

The main facade faces the City Hall over the Plaza across Larkin Street. Three large central doorways on the ground floor are flanked by two large rectangular windows cut into the rusticated wall on either side. There are seven plainly molded arches in the superstructure, those at either end belonging to flat pavilions framed by pairs of Doric pilasters. Under the end sills are pairs of tablets on which are inscribed the names of famous authors. Between the pavilions are five more arches, recessed together behind a row of free-standing Ionic columns, the bases of which are linked by a low balustrade. Each arch features a a giant cement figure on a pedestal. On the third floor, cut in a great panel, is a legend identifying and dedicating the library.

The side facade on Fulton Street is a simplified variation of the Larkin facade. The ground floor has a single central ornamental doorway flanked by six windows on each side.

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(3-82)

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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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The end of the ell on Hyde Street and the west end of the McAllister Street facade are exact restatements of the pavilion ends of the main facade. The remainder of the McAllister Street (north) facade consists of seventeen high narrow rectangular bays separated by simple piers and reflects the library stacks on the interior.

The principal ornamental public spaces are those which constitute a ceremonial progression and the two main reading rooms. The public spaces are grouped along the Larkin and Fulton Street sides and in the center of the building. The ceremonial spaces are especially noteworthy and form the distinctive architectural feature of the library. From an elaborately ornamented entrance vestibule, the view is clear through a succession of magnificent ceremonial spaces up a formal staircase to an enclosed landing, skylighted dramatically from the sides, and to the main room on the second floor. From the staircase area and from the main room there is ready access to two other principal reading rooms of the library, which connect to smaller and less imposing public rooms on the first and third floors. The stacks are on the McAllister Street side. Large interior courts for light and air are to either side of the central main room.

The main reading room is monumental. It is 65 feet square and 42 feet high and contains large scaled features similar to those on the building's exterior. The entrance and three other huge arches, one on each wall, are framed in a plain molding carried on giant free-standing Ionic columns. The room was originally called the "delivery room," but now houses card catalogs and information services.

The two other large reading rooms also have special decorative treatment. The Literature and Philosophy reading room, originally a general reading room, off the main room, runs almost the entire length of the Fulton Street facade. The History and Social Science reading room, off the staircase area opposite the main room, was originally the Reference Room; it runs the length of the Larkin Street side. Both rooms are modeled after early Renaissance halls. Two giant murals, one in each reading room, depict American migration from New England to California. They were painted by Frank V. DuMond for the Panama-Pacific Exposition.

The rest of the library is relatively plain. Most of the original functions of the rooms are at least generally the same as originally intended. Only two rooms, of lesser importance, have been thoroughly remodeled. The Fulton Street entrance has also been closed off and is used as an office area. The original "old Italian" accessories, which still predominate, have a high degree of unity.

Although the Library is in excellent condition, in recent years it has suffered from overcrowding.

Library Annex (1945)

The Library Annex (45 Hyde Street), a "temporary" structure, occupies the northeast corner of the Library block. It is a 3-story rectangular wood building. Its flat white walls are completely plain except for rows of rectangular windows on each floor. Built for the U.S. Navy, it has served the library and city departments since 1948.

California State Building (1926)

The State Office Building (350 McAllister Street) is basically rectangular, occupying the south half of the block bounded by McAllister, Larkin, Golden Gate, and Polk Streets. The north half of the block contains the State Building Annex (1957), which is about the same size. The latter structure is attached to the State Building in the center of the block allowing the buildings to function as one. Visually, however, they appear separate. (The Annex is not included in this nomination.)

The State Building is 6 stories high, constructed on a skeleton of steel and sheathed in gray granite and terra cotta simulating granite. The Italian Renaissance style of the building is fully realized on the long main facade, which faces across McAllister Street to the Civic Center Plaza, and on the ends of the main forward section of the building. A rear section, set back from Polk and Larkin Streets, is treated more simply.

The entire main facade is lightly rusticated. It is broken up into a high 3-story base surmounted by a 2-story superstructure of glazed arches and pedimented windows with a simple top-floor entablature. The most interesting feature of the facade is the entrance motif with three high arches, in the center of the base, which open onto an air-vaulted vestibule. To either side of the arches are nine simple rectangular windows evenly spaced across the facade on each floor. Three elaborate framed doorways enter the building from the vestibule.

The second level is dominated by thirteen glazed arches marked with voussoirs. Between the arches are twelve vertical pairs of rectangular windows with simple pediments over larger lower windows and vertical panels over the upper ones. Above each arch and pair of windows, in the entablature, is a small rectangular window.

The sides are treated like the main facade with three windows on each floor in the base; a central glazed arch and two flanking vertical pairs of windows with adjacent pilasters in the second level; and three plain windows with panels in the entablature.

The other public wall surfaces are simplified versions of the main facade. There are three rectangular windows in each floor of the rear sections which face on Larkin and Polk Streets. The treatment of the base is identical to other base areas, but the superstructure is only ornamented with pediments over the two outside windows on the third floor.

The back of the building was originally adorned like the rear sides with four windows across from either end and brick in between. Now only two windows at each level are exposed; everything else between has been cut out for the connnection between the old building and the Annex.

The interior of the State Building contains a functional organization of offices, which are not elaborately decorated. The only exception is the 2-story Supreme Court room, which was extensively remodeled in 1956.

Federal Building (1936)

The Federal Office Building (50 U.N. Plaza) occupies the entire block bounded by U.N. Plaza, Leavenworth, McAllister, and Hyde Streets. It is a generally rectangular building with a large central court. There are 5 principal stories and a mansard roof above. The building is erected on a steel frame clad in gray granite.

Its Classical styling, in a generally French Renaissance manner, is fully realized on the U.N. Plaza, Hyde, and Leavenworth Street sides. The McAllister side is treated more simply but still has a Classical quality. The U.N. Plaza side, with a long colonnade, is the principal facade and contains the main entrance. Reentrant corners, at U.N. Plaza and Hyde, and at U.N. Plaza and Leavenworth, contain secondary entrances.

On all sides there is a 2-story base of rusticated blocks surmounted by a higher 2-story tier, with an essentially smooth background wall surface. The second tier is surmounted by a simple cornice, above which is an interrupted balustrade. On all but the central section of the McAllister facade there is another story set back behind the balustrade and capped by a mansard roof.

The U.N. Plaza facade contains three high arched entrances in the center of the rusticated base. Each arch is glazed and set in an iron frame painted silver and gold. To either side of the arches there are eight windows on each of two floors. Alternate windows on the ground floor bear massive masks of Classical faces on their keystones. The windows are paired vertically, with the second-story windows being smaller. The vertical pair of windows at either end of the facade is set back in a slightly receding plane which carries to the roof.

The Hyde and Leavenworth Street facades are identical simplified variations of the U.N. Plaza facade. There are fourteen windows in each floor of the base with the last vertical pair at both ends set in receding planes which carry to the roof. Giant keystone masks are set over every third ground-floor window. The second tier contains a single vertical pair of windows flanked by free-standing fluted Doric columns with Doric pilasters behind.

Flanking pavilions on the McAllister Street facade are identical to the Hyde and Leavenworth facades with three windows at each level. The receding central section of this wall contains a rusticated base with a single glazed arch in the center. There are eight windows on either side in the ground floor and nine windows on the second floor. The second tier simply contains 19 vertical pairs of windows with horizontal panels between them. There is the same regular entablature and balustrade found elsewhere at the top of this section of the wall, but there is no fifth floor or mansard roof. The shape of the central court reflects that of the exterior of the building, but it is faced with gray industrial brick.

The interior contains identical hallways that encircle the building on all four principal floors. These halls open to offices on both sides. The only alterations in the building have been behind office doors. It has been well maintained and is in excellent condition.

Department of Public Health Building (1932)

This building (101 Grove Street) sits on a rectangular lot at the northeast corner of the block bounded by Polk, Grove, Van Ness, and Ivy Streets. It covers the full rectangular lot at ground level, but has a light court above the ground level at the rear of the building, and is thus a "U" shape above the first floor. The structure is of reinforced concrete clad in gray granite, executed in the Italian Renaissance style on its public faces. The facade on Ivy Street and the west wall are gray industrial brick. The principal entrance is in the reentrant corner at Grove and Polk Streets, angled to face the Civic Center Plaza.

The ornamental facades are decorated in two principal horizontal bands above a smooth granite base. A 2-story lower level consists of a rusticated wall cut by plain rectangular windows. This is capped by a plain flat belt course, above which is another 2-story section with a smooth wall cut by a similar configuration of windows. Alternate windows on the third floor are framed by simple pediments of voluted brackets and slightly projecting balconies.

The Polk Street facade contains seven windows evenly spaced across the wall at each level; there is a door in the third window space from the Ivy Street corner on the ground floor. The Grove Street facade contains fifteen windows at each level with a door in the fourteenth window space on the ground floor and alternate pedimented and balconied windows on the third floor. The reentrant corner at Polk and Grove consists of a high arched doorway in the first two floors and one window in each of the third and fourth floors. The third-floor window is framed just like those on the other facades but with a longer balcony.

The main entrance opens into a small lobby with gray marble walls and floors. The Grove Street entrance is a smaller version of the main entrance. The parts of the building reached by these two entrances serve the Department of Public Health as offices, laboratories, and clinics. The Polk Street entrance opens on a small plain lobby from which a stairway rises, leading to a rear section of the building not connected to the main office areas in front. This smaller rear area was originally a women's prison, and is still marked by barred windows at the rear; it now is a clinic. The rear entrances are to a section of the building used as the Central Emergency Hospital. Interior renovations occurred during the late 1930s and in 1966.

Civic Center Plaza (1915)

The Plaza is bounded by Polk, McAllister, Larkin, and Grove Streets. A paved pedestrian area lined with flagpoles runs where Fulton Street once cut through the block from east to west. A long rectangular pool sits in the center of the paved area with rows of sycamore trees at its sides. Park areas to either side are circumscribed by concrete walks; a central square lawn is flanked to the east and west by rows of olive trees. The present landscaping scheme dates from the early 1960s; it was put in place after Brooks Hall and a parking garage were constructed under the Plaza. The Plaza formerly was similar in design. During World War II, prefabricated barracks were erected in the Plaza for military men on leave.

Brooks Hall (99 Grove Street), a 90,000-square-foot exhibition area, is under the south half of Civic Center Plaza. The hall was planned by Wurster, Bernardi, and Emmons; and Skidmore, Owings, and Merrill and constructed in 1956-58. It is connected to the Civic Auditorium by ramps. A parking garage (355 McAllister Street), completed in 1960, is under the north half of the Plaza.

Civic Center Powerhouse (1915)

The powerhouse, built about 1915, is a small squarish building in the northeast corner of the small lot at the northeast corner of Larkin and McAllister Streets. It is constructed of reinforced concrete and has exterior walls decorated with a few simple Classical details. A high steel stack, supported by two prominent girders, rises from its back corner. The Powerhouse still supplies steam heat to the entire Civic Center.

Marshall Square (1870)

Marshall Square, named after James Marshall, whose discovery led to the California gold rush, is the block bounded by Larkin, Fulton, Hyde, and Grove Streets. It is the only major site in the Civic Center plan never to have acquired a sizable structure. At present, the Department of City Planning (100 Larkin Street), on the west side of the block, faces the Civic Center Plaza. A long sloping driveway to

Brooks Hall (under the Plaza) runs the length of the Fulton Street side of the block. The Pioneer Memorial is at the corner of Hyde and Grove Streets. The remainder of the block is used for parking. A variety of suggestions have been made for the future use of the square.

Department of City Planning Building (USO Hospitality House) (1941)

This structure was built as a "Hospitality House" for the United Service Organization (USO) in 1941. It served to entertain military personnel quartered in temporary barracks in the Civic Center Plaza. An irregularly shaped, flat-roofed, 1-story building constructed on a wood frame, it is an example of late Moderne architecture, with strips of white walls, blue windows, and rounded corners. Although it was only intended to be a temporary structure, it remains in good condition. After World War II, ownership was transferred to the city, which has used it for offices.

The Pioneer Memorial (James Lick Memorial) (1894)

Lick left the largest part of his fortune to erect public statuary in San Francisco. This sprawling work was sculpted by Frank Happersberger to honor the miners, traders, cowboys, sailors, and other pioneers who came to California seeking their fortunes and remained to settle. It consists of groupings of bronze statuary on a central stone base and four projecting piers. A female "California" with a bear at her feet and a shield and a spear in her arms occupies the central pedestal. Two allegories and two tableaux on the piers are entitled "Early Days," "Plenty," "In '49," and "Commerce." In addition there are four bronze relief scenes, five relief portraits, and numerous medallions, plaques, and inscriptions. The most notable aspect of this work is the modeling of the large figures, ordinary people depicted in heroic groupings.

United Nations Plaza (1975)

The 1-acre United Nations Plaza commemorates the founding of the United Nations in the Civic Center in 1945. It consists of former Fulton Street, between Market and Hyde, and Leavenworth, between Market and McAllister, which have been converted into a pedestrian plaza. The entire area is paved in brick, with granite borders that echo the principal materials of the Civic Center buildings. The architects were Mario Ciampi and Associates, John Carl Warnecke and Associates, and Lawrence Halprin and Associates. U.N. Plaza provides a pedestrian approach to the Civic Center and a clear view from Market Street to City Hall.

Footnotes

[1] This description condenses Michael Corbett's description of the Civic Center that appears in the National Register of Historic Places nomination form (1976). He drew extensively on municipal sources cited in his bibliography.

[2] A portfolio of newspaper items on this question is available for review and will be permanently filed with this nomination.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
X architecture
art
commerce
communications

X community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
X politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(world's fair)

Specific dates 1913-51 **Builder Architect** Multiple (see below)

Statement of Significance (in one paragraph)

Summary

> ... when the shores of the Pacific are occupied as the shores of the Atlantic now are, when all around the vast arena formed by America, Asia, and Australia are great nations of wealth and culture, with hundreds of Bostons and Baltimores, of Londons and Liverpools, the great American republic would scarcely be satisfied with only a porter's lodge at her western gateway.
>
> --Hubert Howe Bancroft (1907)[1]

The San Francisco Civic Center, the scene of events of national and international importance, including the founding of the United Nations and the drafting and signing of the post-World War II peace treaties with Japan, outstandingly illustrates the era of turn-of-the-century municipal reform movements in the United States and early public and city planning. By general consensus, its architecture and plan are regarded as one of the finest and most complete manifestations of the "City Beautiful" movement in the United States. Henry Hope Reed, a well-known scholar of Classical architecture, has called it "the greatest architectural ensemble in America."[2]

The Civic Center also embodies the city's phoenix-like resurgence after the disastrous 1906 earthquake and fires. The Civic Center remains the permanent manifestation of this phenomenon; it shared its origins, however, with its Siamese twin, the Panama-Pacific International Exposition of 1915. Exposition Auditorium, in the Civic Center, remains as the only link between these two great projects and the only intact survivor of the Exposition, one of the most notable of America's World's Fairs.[3]

The "City Beautiful" Movement

The "City Beautiful" movement, an aspect of the general drive for municipal reform that sprang up in the 1890s and continued after the turn of the century, intended to bring order and beauty to American cities. The national impetus to the movement was the World's Columbian Exposition in Chicago in 1893, called the "White City" by its admirers for its large white Classical buildings that were arranged in an orderly manner around a lagoon in a "Court of Honor." The apparent harmony, cleanliness, and grandeur of the White City captivated the American public and directly influenced urban planners and architects for almost 40 years. A western echo of this idealistic spirit was expressed in Joaquin Miller's novel, The Building of the City Beautiful, published the same year as the Chicago fair, in which the hero pursues a visionary scheme to erect an ideal city athwart the Golden Gate.[4]

The most immediate effect of the City Beautiful movement was the imitation of the White City in world's fairs that were held around the country in the next two decades. The fairs spread the ideals of Classical architecture, Beaux Arts planning, and the example of cooperation among architects for greater effect in an ensemble. But, like the White City, these expositions, which involved multiple structures and elaborate landscape plans, lasted for a season or two and were then largely demolished.

A spectacular and well-known longer-term application of City Beautiful principles was in the revival of L'Enfant's plan for Washington, D.C. More characteristic and widespread results of the movement were city, park, and civic center plans. Many cities, large and small, commissioned such plans. Of the number prepared for major cities, however, only San Francisco's civic center came near to completion. It originated in tandem with a great exposition to be held in the city. Both were intended to fulfill the visions of San Francisco's elite, who saw their city as a modern-day Florence.

History

San Francisco's Old City Hall crumbled in the first 60 seconds of the 1906 earthquake, and its replacement became a lively public and political issue. That structure, on the site now occupied by Exposition Auditorium, had been begun in 1872, but, principally because of corruption in city government, was not completed until 1897, at the then-phenomenal cost of $5.75 million.

There were suggestions that the superstructure or foundation of the old building be reused, but, by the end of 1908, demolition was under way. Those who supported a new City Hall would eventually join with other efforts to promote San Francisco, including a drive to erect a new public auditorium to attract conventions.

Already, in 1899, Bernard J.S. Cahill, with the encouragement of reform-minded Mayor James D. Phelan, had put forth a Civic Center plan that came to naught. Out of office, in 1904, Phelan had also been instrumental in the establishment of the Society for the Improvement and Adornment of San Francisco. The Society invited Daniel Burnham to provide the city with a grand plan and also suggested to Cahill that he revise his 1899 plan. (The latter plan was similar to the tightly grouped one later adopted.) Burnham's grandiose master plan for the city, including a Civic Center, was ready in 1905 and was delivered from the printer the day before the earthquake on April 18, 1906; it, like Cahill's plan, languished.

In 1909, although San Francisco had been reconstructed essentially on pre-earthquake lines, Burnham was asked to revive and revise his Civic Center plan. Willis Polk, his deputy, handled the design, placing a semicircular group at the corner of Van Ness and Market. Stirred by what he conceived to be the impracticality of the plan, Cahill revised his 1904 scheme slightly and argued that the Burnham/Polk proposal was too expensive, disruptive, and likely to be delayed by litigation. The Burnham/Polk plan was put before the public and easily defeated.

These conflicting views of the form the Civic Center should take became linked to plans for a major international exposition to be held in San Francisco. In 1910, the Panama-Pacific International Exposition Company was formed to hold a fair in 1915. By the mid-summer of 1911, the directors of the company had decided to build an Exposition Auditorium as a lasting reminder of the grandeur of the Exposition and as a permanent contribution to the city. To justify the Auditorium as an Exposition expense, its conferences would meet there without paying rent.

A vice-president of the Exposition Company, James ("Sunny Jim") Rolph, ran for mayor in September 1911. A municipal street railway, the Hetch-Hetchy water project, and other civic improvements were parts of his program, but the Exposition and the Civic Center ideas were its cornerstones. The Civic Center would permanently exhibit the grandeur which the Exposition would only briefly evoke. They would together demonstrate convincingly to the world that San Francisco had not simply recovered from the earthquake but had become a thriving and civilized metropolis of international importance. Rolph won a landslide victory, and the city moved forward on both projects.

The Final Civic Center Plan

After Rolph's election, steps toward planning of the Civic Center and the construction of the Exposition moved quickly, in hopes of completing at least the City Hall and Auditorium in time for the Exposition. In January 1912, the board of supervisors endorsed a revival of Cahill's Civic Center plan of 1909. The issue of its location was turned over to an architectural commission under the auspices of the Exposition, including Willis Polk, William B. Faville, and John Galen Howard, among others; a clear majority chose the present site.

The mayor appointed another commission (John Galen Howard, Frederick W. Meyer, and John Reid, Jr.) to select a final plan, oversee a City Hall design competition, and implement the plan. Howard, the chairman, guided the initial stages and campaigned for a March 1912 bond issue to finance the Civic Center and City Hall. Spurring public approval was the announcement by the State, just before the election, of its intention to erect a State building in the Civic Center. The bond issue passed overwhelmingly and the City Hall competition began quickly.

The approved Civic Center plan, then, consisted of a central plaza with the City Hall to the west, a State Building to the north, the Public Library and an Opera House to the east, and Exposition Auditorium to the south. Four corner lots between the main buildings were reserved for a Health Building, a Fire and Police Building, a Powerhouse, and an undetermined public building. The use of the site of the present Federal Building was also unspecified. Narrow strips, to be lined with arcades and peristyles, were also to be acquired on all properties fronting the Civic Center.

The Panama-Pacific International Exposition

The Panama-Pacific International Exposition of 1915, held in a 635-acre site in the Marina area of San Francisco, was, from the viewpoint of scholars who have studied the history of world's fairs, a notable event.[5] As a recreational spectacle, it presented the same variety of amusements, exhibits, technological innovations, and spectacular architecture as others in the tradition. The "car trains" used in zoos, for example, originated there,[6] and the world's first indoor airplane flight took place in the giant Palace of Machinery.[7]

World's fairs, though they have their lighter side, which tends to capture popular fancy, can also be appreciated from serious perspectives. Architectural historians, for example, have stressed the attention to the color schemes of the buildings and plantings and the use of soft indirect light as notable innovations at the Panama-Pacific International Exposition. They have also noted the Exposition's emphasis on the arts, rather than technical sciences, that would have been expected in light of the primary event the Exposition was celebrating, the opening of the Panama Canal.[8]

While it would be possible to elaborate on the legacy of the Panama-Pacific International Exposition in terms of both its architecture and recreational aspects, which are both highly significant, such a discussion would conclude with regrets that, aside from Exposition Auditorium, no structures from it have survived intact.

The Palace of Fine Arts, by Bernard Maybeck, a structure of great architectural interest, survived until the 1960s. Then, however, it fell prone to the temporary character of the materials of which it and most other Exposition structures had been built, and had to be demolished. It had won such a place in the hearts of San Franciscans, however, that it was shortly thereafter reconstructed.[9] (It is not recommended for National Historic Landmark designation because, while important, it does not meet the extraordinary tests required for the National Historic Landmark designation of reconstructions.)

Certain tangential legacies of the Exposition have also survived, including much of the artwork in the early Civic Center structures and the great municipal pipe organ, from the Exposition's Festival Hall, which was installed in Exposition Auditorium in 1917.

Exposition Auditorium, however, intended as a permanent contribution to the city by the Exposition, does remain, though it is in a detached location from the Exposition's main site. Exposition Auditorium is the link between the two great events of 1915 in San Francisco, the Exposition and the Civic Center. The Civic Center would grow and endure and transcend even the significance its planners had envisioned.

Implementation of the Civic Center Plan

John Bakewell, Jr., and Arthur Brown, Jr., designed the City Hall, while Howard, Meyer, and Reid received the Exposition Auditorium commission. Construction of City Hall began quickly, in April 1913, and of Exposition Auditorium in July of the same year. The Auditorium was dedicated on January 5, 1915, in time for the Exposition. The Powerhouse and Plaza were also finished when the Exposition opened. The new City Hall, on the other hand, was not ready until early 1916, after the Exposition had closed.

With the City Hall and Exposition Auditorium as anchors and the approved Civic Center plan as a guide, other buildings were added. A home for the San Francisco Public Library, which had been moving around in various temporary quarters since its establishment in 1878, was constructed in 1915-17, by George Kelham. World War I and the subsequent depression delayed further progress into the 1920s. The State Building, begun in 1920, was thus not completed until 1926.

On the other hand, the proposed arcades and peristyles were never built. And, although the builders of the Orpheum (then Pantages) Theater planned to face the theater's blank rear walls to match the Civic Center's buildings, a never-resolved dispute arose over who would pay for the facing. The walls have never been faced.

Construction of the War Memorial Complex

The Civic Center, then, as it was originally approved, gradually reached virtual completion. A new development west of the City Hall, the War Memorial Complex, expanded the Center. Completed in 1932, these buildings thoroughly harmonize with the original plan.

Even before the end of World War I, a memorial to honor those who had died in the struggle was proposed in San Francisco. There was great public debate over the nature of the project, and whether it should take the form of a monument; a "living memorial," such as an opera house; or some other character.

San Francisco had been an enthusiastic opera town almost since the "Gold Rush," but it had had little luck with opera houses, with several burning down. The last of these, the Tivoli, perished in 1906. Every version of the Civic Center plan had called for an opera house.

In 1918, a citizens' group revived the idea and invited the American Legion to join in support of a War Memorial Opera House. Together the two groups raised substantial funds and gained public support. A prestigious architectural advisory commission (Bernard Maybeck, John Galen Howard, Willis Polk, Ernest Coxhead, G. Albert Lansburgh, John Reid, Jr., Frederick Meyer, and Arthur Brown, Jr.) drew up the site plan. By 1925, it had been decided that Brown would design the buildings with Lansburgh collaborating on the Opera House.

The scope of the project required far more money than had been raised privately and, with the help of the local newspapers, a bond election was approved in 1927. It was 4 more years before construction began, because of disagreements between the veterans, opera supporters, the mayor, and the board of supervisors over allocations of funds and space. Construction finally began in the summer of 1931 and was complete in the fall of 1932.

Although there were sound aesthetic reasons for designing the two buildings of the War Memorial as a matched pair, in the end they were made identical because neither the opera supporters nor the veterans would consent to the other having a more complete, costly, or magnificent home. As the Opera House was the more complicated structure, it was designed first and the Veterans Building derived its shape and design from it.

Other and Later Features

Contemporary with the War Memorial Complex, the Department of Public Health Building was constructed in 1931-32, under the direction of Samuel Heiman of the City Architect's Office. A landscaped Memorial Court, between the Opera House and the Veterans Building, was planned by Arthur Brown along with the two structures, but was not built until 1936, from designs by Thomas Church.

Construction of the long-promised Federal Building, also designed by Brown (in his capacity as an architect for the Treasury Department), was begun in late 1933 and completed in 1936. Its addition essentially brought the Civic Center to completion.

Events in the Civic Center

The beauty, monumental character, and excellent and varied facilities of the San Francisco Civic Center have drawn important people, meetings, and events to it. Two of these events are of international importance: the organization of the United Nations (1945) and the Peace Treaties with Japan (1951).

The United Nations Conference on International Organization met in the Civic Center between April 25 and June 26, 1945. Heads of state and delegates from 50 countries attended the conference. Organizational details and the drafting of the United Nations Charter occurred in the Veterans Building; the Charter was signed in an 8-hour ceremony in the Veterans Auditorium (now the Herbst Theater) on June 26.

Ceremonial events and speeches took place in the Opera House. Concerts and public gatherings for the delegates, including the welcoming ceremony, were in the Exposition Auditorium. The Public Library provided its facilities and services. The United Nations Conference demonstrated how successfully the buildings in the complex support one another in function as well as design.[10]

A little more than 6 years later, on September 8, 1951, representatives of 49 nations signed a general peace treaty with Japan, returning full sovereignty to her after World War II. Japan, in the treaty, relinquished her claims to territories outside the home islands. In a separate treaty between the United States and Japan, concluded the same day, Japan granted the United States permission to continue stationing armed forces there. Both treaties, drawn in the Veterans Building, were signed in the Opera House.

Nationally important events associated with the Civic Center have been varied in character. The Democratic National Convention of 1920, in Exposition Auditorium, at which James M. Cox and Franklin D. Roosevelt were nominated for President and Vice-President, respectively, helped to fulfill a key role foreseen for that structure. City Hall's magnificent domed space has been utilized on state occasions, including the reception of distinguished visitors, such as the Presidents of the United States and French President Charles de Gaulle. President Warren G. Harding lay in state there in August 1923, after his sudden death in San Francisco, as did former Mayor James Rolph, the leading political figure behind the success of the Civic Center, in 1934. He died while Governor of California. That same year, events associated with the violent San Francisco general strike swirled around the Civic Center. Later events have included House Un-American Activities Committee hearings in the 1950s, in City Hall. and anti-Viet Nam War demonstrations in the 1960s.

Architectural and Aesthetic Evaluation of the Civic Center Plan and Buildings

Within the scope of turn-of-the-century Classical architecture in the United States, the San Francisco Civic Center contains a superlative example, in the City Hall, and several fine examples of the mode. They cannot, however, properly be evaluated solely in isolation. Seen in the context of the Civic Center as a whole, and in relation to City Hall, they together achieve distinction, if they are judged on the degree to which each enhances the group without distracting from the City Hall. These qualities are achieved through a harmony of color, materials, scale, size, texture, rhythm, and style. The ensemble is a monument of architecture and a triumph of early 20th-century American city planning.

The Civic Center carries out City Beautiful planning concepts in its Classical style of architecture, in its association with municipal reform, in the restraint shown by the individual architects in the integration of their structures into the Civic Center plan, and in the manner in which the Civic Center defined its importance in architectural terms. In San Francisco, moreover, the Civic Center represented the city's emergence as a regional center of national importance.

The San Francisco City Hall is widely regarded as one of the finest examples of Beaux Arts Classical architecture in the United States. A very conservative building for its day, it is within the tradition of American capitol buildings such as the U.S. Capitol. Yet the influence of the Beaux Arts revival of the Baroque ideal and Arthur Brown's masterful and scholarly hand set it apart.

City Hall also serves as a powerful centerpiece and focal point for the civic complex, with the dome serving as the end point of major vistas from the east and west and as a dominant point of reference. Although not the first building constructed in the complex, the City Hall was the first to be designed and all subsequent buildings have deferred to its grandeur. Every other major Civic Center building echoes the spirit and details of the City Hall, in such general matters as the character of the office wings and in such details as the rusticated bases.

The finest feature of the City Hall is its dome, whose exterior has been described as an effective and coherent synthesis of the European dome from the 16th to the 18th centuries. The interior domed area, with its elaborate detail, its imaginative but correct use of Classical elements, its grand staircase, handsome blue and gold metalwork, and dramatic lighting, is a magnificent Baroque space, comparable to the finest in the United States.

The siting and design of the War Memorial Complex extended the Civic Center to an area not included in the original plan. And, although designed 15 years later than the City Hall, the War Memorial is, nevertheless, aesthetically inseparable from it. The success of the complex is due principally to the designer of its buildings -- also Arthur Brown.

The planning of the War Memorial was masterful in terms of its relationship to the City Hall, which had been criticized as being too short for its block and in need of two or three more bays at each end. By lengthening the front facades of the War Memorial buildings, they protrude beyond the wings of the City Hall and permit an imposing view of the War Memorial from the Plaza. The lower scale of the two War Memorial buildings and the court between them are also effective in highlighting the City Hall. Viewed from the west end of the complex, the War Memorial buildings focus the view on the dome of City Hall.

The Public Library is an excellent example of American Beaux Arts architecture in the tradition of Classical Revival European and American libraries, such as Cass Gilbert's Detroit Public Library, on which it is closely modeled. The long arcade of the Fulton Street facade, with the colonnade of the Federal Building, defines the principal planning axis of the Civic Center and directs the eye from Market Street to the City Hall dome. The Larkin Street facade, across the Plaza from City Hall, reflects the design of the City Hall in its main features.

The principal issue in the Library's design competition, the shape of the building and its relation to the others in the Center, clearly illustrates the impact of the City Beautiful movement on an individual building. The winning architect conformed his building in shape and exterior decoration to integrate his structure with the plan of the Civic Center.

The Exposition Auditorium is designed in a very traditional Beaux Arts manner with a multi-faceted facade, huge bays, and paired columns. As an aesthetic element of the Civic Center, it plays a unique role. The other buildings defer to the City Hall and reflect its rhythmic and Classical qualities. They might almost serve as the base for the dome themselves in their style, but the form of the Auditorium facade echoes the features of the dome itself. The small scale of the Auditorium's details, on the other hand, serves to harmonize it with the City Hall and other buildings.

The Federal Building links Market Street and the Civic Center visually. The uninterrupted rhythmic colonnade leads the eye up U.N. Plaza and Fulton Street to the City Hall dome. The reentrant corners and the frontage on U.N. Plaza (relative to the setback Public Library) make the building more visible from the Civic Center Plaza and thus appear to be more a part of the group.

The State Building, occupying the full-block street frontage, balances Exposition Auditorium across the Plaza. The masterful handling of the War Memorial complex brings the State Building into relationship with the other Civic Center buildings.

The Civic Center Plaza, as the central feature of the principal grouping of Civic Center buildings, provides views that emphasize the unity of all the monumental buildings.

In the 1912 plans for the Civic Center, in addition to the major buildings on blocks facing the Plaza, four sites, opposite the corners of the square that would complete the Classical wall all the way around the Plaza, were reserved. On the four sites, only two structures, the Powerhouse and the Public Health Building, have been constructed. The failure to build on all four corners is due to their inclusion in the plan for aesthetic rather than practical considerations.

Of itself, the Department of Public Health Building is a simple but pleasing exercise in the Italian Renaissance style. In its shape and orientation, however, it helps to fill the gap between the Exposition Auditorium and City Hall; it is the same height as those two buildings and mixes their decorative features.

The Architects and Advocates of the Panama-Pacific International Exposition and the Civic Center

Just as the beauty and importance of the Civic Center is diffused among many elements, so no one person can be singled out as having presided over its development and that of the Panama-Pacific International Exposition. The same individuals were, with a few exceptions, involved in both projects. Mayor Phelan, Bernard J.S. Cahill, the Society for the Improvement and Adornment of San Francisco, Daniel Burnham, and the supporters of the Exposition all helped mold the Civic Center idea. Mayor Rolph and architect John Galen Howard were probably most responsible for winning its acceptance. Arthur Brown, Jr., designed most of the buildings. Many of the men and groups were involved at more than one stage, and some, like Willis Polk, never left any tangible marks of their influence, yet were significantly involved through their support and service on the various commissions and design review boards that participated in the Center's growth and the building of the Exposition. A number of other individuals deserve credit, because the architects involved in the conception and execution of the Civic Center were an exceptional group, and some discussion of their background and accomplishments will make clearer the character of the individuals involved in these achievements.

The architects of the Civic Center were well grounded in the formal training required for their tasks. Six (John Galen Howard, John Reid, Jr., George Kelham, Arthur Brown, Jr., John Bakewell, Jr., and G. Albert Lansburgh) had attended the École de Beaux Arts, and three (Howard, Walter D. Bliss, and William B. Faville) had apprenticed under McKim, Mead, and White.

The École de Beaux Arts in Paris, the most important school of architecture late in the 19th century, purveyed the ideas, which, in the United States, became incarnated as the City Beautiful movement. Certain American schools and East Coast architectural firms provided similar training and promoted many of the same ideas. The New York City firm of McKim, Mead, and White was one of the most influential.

Arthur Brown, Jr., was the architect of more buildings in the Civic Center than any other individual, and they stand out as the finest. With John Bakewell, Jr., his partner (1906-28), he planned the San Francisco, Berkeley, and Pasadena City Halls; the Horticulture Building at the Panama-Pacific International Exposition, which was a domed structure larger than the Pantheon; the Santa Fe Depot in San Diego; and many buildings at Stanford University. Later, he designed the War Memorial Complex, Federal Building, and Coit Tower in San Francisco, and the Department of Labor and Interstate Commerce Commission Buildings in Washington, D.C.'s Federal Triangle. He served on the architectural boards of the Panama-Pacific International Exposition and the 1933 Chicago World's Fair, and chaired the Golden Gate Exposition held on Treasure Island in San Francisco in 1939-40.

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G. Albert Lansburgh, who assisted Arthur Brown with the Opera House, also served on the Panama-Pacific International Exposition board. He was principally known as a theater designer for the Orpheum chain, and built vaudeville and movie house for the company throughout the United States.

George Kelham, the architect of the Public Library, chaired the architecture committee of the Panama-Pacific International Exposition and designed its Court of Flowers and Court of Palms. He had arrived in San Francisco in 1909 to supervise construction of the Palace Hotel, for the firm of Trowbridge and Livingston. Kelham's greatest impact on the city was as a skyscraper designer in the late 1920s and early 1930s. As much as any person, he gave definition to the famous skyline that lasted into the 1960s. His most prominent buildings are the Standard Oil Building, the Russ Building (the city's tallest from 1927 to 1964), and the Shell Building. As supervising architect for the University of California, he also did the plan and four buildings at UCLA.

John Galen Howard chaired the advisory board that selected the plan for the Civic Center (1912) and oversaw the early stages of its implementation. Although Howard collaborated with Frederick H. Meyer and John Reid, Jr., on the Exposition Auditorium, his major role in the Civic Center was that of advisor and persuasive advocate. Howard had served on the board of the Pan-American Exposition in Buffalo (1901), where he designed the prize-winning Electric Tower, and chaired the board of the Alaska-Yukon Exposition in Seattle (1909). He was also the architect of the Hearst Memorial Mining Building at the University of California in Berkeley (1900), remained to plan the university campus, and founded its department of architecture, over which he presided for 25 years. During his tenure, he designed most of the university's new buildings. Later in his career, he sat on the committee that advised the city on the War Memorial Complex.

Frederick H. Meyer, the German-born architect who shared in the design of the Exposition Auditorium, was influential in art education in the Bay Area. He was most closely associated (1907-61) with the California School of Arts and Crafts in Berkeley, which he founded. He served on the original advisory board of architects for the Civic Center and on the later War Memorial board. His most notable architectural achievements, both in San Francisco, are the Humboldt Bank Building and the Monadnock Building.

John Reid, Jr., was the San Francisco City Architect (1912-28). In that capacity, he played a long-term role in executing the Civic Center plan. Aside from his part in the Exposition Auditorium, he laid out the original Civic Center Plaza, made interior alterations to the Health Building, and designed a large number of the city's public schools.

Walter D. Bliss and William B. Faville had one of the most prominent and well-respected firms in San Francisco when they won the State Building competition in 1915. They had just designed the key buildings at the Panama-Pacific International Exposition. Their other San Francisco commissions included the St. Francis Hotel, the Bank of California, and the Geary Theater. Virtually all of their commissions are extant, except the Exposition structures.

Bernard J.S. Cahill, an Englishman who came to San Francisco in 1891 to practice architecture, prepared the first Civic Center plan in 1899. His 1904 plan, as revised, served as basis for the final design of the Civic Center. He specialized in mausoleums but was most influential as an early advocate of city planning. He also invented the "butterfly," or octahedral, map projection.

Several contributors to the Civic Center's "decorations" also deserve mention. Jean-Louis Bourgeois assisted with the interiors of City Hall. Paul Deniville, who executed the decorative plaster and artificial stone of City Hall's interior, also did the travertine interiors of the San Francisco Public Library and the huge Palace of Machinery at the Panama-Pacific International Exposition, as well as the Pennsylvania Station in New York City.(Both of the latter are demolished.) Thomas D. Church, a nationally prominent landscape architect associated with the "Bay Region Style," planned the Memorial Court.

FOOTNOTES

[1] Cited in Kevin Starr, Americans and the California Dream, 1850-1915 (Santa Barbara, Calif.: Peregrine Smith, 1981), p. 294.

[2] Henry Hope Reed, Jr., The Golden City (Garden City, N.Y.: Doubleday and Co., 1959), p. .

[3] The bulk of the text of this significance statement has been edited and condensed from the exhaustive presentation of the Civic Center's significance in Michael Corbett's National Register of Historic Places nomination form, which will not be cited further.

[4] Starr, op. cit., pp. 288-293.

[5] John Allwood, The Great Exhibitions (London: Studio Vista, 1977), pp. 119-120.

[6] Folke T. Kihlstedt, "Formal and Structural Innovations in American Exposition Architecture" (Ph. D. dissertation, Northwestern University, 1973), p. 1, 148.

[7] Frank Morton Todd, The Story of the Exposition (New York: Knickerbocker Press, 1921), II, 19.

[8] For example, Kihlstedt, *op. cit.*, pp. 117 *et seq.*

[9] See William H. Jordy, *American Buildings and Their Architects*, vol. 3 (*Progressive and Academic Ideals at the Turn of the Century*) (Garden City, N.Y.: Doubleday, 1972), pp. 275-291.

[10] "Truman Talk Finale to Charter Adoption," *San Francisco Call*, June 26, 1945, p. 1; "Truman in S.F. Today for Conference Close," *San Francisco Chronicle*, June 27, 1945, pp. 1 and 4; and "Program in Honor of the Delegates to the Conference of the United Nations" (San Francisco: Pisani Printing Company, 1945).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property about 39

Quadrangle name San Francisco North

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	10	551850	4181490	B	10	551850	4181080
C	10	551010	4181080	D	10	551020	4181480
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date November 9, 1984

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

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Michael Corbett's National Register of Historic Places nomination contains additional bibliography that will be useful to any student of the Civic Center, the Panama-Pacific International Exposition, and their architects.

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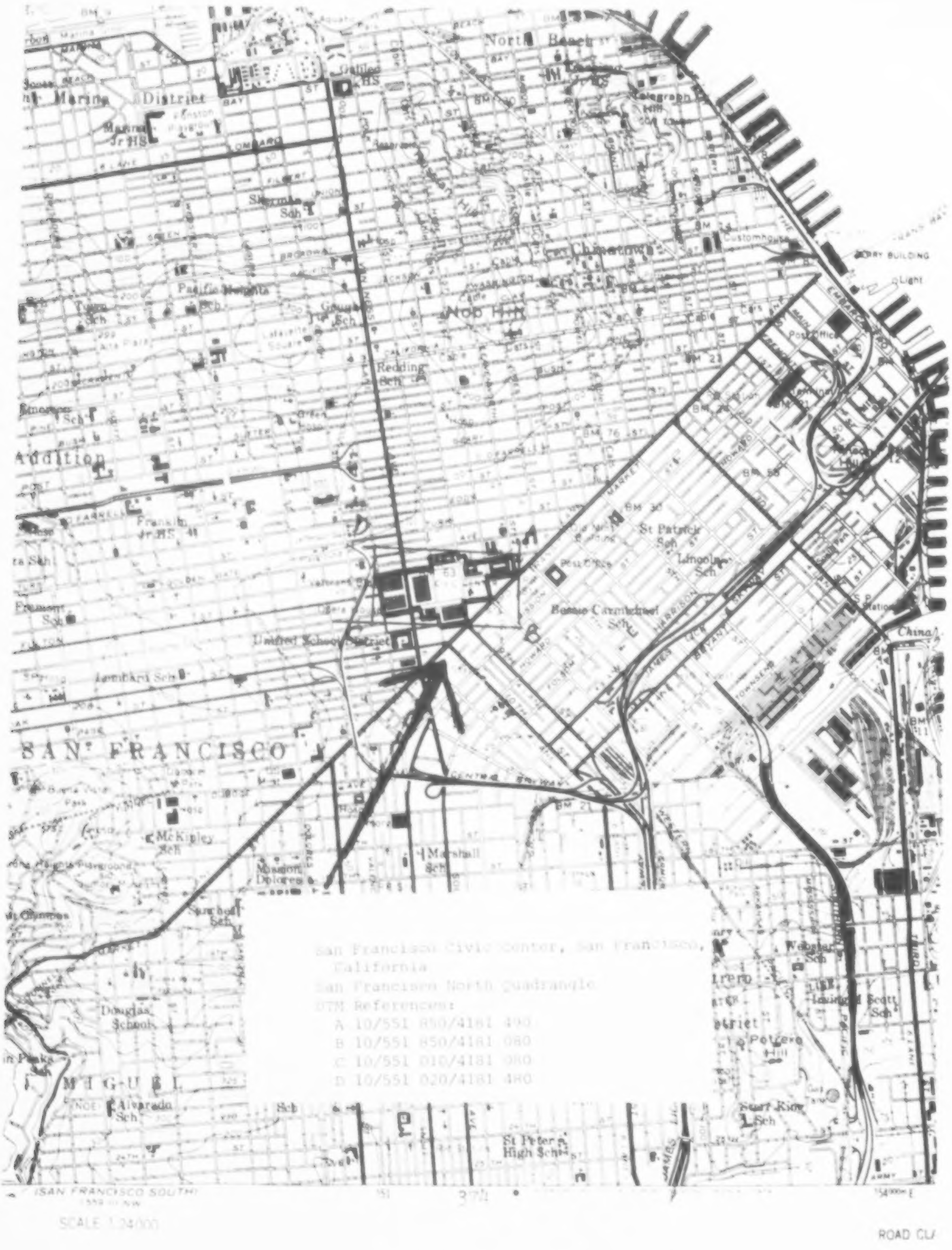
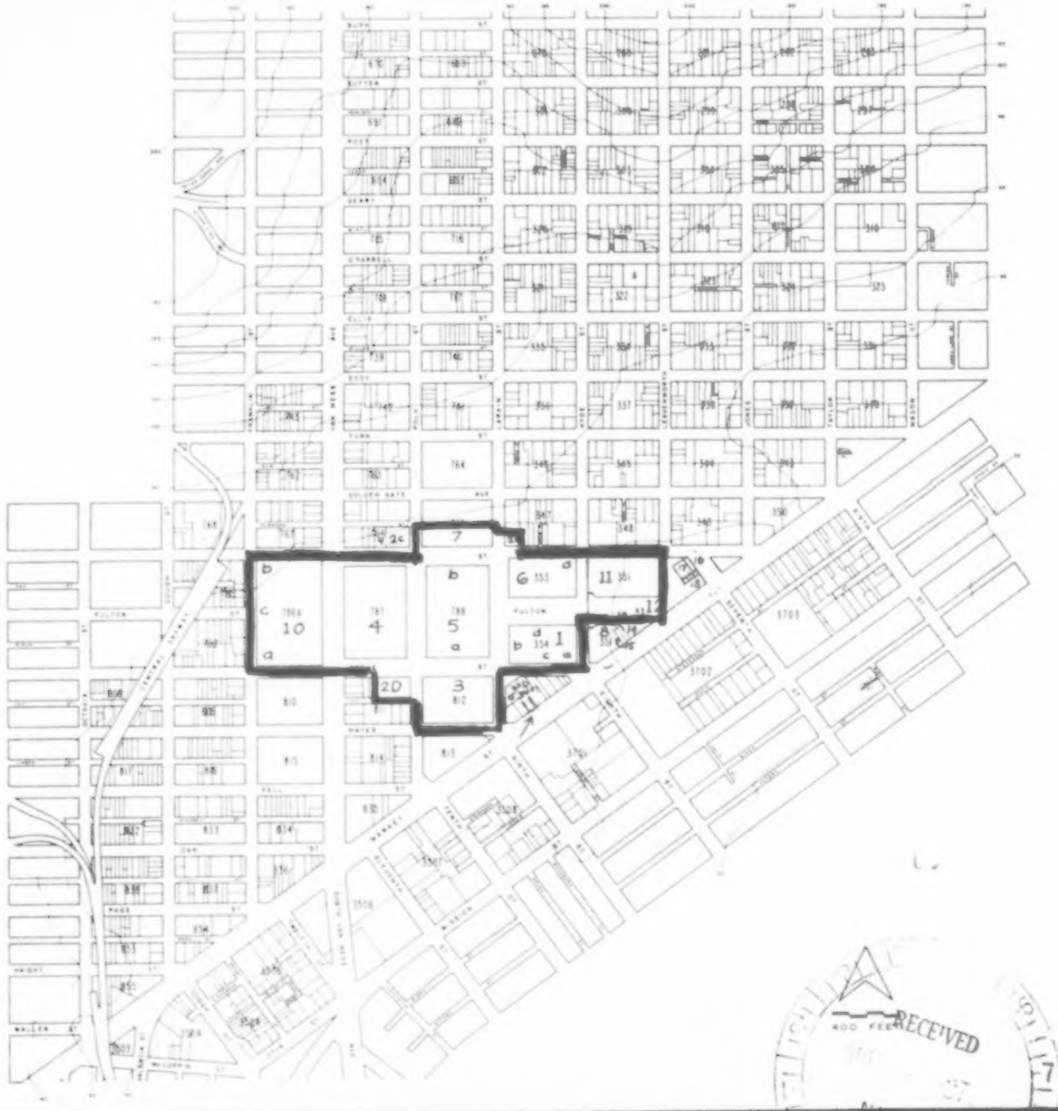
VERBAL BOUNDARY DESCRIPTION

The area generally encompasses the portions of the Civic Center plan of 1912 that have been built up with structures in the Classical mode substantially as envisioned in the plan; together with Marshall Square, which antedates the plan; and the War Memorial Complex just west of City Hall, built in 1931-32 as an extension of the Civic Center. A precise boundary follows:

Beginning at the south edge of the intersection of former Fulton and Leavenworth Streets, the boundary proceeds west to the center of the intersection of Fulton and Hyde, then south on Hyde to Grove, west on Grove to Larkin, south on Larkin to Hayes, and west on Hayes to Polk Street. It proceeds north on Polk to Ivy Street and then west on Ivy to the western lot line of Block 811, Lot 1. Then north on the western line of the lot to Grove Street, and west on Grove Street to Franklin Street. On Franklin Street, the boundary proceeds north to McAllister Street, east on McAllister to Polk Street, then north on Polk Street to the northern boundary of Block 765, Lot 2, to Larkin Street, south on Larkin to the northern line of Block 347, Lot 8, and east on the northern boundary of Lot 8. It then proceeds south on the eastern boundary of Block 347, Lot 8, to McAllister Street, then east on McAllister to Leavenworth, and south on Leavenworth extended to the beginning point.


North Beach
Telegraph Hill
Marina District
Galileo HS
Marina Jr HS
Sherman Sch
Pacific Heights
Chinatown
Nob Hill
Customhouse
Ferry Building
Post Office
Redding Sch
Gough Sch
Lafayette Square
Addition
Franklin Jr HS
Fremont Sch
United School District
St Patrick Sch
Lincoln Sch
Bessie Carmichael Sch
S P Station
China Basin
SAN FRANCISCO
McKinley Sch
Marshall Sch
Mission Dolores
Sanchez Sch
Douglas School
MIGUEL
Alvarado Sch
St Peter's High Sch
Webster Sch
Irving M Scott Sch
Potrero Hill
Starr King Sch
MARKET
TOWNSEND
HARRISON
BRYANT
(SAN FRANCISCO SOUTH)
SCALE 1:24000
ROAD CL

San Francisco Civic Center, San Francisco,
California
San Francisco North Quadrangle
UTM References:
A 10/551 850/4181 490
B 10/551 850/4181 080
C 10/551 010/4181 080
D 10/551 020/4181 480



WORKING AREA LAND USE STUDY

CIVIC CENTER

WORKING AREA W PLANNING AREA 3

RECEIVED
NATIONAL REGISTER

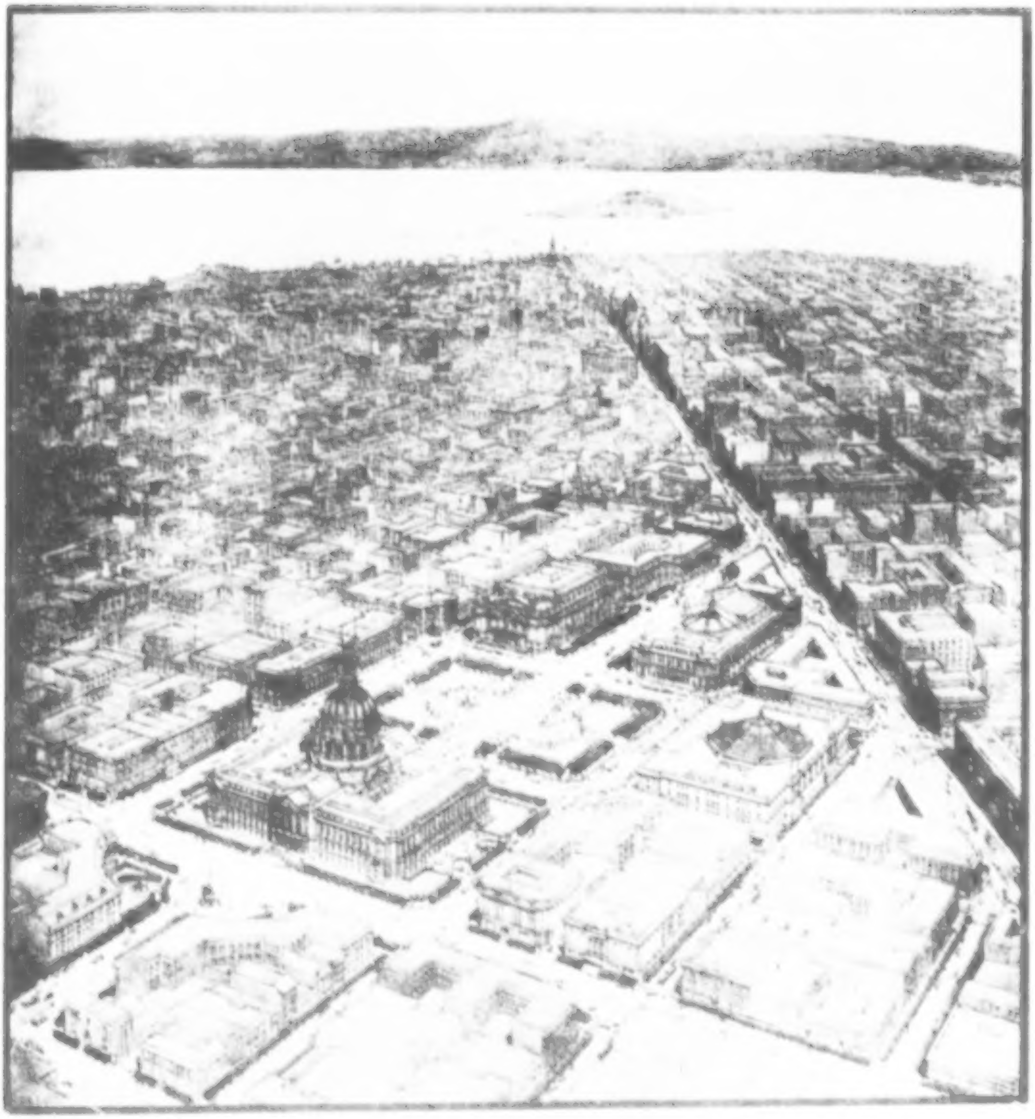
San Francisco Civic Center (Map I)

Numbers and letters are keyed to the specific buildings and sites of the San Francisco Civic Center. The above numbers relate to the order in which buildings and sites are presented under item 7 (description) and item 8 (statement of significance) in the text. For example, 10 is the War Memorial Complex, "a" represents the Opera House, "b" the Veterans Building and "c" the Memorial Court.

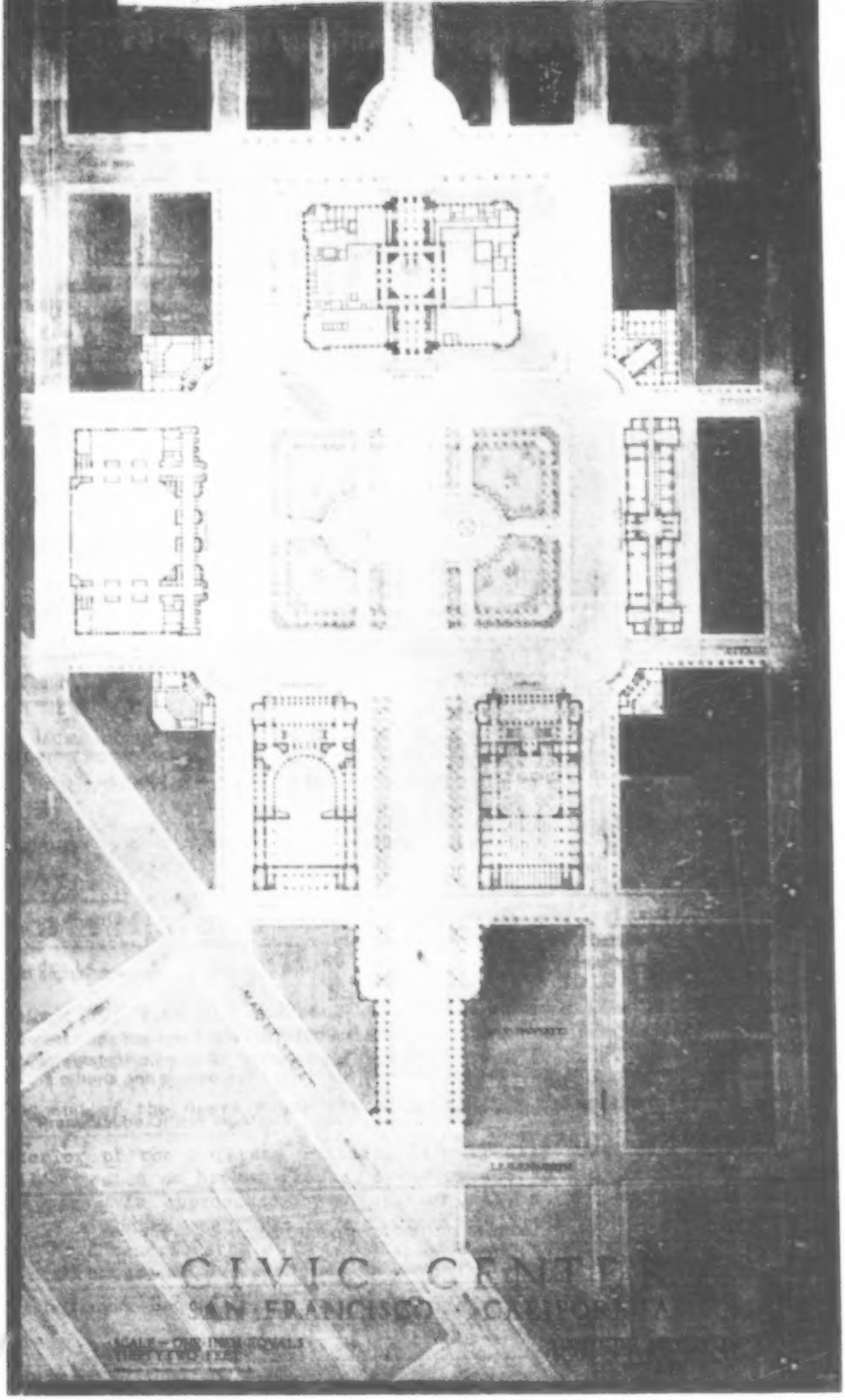
SAN FRANCISCO DEPARTMENT OF CITY PLANNING

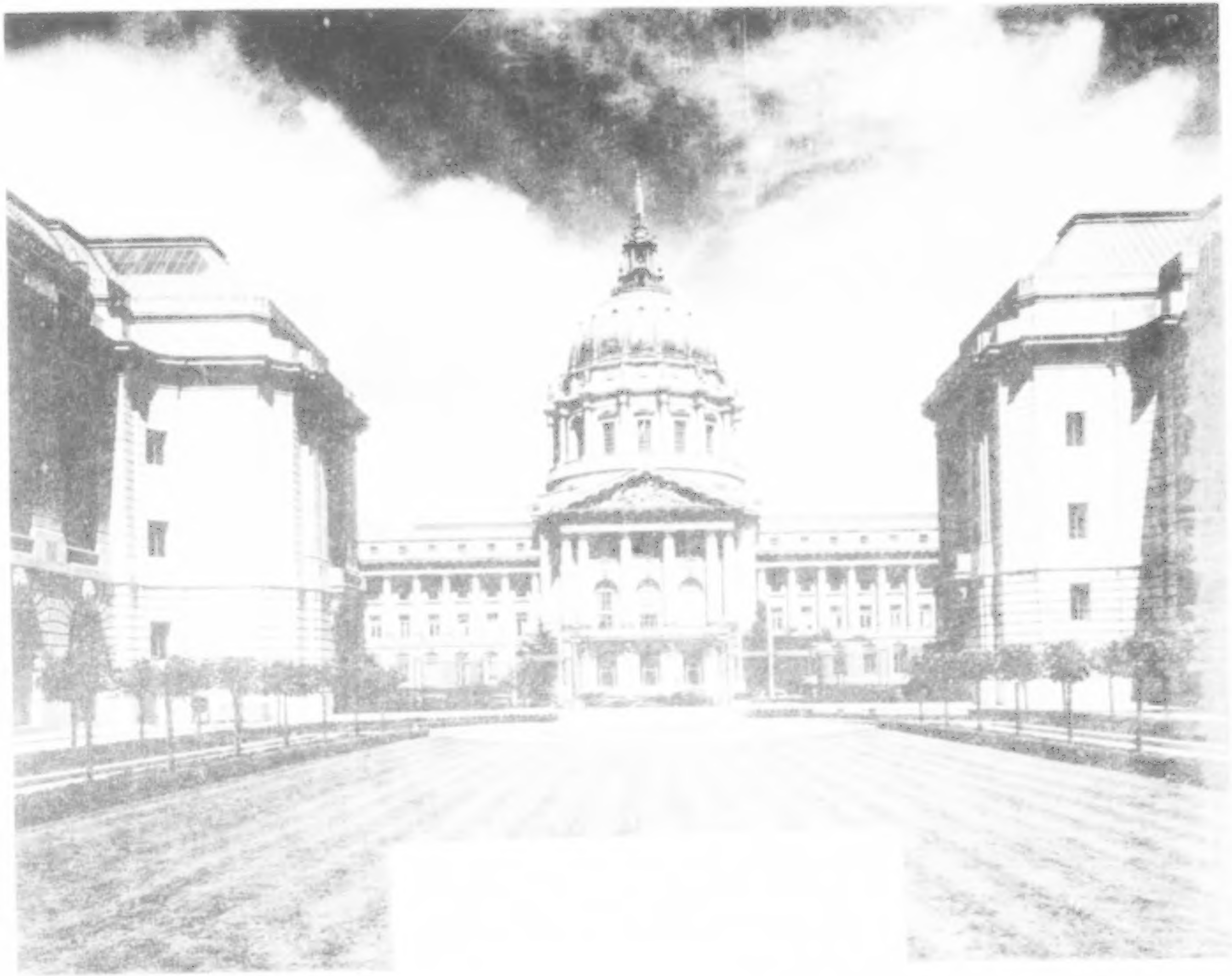
San Francisco Civic Center

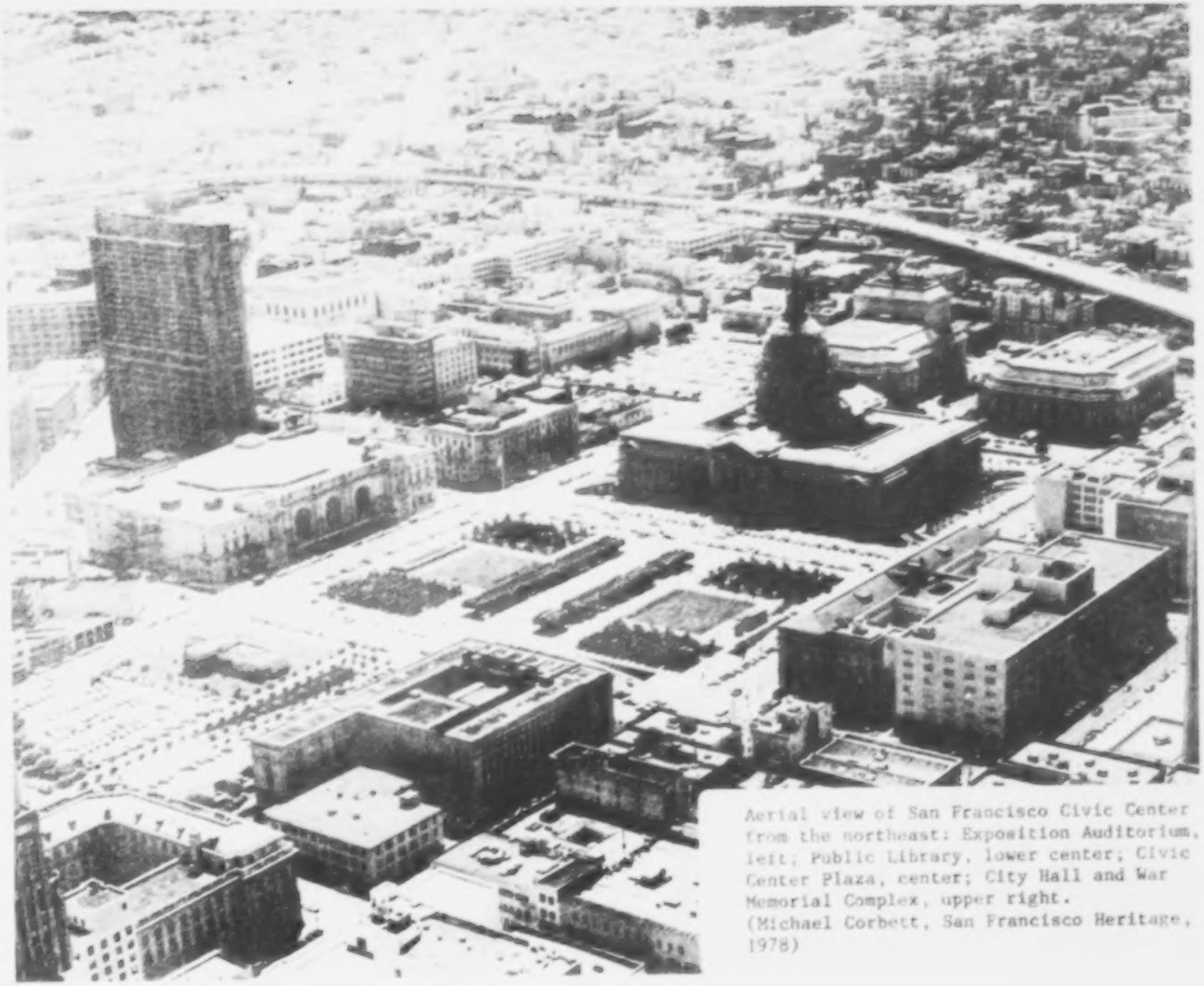
Property	Map Reference
Marshall Square	1
Pioneer Memorial	1a
Department of City Planning Building	1b
Parking	1c
Brooks Hall Ramp	1d
Civic Center Powerhouse	2B
Department of Public Health Building	2D
Exposition Auditorium	3
City Hall	4
Civic Center Plaza	5
Brooks Hall	5a
Civic Center Garage	5b
Public Library	6
Library Annex	6a
California State Building	7
War Memorial	10
Opera House	10a
Veterans Building	10b
Memorial Court	10c
Federal Building	11
United Nations Plaza	12



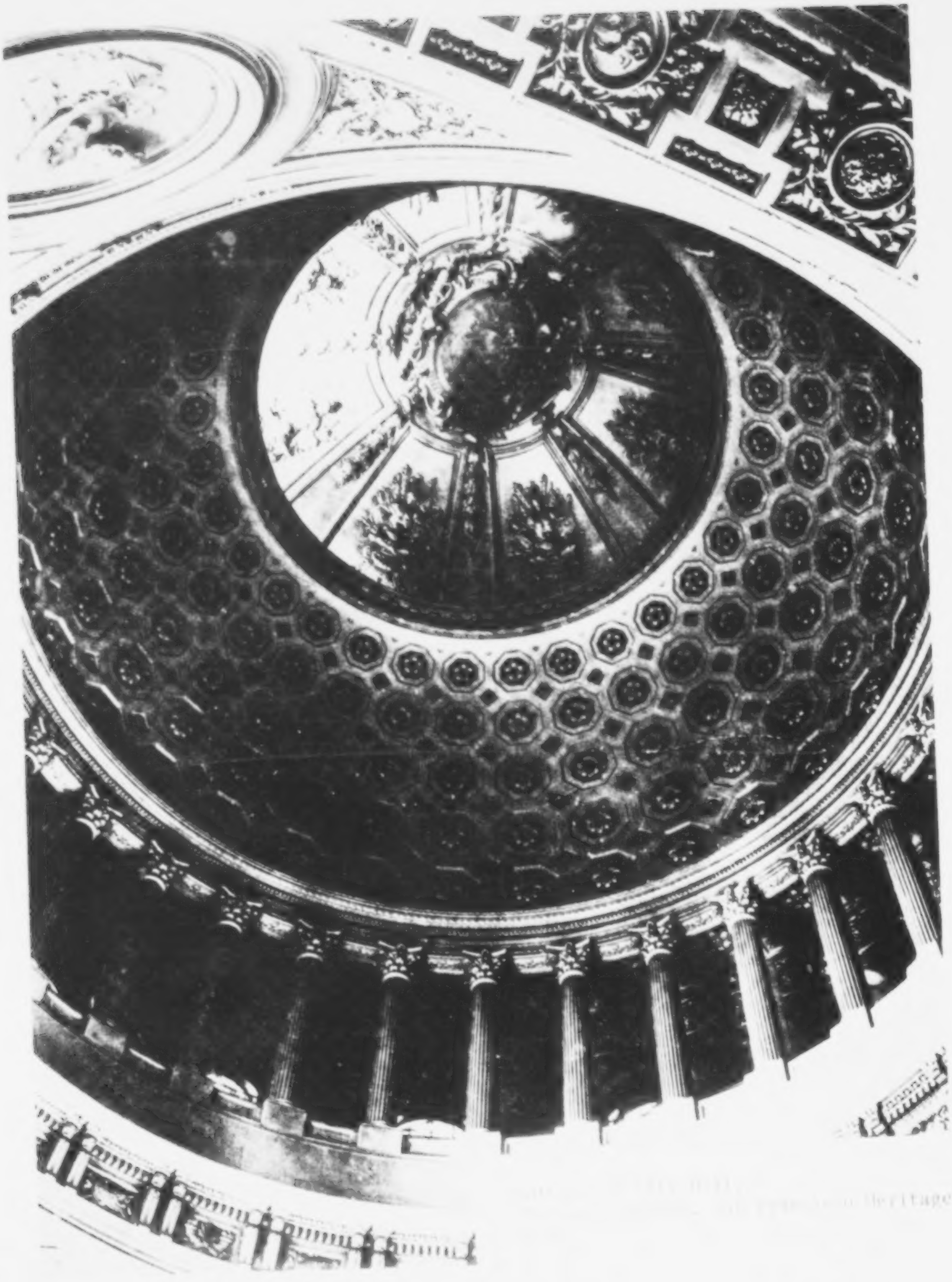
The Civic Center Plan of 1912, north to right. (San Francisco Heritage)


CIVIC CENTER
SAN FRANCISCO · CALIFORNIA
SCALE — ONE INCH EQUALS THIRTY TWO FEET

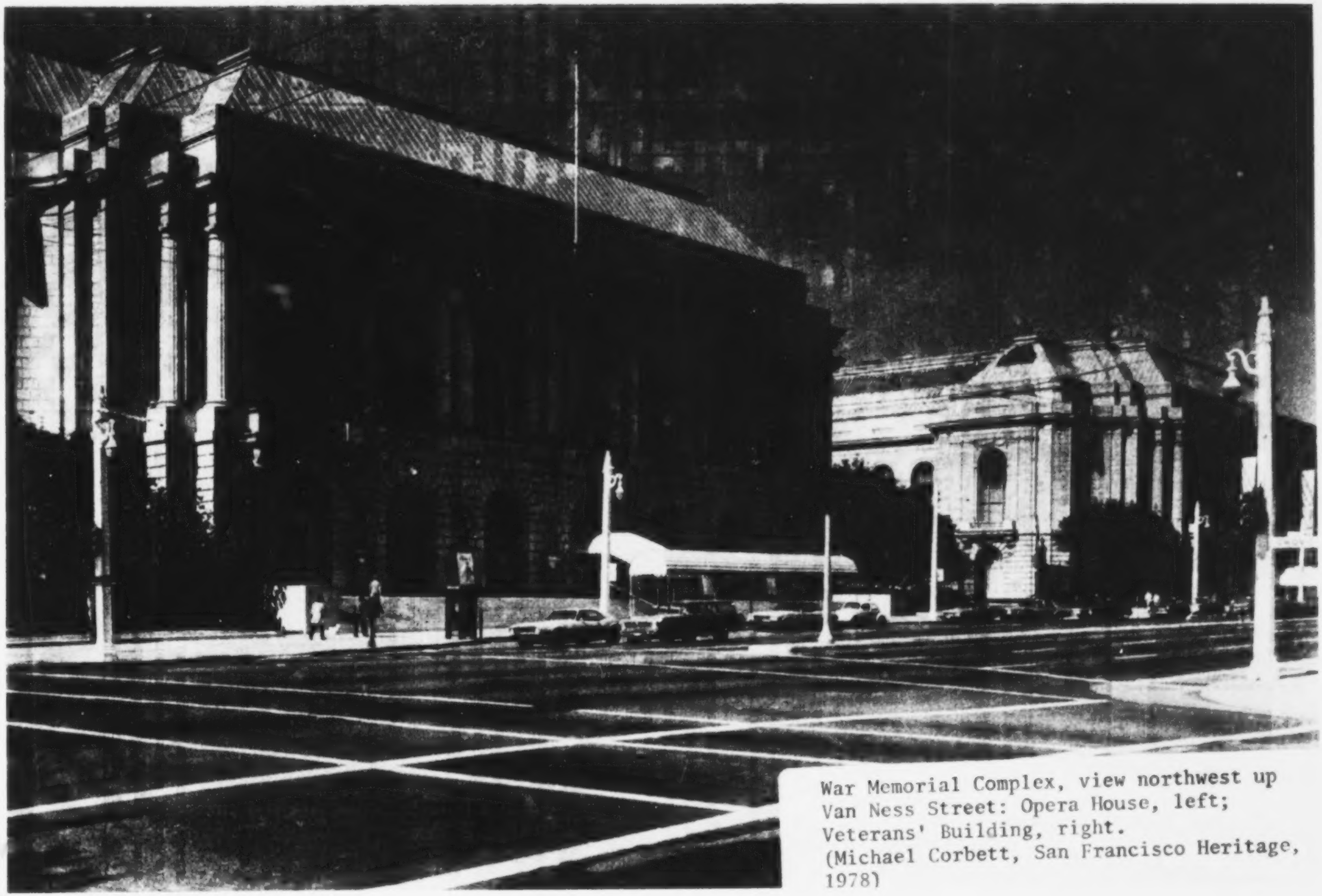




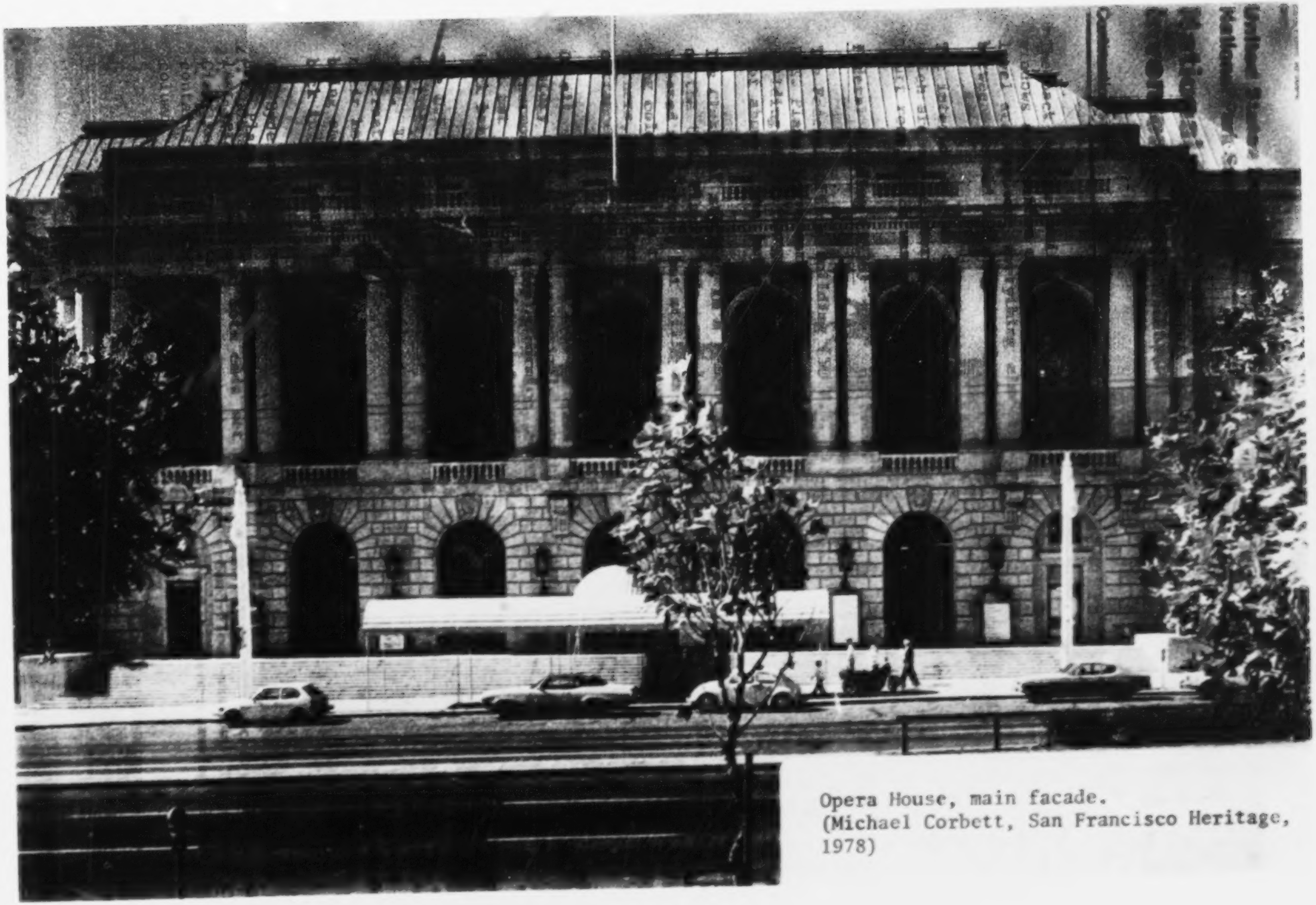
Aerial view of San Francisco Civic Center from the northeast: Exposition Auditorium, left; Public Library, lower center; Civic Center Plaza, center; City Hall and War Memorial Complex, upper right.
(Michael Corbett, San Francisco Heritage, 1978)



[illegible] City Hall.
[illegible] San Francisco Heritage,

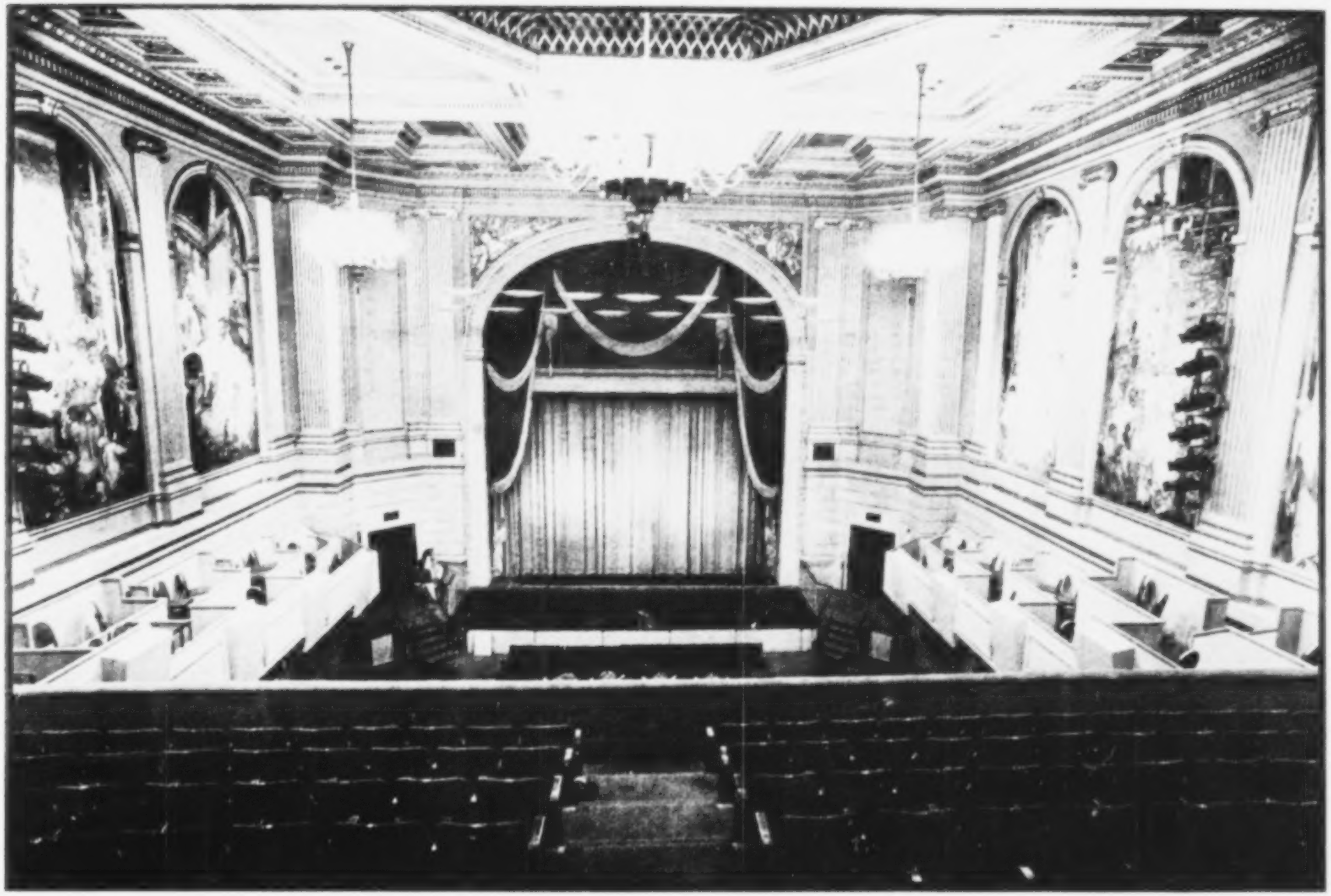


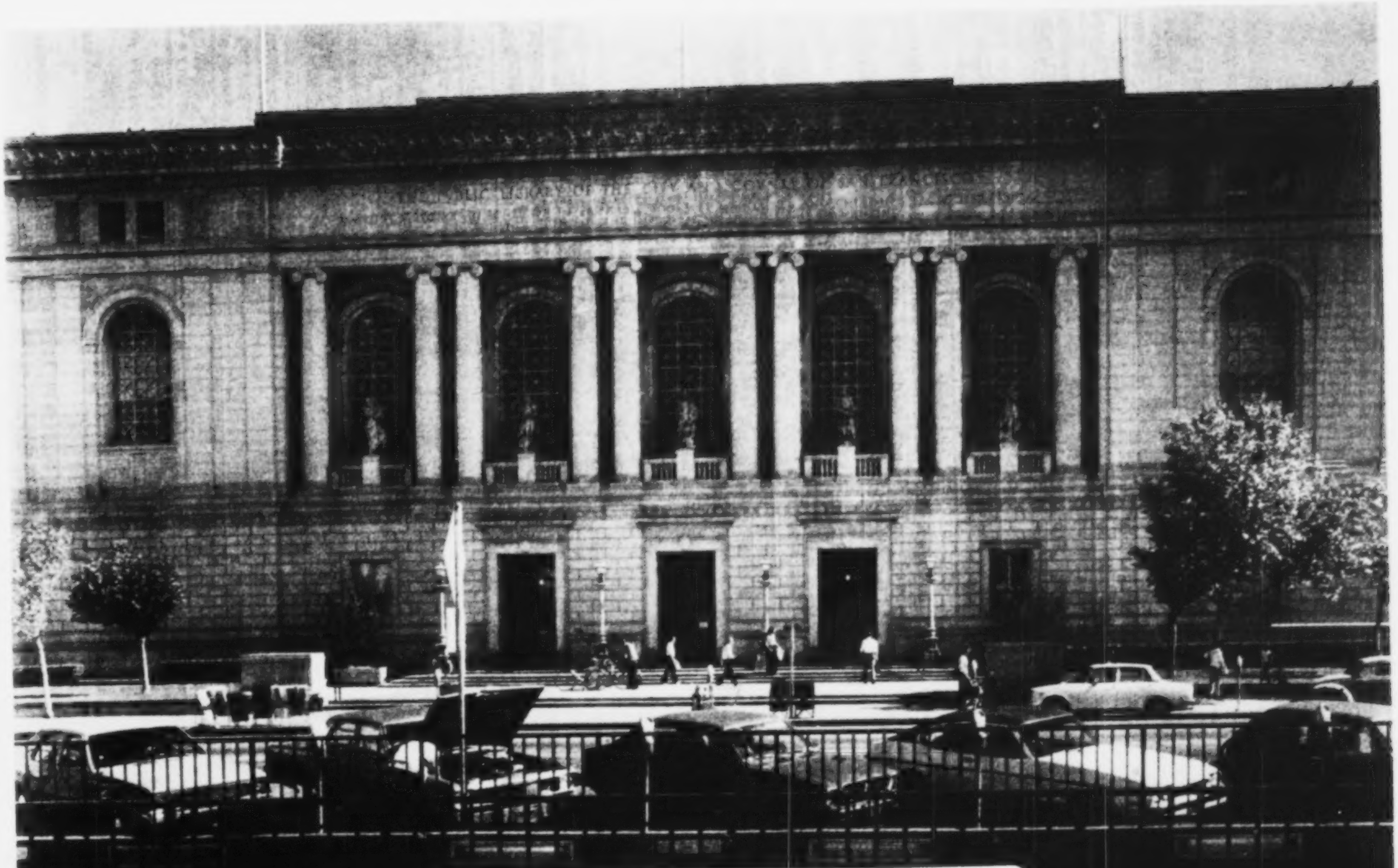
War Memorial Complex, view northwest up Van Ness Street: Opera House, left; Veterans' Building, right.
(Michael Corbett, San Francisco Heritage, 1978)



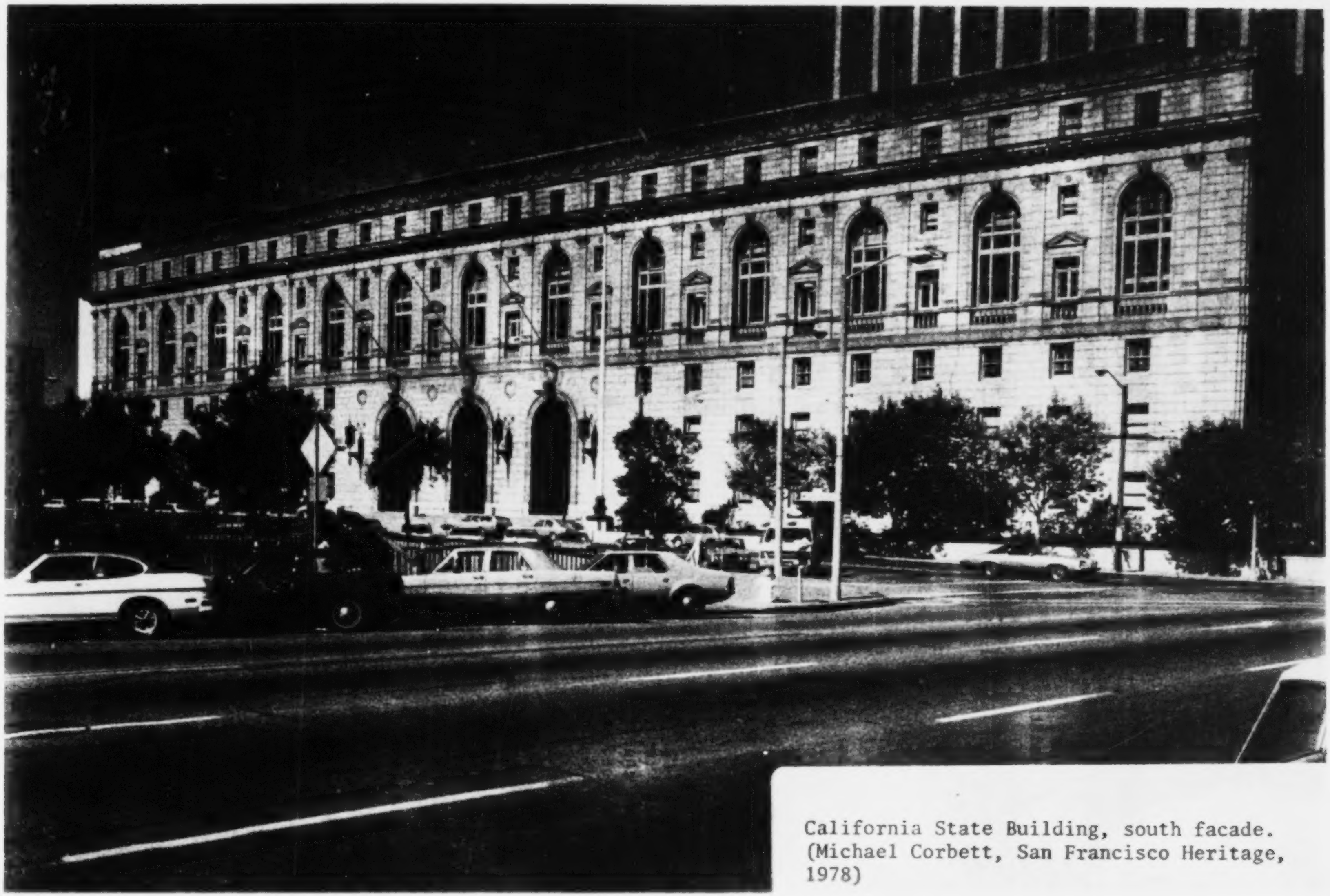
Opera House, main facade.
(Michael Corbett, San Francisco Heritage, 1978)

Herbst Theater, site of the signing of the
United Nations Charter, June 26, 1945.
(Michael Corbett, San Francisco Heritage,
1978)

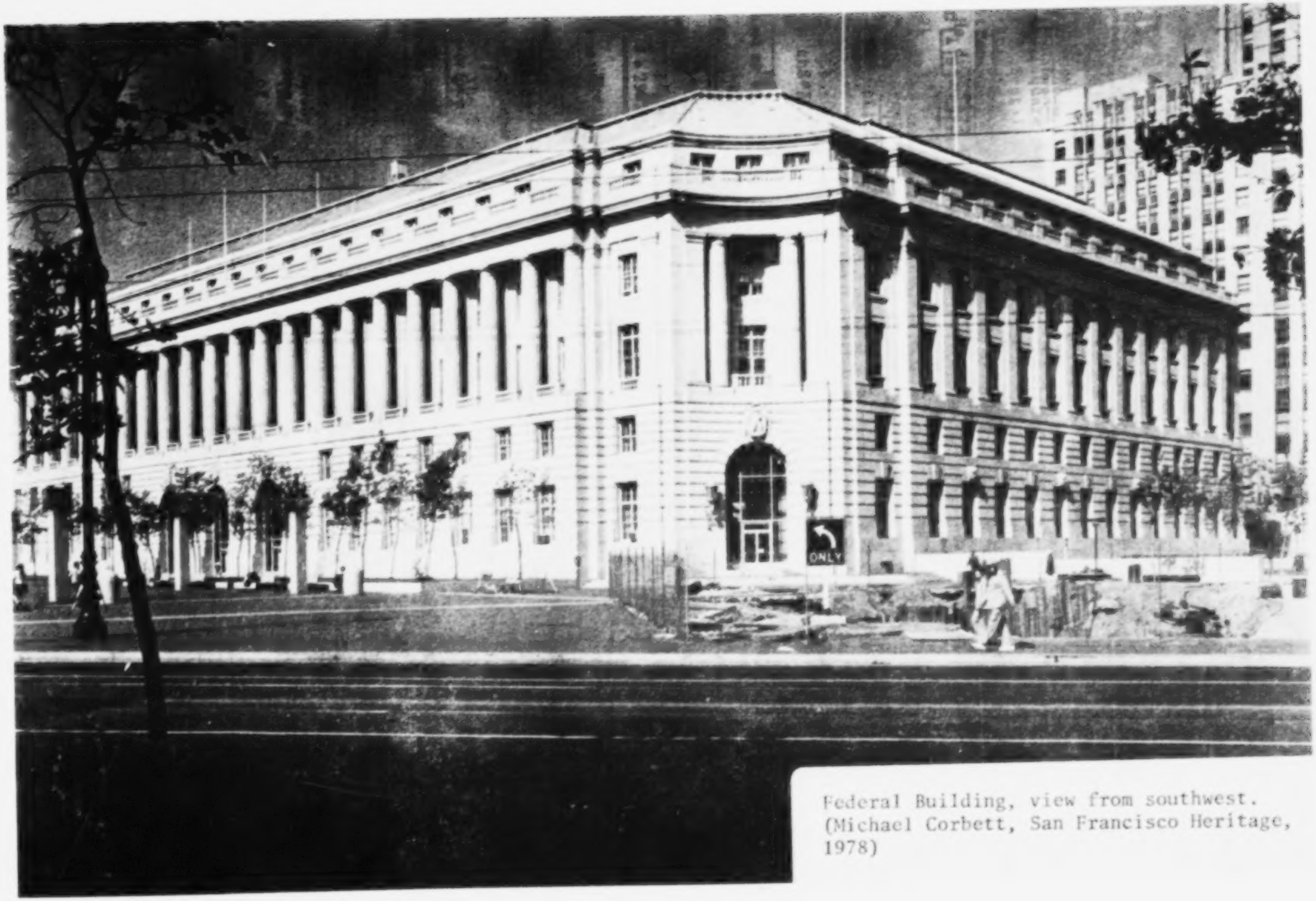




San Francisco Public Library, west facade.
(Michael Corbett, San Francisco Heritage,
1978)



California State Building, south facade.
(Michael Corbett, San Francisco Heritage, 1978)



Federal Building, view from southwest.
(Michael Corbett, San Francisco Heritage,
1978)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Washington University Hilltop Campus Historic District

and or common Site of the Louisiana Purchase Exposition and Third Olympic Games (1904)

2. Location

street & number Lindell and Skinker Boulevards ___ not for publication

city, town unincorporated X vicinity of St. Louis

state Missouri code 29 county St. Louis code 189

3. Classification

Category
X district
___ building(s)
___ structure
___ site
___ object

Ownership
___ public
X private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
X educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
___ other:

4. Owner of Property

name Washington University

street & number Lindell and Skinker Boulevards

city, town St. Louis ___ vicinity of state Missouri 63105

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, St. Louis County Government Center

street & number 7900 Forsyth Boulevard

city, town Clayton state Missouri 63105

6. Representation in Existing Surveys

title Missouri State Historic Survey has this property been determined eligible? ___ yes X no

date 1978 ___ federal X state ___ county ___ local

depository for survey records Department of Natural Resources

city, town Jefferson City state Missouri 65102

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet	**Item number** 6	**Page** 2

Representation in Existing Surveys (cont.)

Title: National Register of Historic Places

Date: 1976 State

Depisitory for survey records: National Register of Historic Places, 1100 L Street, NW

City, Town: Washington State: DC 20013-7127

7. Description

Condition
X excellent
___ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
X altered

Check one
X original site
___ moved date ______

Describe the present and original (if known) physical appearance

Summary

The Washington University Hilltop Campus is so called informally to distinguish it from the Medical School campus elsewhere in St. Louis.[1] The principal part of the Hilltop Campus forms a long rectangle bounded by Skinker Boulevard on the east, Forsyth Boulevard on the south, Millbrook Boulevard on the north, and Big Bend Boulevard on the west. Additional property lies to the south of Forsyth. The eastern edge of the campus, the "frontyard," lies in the City of St. Louis, while the bulk of the property lies in an unincorporated portion of St. Louis County.

Twenty of the more than fifty buildings on the Hilltop Campus are designed in Collegiate Gothic style. Forming the core and the dominant feature of the campus, these structures, along with the landscaped open spaces linking them, constitute an historic district. A number of the buildings are arranged in quadrangles.

Unity of the Campus

The Collegiate Gothic buildings at Washington University were designed over a 50-year period, but present a remarkably unified appearance. They are all of red granite, laid according to closely defined standards established by James P. Jamieson, the on-site representative of the original architects and later the campus architect himself.

The effect of these standards is to soften the feeling of hardness usually associated with granite.[2] The campus forms a central plateau so that buildings along the edges of the plateau have 2 stories toward the central lawns and quadrangles and 3 to the rear or outer sides. Only Brown, Crow, and Umrath Halls, along the edges, do not have this grade differential. Ridgley and Eads Halls, and Graham Chapel, in the center of the plateau, are also of uniform height.

The typical building is a long rectangle with projecting end bays, sometimes forming wings of some length and giving the building an H-shaped plan. Such is the case with Brookings, Eads, Cupples II, and Prince Halls and the Women's Building; Umrath and McMillan Halls form 3-sided courts. Several buildings have central or corner towers and turrets rising 3, 4, or 5 stories.

Moldings, string courses, and decorative features are of limestone. Roofs are hipped or gabled, covered with pale green slate shingles and copper flashing. Windows, set in limestone frames, are grouped in twos, threes, and fours, and varied with oriels and bays. Wall surfaces are articulated horizontally with string courses between the floors and granite parapets, sometimes crenellated, and sometimes accented with false shaped gables. Vertical accents include buttresses and drainage pipes with decorative rain-water heads.

Carved limestone decorative motifs include bosses on string courses and arches, Gothic or Renaissance pinnacles, niches and panels of blind tracery, inscriptions, and enriched doorways and centerpieces utilizing pilasters, strapwork, garlands, and other motifs derived from English architecture of the 16th and early 17th centuries.

A frequent motif is the University coat of arms, derived from the family arms of George Washington, with an added row of fleur-de-lis representing St. Louis. Superimposed on this or shown separately is an open book with the inscription *Per veritatem vis* ("Power through truth"), the University's motto. Iron lanterns with decorative brackets appear on several buildings. Chimneys rise from outer walls or from mid-roof, sometimes with rows of octagonal or diagonal brick chimney stacks.

The interiors have fireproof floors consisting of steel beams with concrete between them. Original interior walls are brick and ceilings are plastered on metal lath attached to the steel beams.[3] Most interiors have been remodeled at least once and have few distinctive features, but certain outstanding rooms are mentioned below.

Buildings and structures in the historic district will be inventoried, noting their special features within the stylistic framework just outlined.

EXPOSITION-ERA STRUCTURES AND SITES

Brookings Hall (1900) (University Hall until 1927)

Gothic-style Brookings Hall, the eastern face of the first, or east, quadrangle, is the dominant feature of the eastern part of the campus. It is 15 bays long, including gabled transverse wings, and has a massive central tower 85' high.[4] The east elevation rests on a balustraded terrace, dominating the view downhill to the east, while the north and south outer elevations drop to 3 stories. Entrance to the main quadrangle is by means of two flights of granite stairs mounting the terrace and through a rib-vaulted passage through the tower. The tower has turrets at its four corners and large grids of stone-mullioned windows on both west and east faces. The east face is surmounted by a blank arcade, while the west face has a clock.

Busch Hall (1900)

Busch Hall, the south face of the first quadrangle, has 11 bays totaling 291'. The entrances are in the end bays, which project slightly to form towers. Extending to the east and west of the main block are shorter wings of 4 bays. Incorporated into these are arches connecting Busch with Brookings and January Halls.

Ridgley Library (1901)

Ridgley filled the west side of the first quadrangle. Though shorter in length than Brookings (257' vs. 325'), Ridgley has 17 bays. In contrast to the early 16th-century sources of Brookings, Ridgley's models were from the 1630s.[5] The east (quadrangle) elevation has a round-arched arcade along the ground floor, flanked by turrets topped by crown domes. The ceiling of the arcade is composed of wooden beams forming coffers. The arcade is closely based on the Canterbury Quadrangle of St. John's College, Oxford, with some references to Nevill's Court, Trinity College, Cambridge.[6] The center bay of Ridgley forms a Jacobean frontispiece, with attached columns flanking the arch below and the window above. A central wing projects 108' from the west side of the main block. It is 1 story high, with six large windows on each side alternating with buttresses. The interior of this wing is a single space decorated in the style of late 17th-century England. Ridgley is connected to Duncker and January Halls by 1-bay vaulted arches; on the second-floor level above these are heavily decorated limestone oriels.

Eads Hall (1902)

Eads is attached to the west wing of Ridgley Library. With that wing, it forms the south side of the second, smaller, or western quadrangle. It has 12 bays. The end bays are relatively short and shallow while the second and eleventh bays form gabled transverse wings. Entrances are in the first (from the west) and tenth bays. Arthur Compton's important research on X-rays took place in the east basement of this structure.

Cupples Hall I (1901)

Similar in massing to Busch Hall, which it faces south across the east quadrangle, Cupples Hall I's detailing is derived from the Renaissance end of the Collegiate Gothic spectrum. Sections of balustrade are incorporated into the parapet, a stone centerpiece with a sundial rises above the roofline, and the entrances have pedimented frames carved with flowered garlands. Granite arches connect Cupples I with Brookings and Duncker Halls. The Brookings arch forms a vaulted chamber, decorated on the outside with two stone panels of figures representing Architecture and Engineering.

Cupples Hall II (1901)

Cupples II has 11 bays, with entrances in the second and tenth bays, projecting bay windows in the first and eleventh, and an oriel in the sixth.

Prince Hall (1901) (Liggett Hall until 1963)

Prince Hall has 14 bays including projecting ends. The lawn (north) facade has second-floor oriels but no doors. The south facade has doors in the wings as well as the fifth and eighth bays. The skyline above the parapet on this side is not symmetrical; there are triangular gables at the second and eleventh bays (from the west) and false-shaped gables at the sixth and thirteenth. Prince Hall was built on a 30' foundation, but the basement was opened to use only in 1948, when a terrace was built along the south elevation and a court excavated to give full access to a new student gathering place, now a library.[7] This courtyard elevation is concrete with an orange brick parapet.

Karl D. Umrath Hall (1902) [known as Tower Dormitory (1902-29) and Lee Hall (1929-63)]

Umrath Hall has a courtyard formed by the wings extending south from the main block; the courtyard is now closed by the Mallinckrodt Center (not in the historic district). The lawn (north) elevation has 15 bays, including the projecting end wings and a 3-story central tower with a smaller 5-story tower rising from the next bay to the west. The passage through the tower has two rib-vaulted bays. In addition to the central arch, there are five doors on the north elevation. The south end of the west wing is a 5-bay hall with beamed ceiling, Jacobean woodwork, and a bay window facing south.

Francis Gymnasium (1902)

The gymnasium has overall dimensions of 94' by 181' with 3 stories and a basement, but the western 108' (6 bays) are devoted to the 75'-wide main hall. The main bulk of the building is concentrated in the east elevation, which is on axis with Graham Chapel. This facade consists of five wide bays, the second and fourth of which form towers. The principal doorway is a broad, carved arch closed by a wooden traceried screen. Francis Gymnasium has recently been renovated as part of a new Sports Complex, and has been connected to the modern fieldhouse adjacent to it on the north. Its fabric, however, has been left essentially intact.

Francis Field (1902-03)

Francis Field is adjacent to Francis Gymnasium. It is surrounded by an iron railing and is entered by a monumental gateway, which is its principal feature, at its east end. The gateway was erected to commemorate the 1904 Olympic Games. The gate consists of four granite and limestone piers supporting a double central gate and two side gates. The name of the field is worked into the ironwork arches above each of the three openings, and historical information is found on two bronze plaques attached to the central piers.

Inside the gate, the field is equipped with bleachers on the south side only. They are not those used at the time of the Olympics. Both the baseball field and the running track within the field have been shifted from their previous configurations.

LATER COLLEGIATE GOTHIC STRUCTURES

McMillan Hall (1906)

McMillan, perhaps the fullest expression of Cope's residential quadrangle system, has the most varied elevation of any of the Collegiate Gothic buildings at Washington University. It surrounds three sides of a grassy central court, the fourth (south) side of which is closed by an iron railing. The main entry is through an archway in the east wing. The passageway, which has a coved and wood-beamed vault, is surmounted by a 3-story tower, with an adjacent subsidiary tower of 4 stories. In the west wing, on axis with the entrance passageway, is the main entrance which forms a miniature three-sided court of its own. The principal doorway and window above it are richly embellished with pilasters, a semicircular balcony, and a broken pediment. The somewhat irregular fenestration facing the court is surmounted by a total of eleven gables. McMillan has a minor wing projecting from the west side of the court and another projecting from the north end of the east side of the court.

Graham Chapel (1907)

Graham Chapel serves as the main focus of the central portion of the campus and closes the axis from Francis Gymnasium. With an outline similar to Kings College Chapel, Cambridge, and reminiscent of other contemporary collegiate chapels, it is also key to establishing the stylistic tone of its area of the campus.[8]

The Chapel is a rectangle measuring 121' by 45', with turrets at each corner and attractive carved stonework in the cornice. The structure is 8 bays long, buttressed, with a large east window representing the dedication of Solomon's Temple. The main facade (west) is decorated with numerous carved bosses. Inside, the beamed ceiling reaches 49' at the apex. The balcony was added in 1946 when a pipe organ was presented.[9]

Newton R. Wilson Memorial Hall (1923)

This structure is marked by limestone buttresses. It presents 2 stories toward the lawn (north) but has a moat-like grading that exposes the windows of the lower level on this side as well as to the south. In 1977 a 3-story addition was made to the east end of Wilson. The original part of the building has 13 bays on the north side centered on a wide but relatively short tower. The south side, by contrast, has 17 bays with towers rising from the fifth-sixth and twelfth-thirteenth bays. The towers are ornamented by plaques representing Atlas supporting the globe.

Duncker Hall (1923)

Duncker Hall balances the northwest wing of Brookings Hall opposite it on the quadrangle as well as January Hall on the south side of Ridgley. It is 12 bays long with the main entrance in the third bay opposite the end of the Ridgley arcade. A projecting stairtower and entrance is on the corresponding bay of the north (3-story) elevation. Frank M. Cann and Angelo Corrubia, graduates of Washington University's school of architecture, designed this structure.

Grace Vallé January Hall (1923)

The hall is named on the inscription above the main entrance, which is in its third bay, mirroring that of Duncker. It is 13 bays long but divided into two distinct patterns of fenestration. The seventh north bay has another entrance, and this is reflected on the south by a major stairtower topped with pinnacles. The eastern half of the upper floor is occupied by a library with a timber-trussed ceiling.

Charles Rebstock Hall (1926)

Rebstock Hall has 17 bays, the first and last two articulated to form slight end pavilions. Rebstock has three later wings, actually separate buildings: Adolphus Busch III Laboratory of Biology (1957), Monsanto Laboratory (1965), and the Life Sciences Support Building (1973), as well as a greenhouse. (All of the wings are outside the historic district.) Remodeling in 1976 added mansard-roof-like structures of dark brown-colored metal behind the parapet on both sides of the central tower, the most notable exterior alteration to the historic portion. Rebstock has a moat similar to those of Wilson and Sever.

Ann W. Olin Women's Building (1927)

The Women's Building has 11 bays including four gables and a central tower over the entrance. The tower is faced with a tall Gothic aedicule. The building is raised a half story above the level of the lawn and has stairs providing an entrance to the lower level from this side.

Wayman Crow Hall (1933)

This structure is an irregularly shaped building. It has 2 stories and 13 bays east to west, including a somewhat lower-scaled 2-by-3 bay wing at the southeast corner. It is linked by a granite arch to Cupples I to the south and by an interior passage to Arthur Holly Compton Hall to the north (outside the historic district).

George Warren Brown Memorial Hall (1935)

Brown Memorial Hall is an irregularly shaped 3-story building of 13 bays, roughly similar to Wayman Crow Hall. The two westernmost bays have only 2 stories, because of the high ceilings of the large hall that fills the upper story. This room has a stone chimneypiece, oak paneling, and a timber-trussed ceiling. The eastern three bays of Brown Hall are enlarged to form a tower embellished with buttresses and pinnacles.

Sever Institute of Technology (1948)

Sever is asymmetrical: 5 bays at the north in a 3-story tower. The passage through the tower has a flat-beamed ceiling and opens to the north side through two arched brick window-like openings. The body of the building has herringbone-patterned orange brick spandrels set between the limestone-framed windows. Granite is employed in the tower, parapet, and south end. A moat-like grade exposes the ground-floor windows on the plateau side of the building.

Louderman Hall (1951)

This building has an asymmetrical elevation facing the lawn (south). It has eight bays, the first (from the west) projecting slightly, the second a tower of 3 stories with the main entrance and the eighth projecting forward a full bay. To the rear (north) are two 3-bay wings.

INTRUSIONS

The Hilltop Campus Historic District contains only two buildings, Olin Library (1960) and Beaumont Pavilion (1965), that may be deemed intrusions because of their recent date and non-conforming style, although it should be noted that both make use of red Missouri granite laid according to the original standards, and both were intended by their architects to be compatible with their surroundings while utilizing a non-historic design idiom.

Olin Library (1960)

The library is a large 3-story square surrounded by a 1-story concrete combination arcade and terrace. The first floor is largely glass, with some panels of granite. The second floor has a continuous line of clerestory windows above beige brick walls, while the third floor is part granite and partly a limestone grid of windows. The main entrance is on the east side on axis with the arch connecting Duncker with Ridgley.

Beaumont Pavilion (1965)

The pavilion is a stage intended for orchestral concerts and academic ceremonies. It consists of a granite-faced concrete podium, with concrete and granite posts supporting a copper-clad roof.

Condition

Although the functions of many of the buildings have changed since their erection, their physical condition remains excellent.

Footnotes

[1] This description is an edited version of that in the National Register of Historic Places nomination prepared by Esley Hamilton of the St. Louis County Parks Department in 1978.

[2] James P. Jamieson, Intimate History of the Campus and Buildings of Washington University, St. Louis (St. Louis: Mound City Press, 1941), pp. 14-15; William Glasgow Bowling, "Names That Live," (Unpublished Manuscript in Washington University Archives, 1971), Chapter 5, p. 9. The masons called Jamieson's rules "The Ten Commandments."

[3] Jamieson, op. cit., p. 32.

[4] This and subsequent dimensions of the early buildings are taken from William L. Thomas, History of St. Louis County, Missouri (St. Louis: S.J. Clarke, 1911), I, 134.

[5] Talbot Faulkner Hamlin, The American Spirit in Architecture (New Haven: Yale, 1926), p. 249.

[6] Doreen Yarwood, The Architecture of England (London: Batsford, 1963), p. 196.

[7] Alexander S. Langsdorf, "The Story of Washington University, 1853-1953," (Unpublished Manuscript in Washington University Archives, 1956), p. 533.

[8] The chapel is a copy, much reduced in size, of King's College Chapel, Cambridge University, Cambridge, England. Jamieson, op. cit., p. 31. Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style (Boston: New York Graphic Society, 1975), pp. 54-55, suggest Eton College Chapel as the closest source.

[9] Langsdorf, op. cit., p. 532.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(World's fair and
Olympic Games)

Specific dates 1904

Builder Architect Walter Cope & John and Emlyn Stewardson; James P. Jamieson & George Spearl

Statement of Significance (in one paragraph)

Summary

The Washington University Hilltop Campus Historic District is significant for its associations with the Louisiana Purchase Exposition (1904), the largest in area and scope of World's Fairs to that date, and for the third in the modern series of Olympic Games, held in conjunction with the exposition. Although not specifically designed as exposition structures, the early buildings at Washington University remain one of the largest extant groupings from the heyday of World's Fairs in this country.

The campus may also be significant for the stylistic unity of its architecture and for the distinguished individuals associated with Washington University.

History

Washington University was founded in 1853 on Washington's Birthday as Eliot Seminary and renamed for the first President of the United States the next year. The Law School opened in 1867. The Art Department, founded in 1879, is the origin of both the School of Fine Arts and the St. Louis Art Museum. St. Louis Medical College, founded in 1842, became the Washington University Medical School in 1891; it maintains a separate campus at Barnes Plaza. Washington University's first buildings were on the block bounded by 17th Street, St. Charles Street, 18th Street, and Washington Avenue in downtown St. Louis.[1]

Robert Brookings, who in 1895 became president of the Board of Directors of Washington University, had made a fortune of several million dollars by the age of 40 as partner in the firm of Samuel Cupples and Company, which controlled more than half the nation's trade in woodenware and willowware. He retired from business to accept the university post. He devoted the same energies to this position as he had earlier to business (and as he was to do after his move to Washington, D.C., in 1922 to the establishment of a center for the study of economics and government that became the Brookings Institution in 1927).[2] The continuity of his leadership as president of Washington University for 32 years is reflected in the unusual consistency of the campus design, which he superintended. Brookings had this opportunity partially because the university was moving to a new campus at the beginning of his tenure.

In 1894, 103 acres running between Skinker Boulevard and Big Bend Boulevard, south of Millbrook Road, were purchased. The office of Frederick Law Olmsted, the foremost landscape designer in the country at that time, was hired to prepare the site plan.

While Olmsted probably did not personally supervise the project,[3] his firm did prepare a preliminary plan the following year, which emphasized the importance of the 50 acres extending from the University's property south to Forsyth Boulevard. This land was acquired in 1899. Olmsted Brothers promptly revised the plan, and six nationally prominent architectural firms were invited to participate in a competition for the new buildings, using the Olmsted plan as a suggestion but not a rigid guide. Cope and Stewardson of Philadelphia were announced the winners late in the year.[4]

Walter Cope and John Stewardson had opened their office in 1885.[5] They had a comfortable country house practice, based partly on the social position of Cope's family, and deriving stylistically from the stone-and-shingle manner of Wilson Eyre.[6] By 1890 they were doing work in a Colonial Revival style well-informed by local tradition.[7] Their chief fame came, however, from their collegiate work. They were Bryn Mawr's campus architects from 1885, and in the mid-90s designed a large dormitory complex for the University of Pennsylvania and three influential buildings at Princeton.

All these buildings were variations on the style of architecture seen at Oxford, Cambridge, and Eton and variously called Collegiate Gothic, Tudor, or "Jacobethan."[8] This style is transitional, shading from the Late English Gothic or Perpendicular to the free use of Classical forms and details. This transition in style took place within an unvarying framework of long 2- and 3-story gabled buildings grouped around closed quadrangles punctuated with chapels, halls, and tower gateways.

In America, Gothic had been used in individual college buildings since 1824 when Old Kenyon was built in Gambier, Ohio. Kenyon College also boasts an early example of the use of late Perpendicular or Tudor in Ascension Hall, built in 1859.[9] The Collegiate Gothic of Tudor and Jacobean England, with its large grouped windows and intimate scale, had a functional appeal for American colleges. On the symbolic level, it had attractive connotations of the English collegiate virtues.[10]

The concept of a Collegiate Gothic quadrangle made much slower headway against the American tradition of separate buildings on a lawn. William Burges, an admirable English architect of the High Victorian Gothic, designed a monumental series of four quadrangles for Trinity College in Hartford, Connecticut, in 1873, but only one side of one quadrangle was ever finished.[11] Acceptance of the quadrangle plan came first with Stanford University in 1888, designed by Olmsted and executed by Shepley, Rutan, and Coolidge in a Richardsonian Romanesque. This was followed by Henry Ives Cobb's design for the University of Chicago (1891), a quadrangle surrounded by 4- and 5-story limestone piles that were vaguely Gothic but had no resemblance to Oxford or Cambridge.[12] Charles McKim's quadrangle for Columbia University (1893) was clothed in Neo-Classical forms, with a Pantheon-like library in the center. The following year, Cope and Stewardson designed their full-blown Jacobean dormitory group for the University of Pennsylvania that achieved a quadrangle scheme on a grand scale, which their buildings at Bryn Mawr and Princeton had only approximated. John Stewardson died tragically in a skating accident in 1896, but Walter Cope continued along the course they had begun together with Stewardson's brother Emlyn as engineering partner.

Cope and Stewardson's plan for Washington University united the best features of their previous collegiate buildings: the quadrangles from Pennsylvania, the refined stonework from Bryn Mawr and Princeton, and the monumental tower from Blair Hall at Princeton, and turned them into a unified composition. The key recommendation of the Olmsted plan, and the one that still underlies the appearance of the university, was the leveling of the top of the hill to create a plateau. (This topography, which seems natural today, was achieved only by filling low spots as much as 30' deep.)[13] The Olmsteds also suggested that the buildings be placed on the perimeter of this central high ground in an orderly but widely spaced way. Walter Cope's idea was to pull the buildings closer together, breaking up the sprawling central area into smaller units. Since money was available for only five buildings at first, Cope's plan promised an immediate impact. It called for a front (east) quadrangle composed of four buildings with the ends of two more filling in corners, a larger second quadrangle immediately behind that, and a cluster of residental quads flanking the chapel in the mid-portion of the plateau. Physical education facilities were grouped at the west end of the campus.

The first buildings were started in late 1900 and mid-1901. They included Busch Hall, University Hall (called Brookings after 1927), and Cupples I, forming three sides of the first quadrangle;[14] Cupples II on the north side of the projected second quadrangle; and Liggett Hall (called Prince Hall since 1963), the first dormitory in the mid-campus area. Brookings Hall, with its large tower based on precedents at St. John's and Trinity Colleges, Cambridge, dominated the group.[15]

Louisiana Purchase Exposition

Occupancy of the new campus was expected in the fall of 1902. In the meantime, however, plans for the Louisiana Purchase Exposition had taken shape. They called for a 1903 St. Louis World's Fair on a scale hitherto unknown, filling the western two-thirds of the City's Forest Park and extending into St. Louis County; the fair, however, was postponed until 1904. The Louisiana Purchase Exposition Company, headed by former Governor David R. Francis, viewed the emerging Washington University campus as a site for activities and the new permanent buildings as appropriate headquarters for the Company. Robert Brookings, taking advantage of this situation, shrewdly negotiated a lease agreement that provided funds for more new buildings: Umrath Hall, Ridgley Library, and the athletic facilities of Francis Gymnasium and Francis Field.[16] Ridgley Library filled the center of the west side of the main quadrangle.

Eads Hall was attached to Ridgley's projecting west wing. Umrath Hall added a second dormitory along the south side of the campus and Francis Gymnasium closed the main axis to the west. Thus, by 1903, Washington University had nine major buildings, additional engineering laboratories, a power plant, the athletic field, and other facilities.

Ultimately, all these buildings were used in the fair, and the east lawn below the hill was covered with the temporary pavilions of foreign nations: Argentina, Austria-Hungary, Belgium, Brazil, China, Cuba, the Netherlands, Italy, Mexico, Nicaragua, Siam, and Sweden.[17] Great Britain had a large pavilion designed as an enlarged copy of the Orangerie at Kensington Palace, set in a formal garden. The British Government also used the upper floor of Ridgley Library to display a selection of the gifts received by Queen Victoria on her Diamond Jubilee. Ridgley, dubbed the Hall of International Congress, was used for a variety of gatherings.

The other buildings were used as follows:

Brookings: Administration, including the reception of visiting dignitaries.

Busch: Division of Works for the architects, engineers, draftsmen, and construction managers of the fair.

Cupples I: Anthropology, including mummies in the basement.

Cupples II: Jefferson Guard, the security headquarters for the fair.

Eads: Board of Lady Managers, a group appointed by the fair to arrange activities of special interest to women.

Umrath Hall: Used as a dormitory by Exposition guests.

Prince (Liggett) Hall: Dormitory for principals of Midwest secondary schools visiting the fair.

Francis Gymnasium and Francis Field: Physical culture, culminating in the Third Olympic Games.

The Intramural Railway, which connected all parts of the fair, wound through the campus with stops northwest of Cupples II and immediately opposite (east of) the main gate of Francis Field. To the east, the Administration Building overlooked the axis of Lindell Boulevard, the "midway" of the fair, and its carnival contrast to the air of scholarly dignity projected by the new campus buildings.

The Third Olympic Games

The third of the modern "Summer" Olympic Games was held on the grounds of Washington University in 1904. This was the first such event in the United States and remains, along with the 1932 and 1984 Olympics in Los Angeles, the only ones hosted by this country. Francis Gymnasium and Francis Field, provided for in the original campus design, were completed specifically to accommodate the Olympic activities.

Both facilities were named to honor David R. Francis, president of the Louisiana Purchase Exposition Company, and the person generally credited with its success. Francis had already achieved a considerable reputation. After a successful career as a wholesale grain dealer and banker, and as publisher of the St. Louis Republic, he served as Mayor of St. Louis (1885-89), Governor of Missouri (1889-93), and Secretary of the Interior (1896-97). He was subsequently Ambassador to Russia (1916-17) during the crucial period of the 1917 Revolution.[18]

The ancient tradition of the Olympics had been revived in Athens in 1896. The second was held in Paris in conjunction with the International Exposition of 1900. The outstanding accomplishments of American athletes in those years pointed to a site in the United States for the third meeting. The International Olympic Committee selected Chicago in 1901. Francis, undeterred, cannily appointed James E. Sullivan, secretary of the (U.S.) Amateur Athletic Union, as his chief of the Department of Physical Culture for the Louisiana Purchase Exposition.[19] Sullivan announced that he would hold a major athletic competition in St. Louis in 1904 with or without Olympic sanction. This threatened the financial projections of the Chicago planners and led to the transfer of the official Olympic designation to St. Louis.

The Olympics in Paris had lost much of their impact to the larger spectacle of which they were a part, and the same was unfortunately true in St. Louis. Only eight foreign countries were officially represented in the competition: Australia, Canada, Cuba, Germany, Greece (by two athletes), Hungary (then part of the Austro-Hungarian Empire), Ireland (not then a sovereign nation), and South Africa.[20] Neither the United Kingdom nor France had official delegations.

Not surprisingly, given the extent of competition, the United States dominated; in track and field, they won 23 of 25 events and swept all but 5 places. The list of American winners reflected the diverse ethnic strains of the nation: John Flanagan (hammer throw), Myer Prinstein (long jump and triple jump), Charles Dvorak (pole vault), Martin Sheridan (discus), Dr. G. E. Sheldon (platform diving), Ralph Rose (16-lb shotput), C. M. Daniels (440-yard swim), Archie Hall (100-m and 200-m dashes), Harry Hillman (400-m run and 400-m hurdles), James Lightbody (800-m and 1500-m runs), Frederick Schule (110-m hurdles), Samuel Jones (high jump), and Thomas Hicks (marathon). The only United States black at the games, G. C. Poage, took two thirds in hurdles.[21]

The official games occupied the week of August 29-September 3. The pageantry included the presence of Alice Roosevelt, the President's daughter, who gave out medals. Attendance, however, was not as great as had been expected.[22] Furthermore, the name "Olympic" or "Olympian," as was then current, had been devalued by being attached to virtually every athletic competition held at the fair. These events had ranged from Bohemian and Turnverein gymnastics to handicap races and high school rallies. No doubt the most notorious of them was the "Anthropology Days," when representatives of various "aboriginal" racial groups, including African pygmies, Ainus, Moros, and Sioux Indians, competed in games for which they were for the most part untrained and physically unprepared.

In spite of the rather modest popular impact the St. Louis Olympics had at the time, they were an important step forward in the history of amateur athletics in this country. Almost every record from the two previous Games was bettered and done so by college athletes rather than older athletic club members. Both features were to characterize later Olympics.

Later Development of the Campus

In January 1905, the University moved into its buildings, which had been vacated by the fair, and in April of that year an Arbor Day was held that began the system of plantings that remains one of the notable features of the campus.[23] This strong landscape design system was superimposed over but complementary to the quadrangle plan. The landscape design should probably be credited to Henry Wright, who later achieved fame as a planner of new towns. He was at the time in charge of the office of George Kessler, who had been the fair's landscape architect.[24]

Walter Cope had died in 1902, but he had apparently left numerous designs, including one for the University's chapel.[25] These designs permitted construction of McMillan Hall (McMillan Dormitory for Women) in 1906 and Graham Chapel in 1907. Both buildings were sited according to the original campus plan, and supervised by James P. Jamieson, who had set up Cope and Stewardson's office in St. Louis in 1900 and supervised construction of the University's first buildings.

After the Chapel, there was a hiatus of more than a decade before construction again began. During this time, when enrollment nearly tripled, the University became hard-pressed for space. Jamieson, who had returned to Philadelphia, came back to St. Louis in 1912 to set up his own practice, taking George Spearl as partner in 1918. Jamieson was strongly in favor of a continuation of the original plan and style.[26] From 1920 to 1950 the firm remained the campus architects, even after Jamieson's death in 1941, and the Collegiate Gothic style established by Walter Cope and the Stewardsons was maintained.

In the matter of planning, however, Jamieson had less influence. Gabriel Ferrand, a faculty member of the School of Architecture, advocated a new plan keeping the Quadrangle, but laying out a new area for the arts in the forecourt between Brookings Hall and Skinker Boulevard, and expanding the departments behind and to the west of the Quadrangle: the natural sciences to the south and engineering to the north, in an area to be closed to the west by the chapel.[27] The Ferrand plan was effectively, though not officially, adopted.

The south half of the forecourt was begun in 1921-26 with Bixby Hall for the School of Fine Arts (not included in this nomination). Wilson Hall for Geology, completed in 1923, faced Eads southwest of the Quadrangle, and Rebstock (1925-27), also freestanding, was entirely outside the scope of the plan. Both buildings did, however, relate to the central plateau in the manner established at the beginning: 2 stories facing the central space, and 3 stories to the outside. Together, they defined the south edge of the campus in the gap left between the earlier buildings.

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Continuation sheet Item number 8 Page 7

The Women's Building was completed in 1928.[28] It was built near McMillan Hall, then the women's dormitory, but was sited without any obvious reference to the buildings on the opposite side of the campus, and left a large gap where there should have been something to close the axis created by Umrath Hall and its maple walkway. The University's decision in 1924 to erect a row of nine fraternities at the west end of the campus cost another opportunity to reinforce the quadrangle concept in the dormitory area.[29]

A new physics building, Wayman Crow Hall, was constructed in 1933. The site selected was just north of Cupples I, and the building was designed to complement the eastern elevations of Cupples and Brookings. A 1934 bequest for the Brown School of Social Work was seized on as an opportunity to restore balance to the hilltop grouping.[30] It achieved this goal very effectively, but at the cost of precluding any expansion of the Chemistry Department then in Busch. This problem was finally rectified in 1951-52 by the construction of Louderman Hall. Louderman filled in the space next to Cupples II and opposite Rebstock Hall, and completed the row that extends west past the Women's Building to McMillan Hall.

Louderman Hall was the last building on the campus built by Jamieson and Spearl and the last in the Collegiate Gothic style. It was preceded in 1948-50 by the Sever Institute, which introduced triangularly patterned brickwork into the heretofore entirely stone campus.[31] Sever did fill the gap between Duncker and Cupples II in harmony with the original plan, and its arch and tower closed the east end of the walkway closed at the west end by the arch and tower of McMillan Hall.

In summary, it can be said that in spite of deviations in campus planning and construction after 1920, the result at the end of 50 years was a campus of remarkable harmony of color, scale, and pattern that faithfully reflected the intentions of the Olmsted plan, Walter Cope, and James P. Jamieson. Internal alterations of the buildings have affected their external appearance only minimally. The most recent buildings have, with only two exceptions, been held behind the central area of the campus, and those exceptions, the Olin Library (1960), by Murphy and Mackey, and the Beaumont Pavilion (1965), by Bernoudy Mutrux Bauer, have been praised for their sensitivity to the campus' traditions.[32]

Notable Associations

In addition to the prominent individuals mentioned earlier, Washington University has always attracted outstanding scholars, including several Nobel Prize winners in the Medical School. The chancellors have been particularly outstanding. Winfield Scott Chaplin, who served from 1891 to 1907, was a mathematician and a student of physics.[33] His successor, David Franklin Houston, an historian, came from the presidency of the University of Texas. He left St. Louis to become Secretary of Agriculture (1913-20) in President Woodrow Wilson's Cabinet, and later Secretary of the Treasury (1920-21).[34]

Herbert S. Hadley, chancellor in 1923-26, had had a distinguished career in law and politics. A lawyer from Kansas City, he had been elected Attorney General of Missouri in 1904 and Governor in 1909, the first Republican to hold that office since Reconstruction.[35] He had been a favorite son candidate for President in 1912, and, in 1924, during his tenure as chancellor, was offered the Vice-Presidential nomination by Calvin Coolidge but declined it.[36]

Arthur Holly Compton won the Nobel Prize in Physics (1927) for work done primarily in Eads Hall, while he was Wayman Crow Professor of Physics (1920-23). His discovery that the wave-length of X-rays changes on scattering was termed the Compton Effect. In 1923-45 he taught at the University of Chicago. (His home in Chicago is a National Historic Landmark.) In 1945 he returned to Washington University as chancellor and remained until 1953.[37]

Footnotes

[1] Gill McCune, The St. Louis Story (Hopkinsville, Kentucky: Historical Record Association, 1952), I, 250-251.

[2] William G. Bowling, "Names That Live," (Unpublished Manuscript in Washington University Archives), Chapter 2.

[3] Margaretta J. Darnall, "Campus Planning in the 1880's, The Olmsted Contribution, and the Competition for Washington University," in Buford Pickens and Margaretta J. Darnall, Washington University in St. Louis: Its Design and Architecture (St. Louis: Washington University, 1978).

[4] Ibid.

[5] James P. Jamieson, Intimate History of the Campus and Buildings of Washington University, St. Louis (St. Louis: Mound City Press, 1941), p. 9.

[6] Edward Teitelman and Richard W. Longstreth, Architecture in Philadelphia: A Guide (Cambridge, Massachusetts: MIT Press, 1974).

[7] Ralph Adams Cram, "The Work of Messrs. Cope & Stewardson," Architectural Record, XVI, 5 (November 1904), 407-438.

[8] Ralph V. Hammett, Architecture in the United States (New York: John Wiley & Sons, 1976), calls it "Tudor Eclectic," while Walter C. Kidney, The Architecture of Choice (New York, Braziller, 1974), calls it "Jacobean." The term "Jacobethan" is defined by Marcus Whiffen in American Architecture since 1780 (Cambridge, Massachusetts: MIT Press, 1969), pp. 178-182.

[9] Thomas B. Greenslade, *A Walking Tour of Historic Kenyon College* (Gambier, Ohio: Kenyon College, n.d.).

[10] Talbot Faulkner Hamlin, *The American Spirit in Architecture* (New Haven: Yale, 1926), pp. 236-237.

[11] Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (New York: Penguin Books, 1969), pp. 265-266.

[12] Pickens and Darnall, *op. cit.*

[13] Dorothy Brockhoff, "The Hilltop Campus," *Washington University Magazine* (Winter 1975), p. 7; Jamieson, *op. cit.*, p. 12.

[14] Samuel Cupples was the business partner of Robert Brookings. Adolphus Busch was the force behind the Anheuser-Busch Brewery in St. Louis.

[15] Hanslip Fletcher, *Oxford and Cambridge Delineated* (London: Pitman, 1910), Plates XLVII and LII.

[16] Buford Pickens, "Serendipity at the Fair: Washington University and the Louisiana Purchase Exposition of 1904," *in* Pickens and Darnall, *op. cit.*

[17] Margaret Johanson Witherspoon, *Remembering the St. Louis World's Fair* (St. Louis: The Folkstone Press, 1973), map.

[18] Bowling, *op. cit.*, Chapter 10.

[19] Bill Henry, *An Approved History of the Olympic Games* (New York: Putnam, 1948), p. 71. Other references pp. 68-85.

[20] John Kieran, Arthur Daley, and Pat Jordan, *The Story of the Olympic Games* (Philadelphia: J.B. Lippincott, 1977 [1936]), p. 41. Other references pp. 39-50.

[21] Henry, *op. cit.*, pp. 80-81; Kieran, *op. cit.*, p. 44.

[22] Kieran, *op. cit.*, pp. 45-46.

[23] Brockhoff, *op. cit.*, p. 5.

[24] Darnall, "Campus Planning in the 1880's," *op. cit.*, note 17.

[25] Cram, *op. cit.*, p. 438.

[26] "James P. Jamieson," (Unpublished notes in Washington University Archives); James P. Jamieson, "The Washington University Group Plan," *Washington University Record*, XV, V (April 1920), pp. 4-6.

[27] Gabriel Ferrand, "A Greater Washington University: Its Architectural Problem," *Washington University Record*, XV, III (February 1920), pp. 2-11.

[28] Alexander S. Langsdorf, "The Story of Washington University, 1853-1953," (Unpublished manuscript in Washington University Archives, 1956), p. 463.

[29] Jamieson, *Intimate History*, *op*. *cit*., p. 26.

[30] Langsdorf, *op*. *cit*., pp. 492-493.

[31] Buford L. Pickens, "Architecture as the Symbol," *Washington University Magazine* (November 1961), p. 22.

[32] George McCue, *The Building Art in St. Louis: Two Centuries* (St. Louis: American Institute of Architects), pp. 65-66; Brockhoff, *op*. *cit*., p. 7.

[33] *Who Was Who in American History: Science and Technology* (Chicago: Marquis), p. 103.

[34] Allen Johnson and Dumas Malone, eds., *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1931), XI, 321-322.

[35] *Ibid*., IV, 80-81.

[36] *St. Louis* [Missouri] *Post-Dispatch*, December 2, 1927.

[37] Bowling, *op*. *cit*., Chapter 34.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 58 acres

Quadrangle name Clayton, Mo. **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing
A	15	734650	4281110
B	15	734620	4280760
C	15	733610	4280865
D	15	733660	4281210
E			
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state Missouri **code** **county** St. Louis City **code**

state Missouri **code** **county** St. Louis County **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

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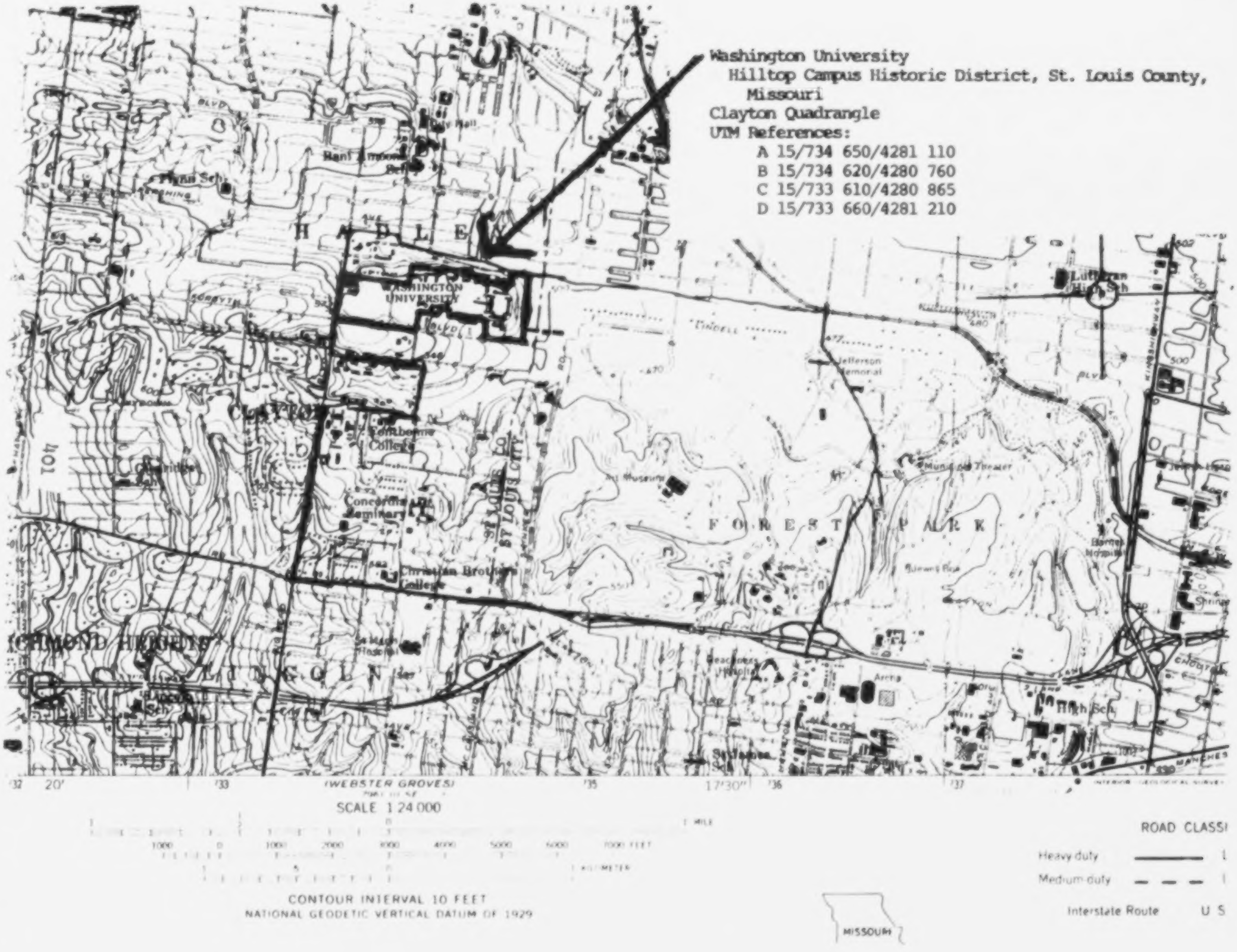
Verbal Boundary

The Washington University Hilltop Campus Historic District is bounded by an imaginary line not corresponding to any surveyed boundary but intended to separate the historically significant buildings and spaces from those more recent.

Beginning at the intersection of Forsyth Boulevard and the unnamed transverse road that crosses the campus between Brookings and Givens Halls; thence north along the midline of this transverse road to Millbrook Boulevard, thence west to a point on an imaginary line drawn along the east front of Compton Hall; thence south to a point opposite the juncture of Compton and Crow Halls; thence west through this juncture to the north-south footpath between Compton and Urbauer Halls; thence south and west along this path and the adjoining path past the south front of Urbauer Hall and continuing west along the north front of Cupples Hall II to the path between that hall and Bryan Hall; thence north to the south front of Bryan Hall; thence in an irregular line along the south fronts of Bryan Hall and McMillan Hall; thence north along the west side of McMillan Hall; to the sidewalk parallel to the east-west campus drive; thence west along this walk to the north-south staircase and walkway on the northwest side of McMillan Hall; thence south along this walkway and in an irregular line around the west side and west wing of McMillan Hall to the east-west Fraternity Row walkway; thence along this walkway to the north-south walkway paralleling the east edge of the Francis Field parking lot; thence west along the south edge of the parking lot and continuing west past the north side of Francis Gymnasium to Big Bend Boulevard; thence south along the east side of Big Bend Boulevard to Forsyth Boulevard; thence east along the north side of Forsyth Boulevard to a point on an imaginary north-south line drawn along the west side of Prince Hall; thence north to a point on an imaginary east-west line drawn along the south end of the west wing of Umrath Hall; thence east along this line and continuing east past the north front of the Mallinckrodt Center; thence north then east around the northeast wing of the Mallinckrodt Center, and continuing east past the north front of Busch Laboratory to a point opposite the juncture of Busch Lab and Rebstock Hall; thence south through this juncture and in an irregular line generally east around the south front of Rebstock Hall; thence continuing east past the north front of Monsanto Laboratory and the south front of Wilson Hall to the east edge of the north-south drive that enters the campus from Forsyth Boulevard just west of Brown Hall; thence south along this edge to Forsyth Boulevard; thence east along the north side of Forsyth Boulevard to the starting point.



Washington University
  Hilltop Campus Historic District, St. Louis County,
    Missouri
Clayton Quadrangle
UTM References:
    A 15/734 650/4281 110
    B 15/734 620/4280 760
    C 15/733 610/4280 865
    D 15/733 660/4281 210

WASHINGTON UNIVERSITY
H A D L E
CLAYTON
Fontbonne College
Concordia Seminary
Christian Brothers College
ST LOUIS CO
ST LOUIS CITY
F O R E S T P A R K
Jefferson Memorial
Municipal Theater
Lutheran High Sch
Barnes Hospital
Arena
High Sch
RICHMOND HEIGHTS
LINDELL
FORSYTH
KINGSHIGHWAY
MANCHESTER
401
(WEBSTER GROVES)
SCALE 1:24 000
1 MILE
7000 FEET
1 KILOMETER
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
MISSOURI
ROAD CLASS
Heavy-duty
Medium-duty
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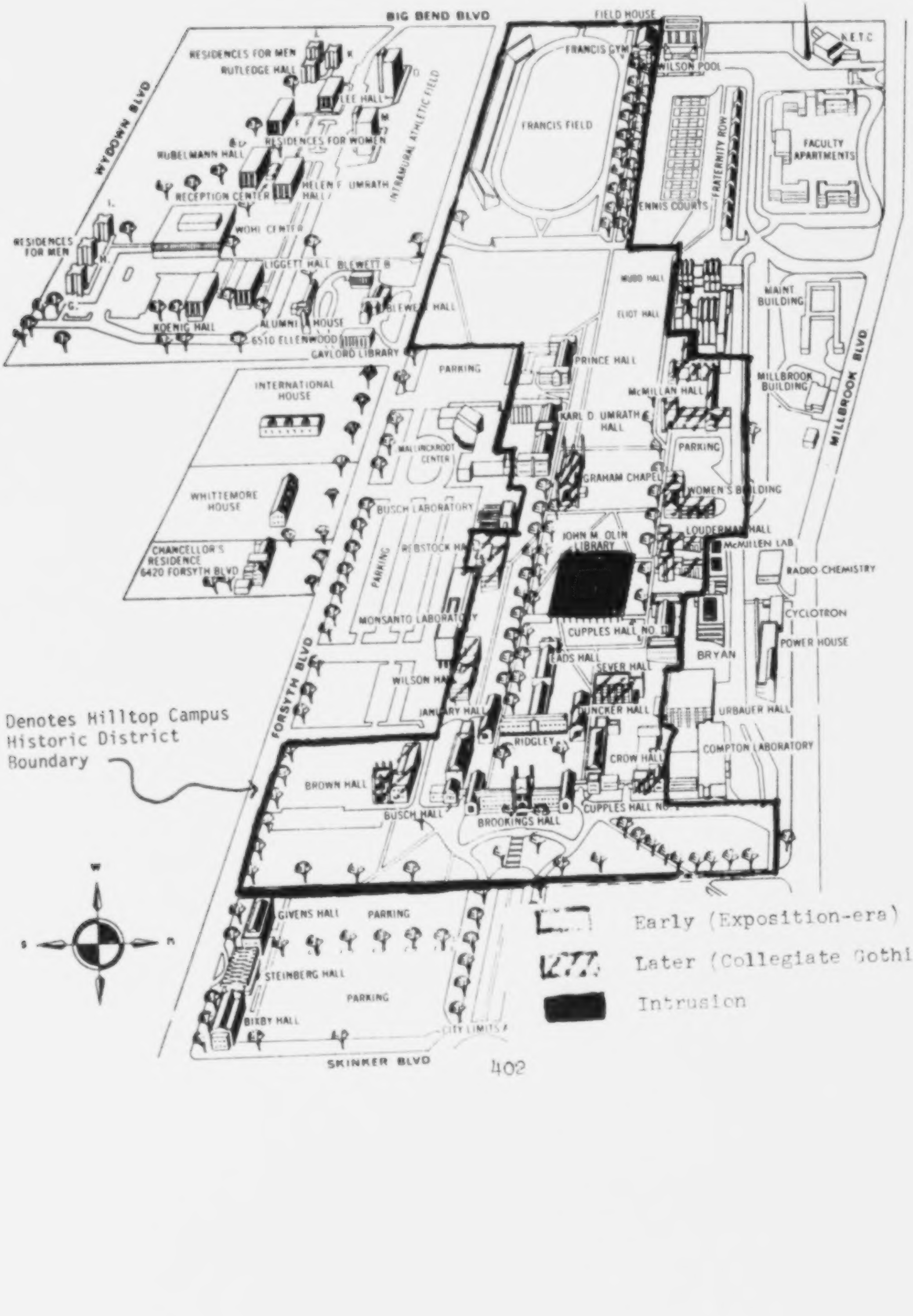
WASHINGTON UNIVERSITY

ST. LOUIS, MISSOURI 63130

WASHINGTON UNIVERSITY CAMPUS MAP

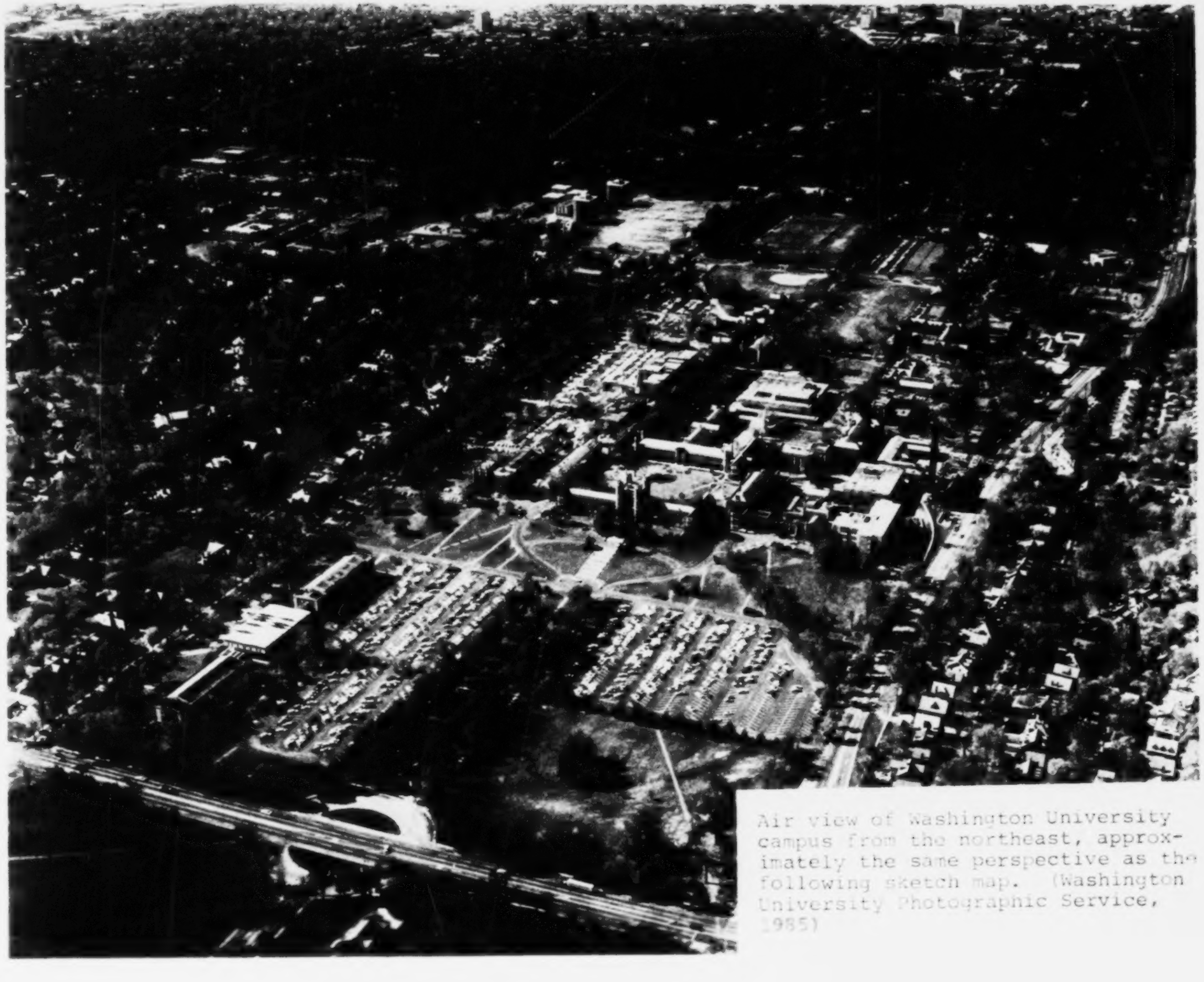

BIG BEND BLVD
FIELD HOUSE
FRANCIS GYM
WILSON POOL
K.E.T.C.
RESIDENCES FOR MEN
RUTLEDGE HALL
LEE HALL
RESIDENCES FOR WOMEN
INTRAMURAL ATHLETIC FIELD
FRANCIS FIELD
FACULTY APARTMENTS
WYDOWN BLVD
RUBELMANN HALL
RECEPTION CENTER
HELEN F. UMRATH HALL
TENNIS COURTS
FRATERNITY ROW
WOHL CENTER
RESIDENCES FOR MEN
LIGGETT HALL
BLEWETT B
BLEWETT HALL
MUDD HALL
ELIOT HALL
MAINT BUILDING
KOENIG HALL
ALUMNI HOUSE
6510 ELLENWOOD
GAYLORD LIBRARY
PARKING
PRINCE HALL
MILLBROOK BLVD
INTERNATIONAL HOUSE
McMILLAN HALL
MILLBROOK BUILDING
MALLINCKRODT CENTER
KARL D. UMRATH HALL
PARKING
GRAHAM CHAPEL
WOMEN'S BUILDING
WHITTEMORE HOUSE
BUSCH LABORATORY
JOHN M. OLIN LIBRARY
LOUDERMAN HALL
McMILLEN LAB
CHANCELLOR'S RESIDENCE 6420 FORSYTH BLVD
REBSTOCK HALL
PARKING
RADIO CHEMISTRY
MONSANTO LABORATORY
CUPPLES HALL NO. 1
CYCLOTRON
POWER HOUSE
BRYAN
EADS HALL
SEVER HALL
FORSYTH BLVD
WILSON HALL
JANUARY HALL
DUNCKER HALL
URBAUER HALL
RIDGLEY
CROW HALL
COMPTON LABORATORY
BROWN HALL
BUSCH HALL
BROOKINGS HALL
CUPPLES HALL NO. 2
W
S
N
GIVENS HALL
PARKING
STEINBERG HALL
PARKING
BIXBY HALL
CITY LIMITS
SKINKER BLVD

Denotes Hilltop Campus
Historic District
Boundary

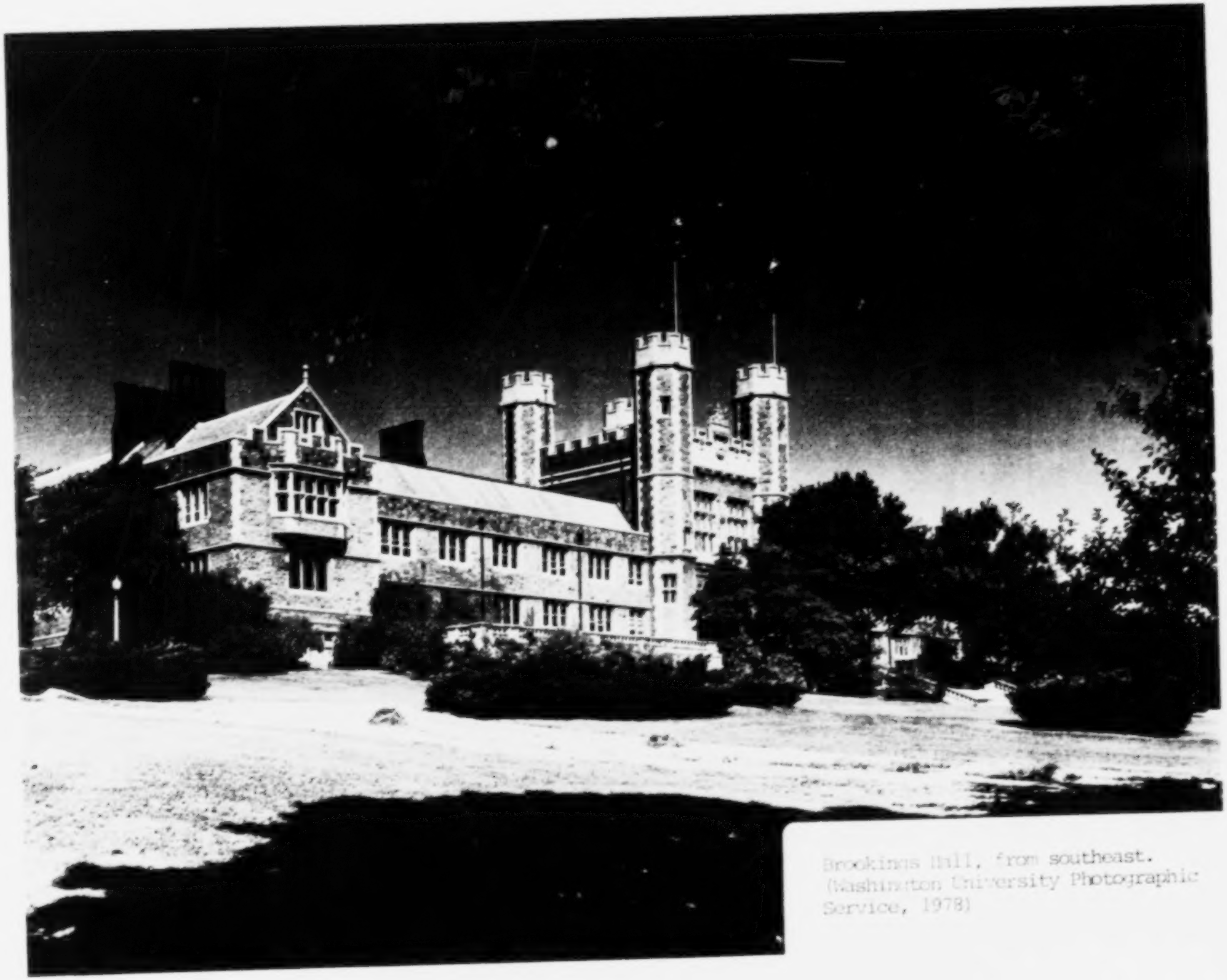
▭ Early (Exposition-era)

▨ Later (Collegiate Gothic)

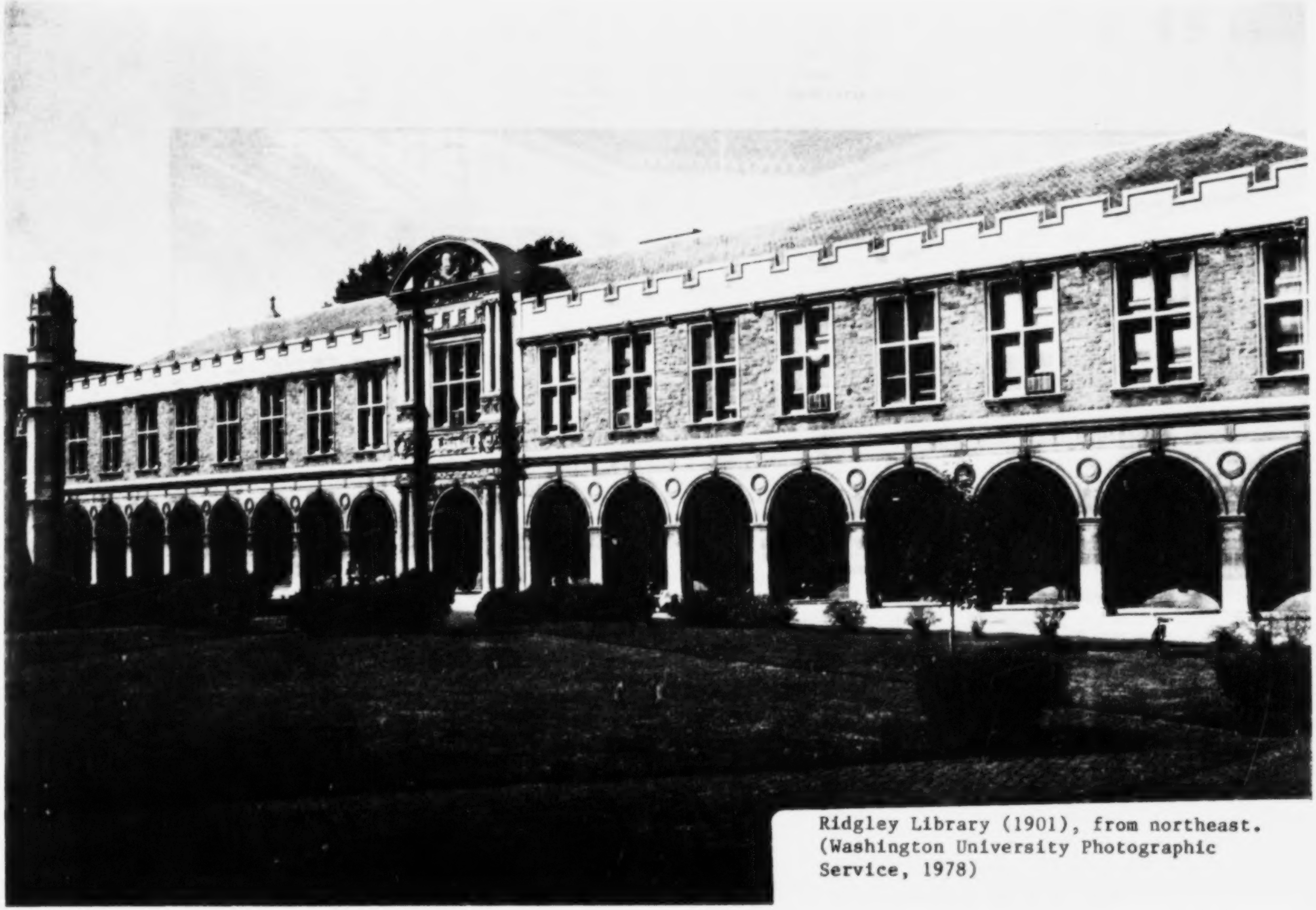
■ Intrusion



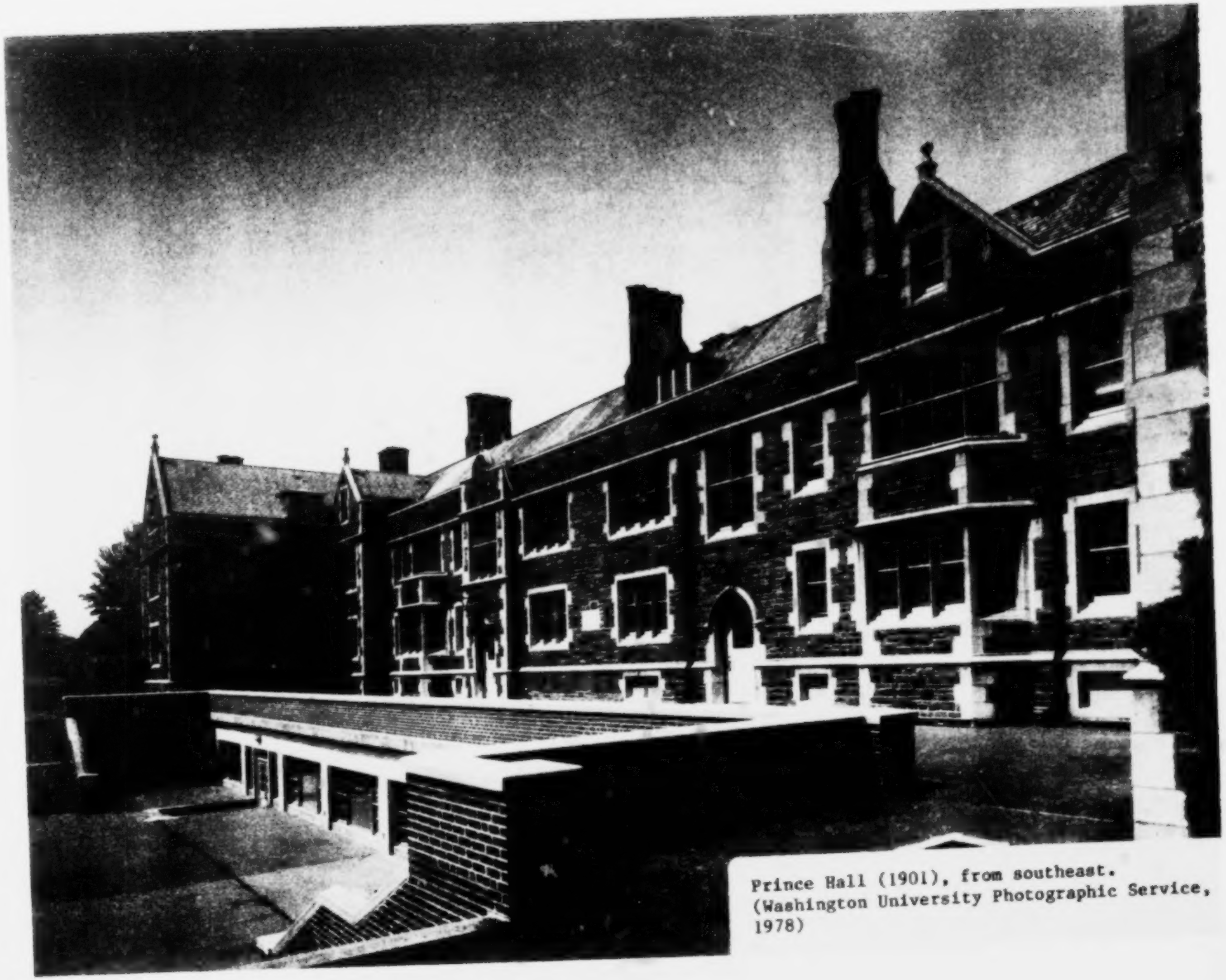
Air view of Washington University campus from the northeast, approximately the same perspective as the following sketch map. (Washington University Photographic Service, 1985)



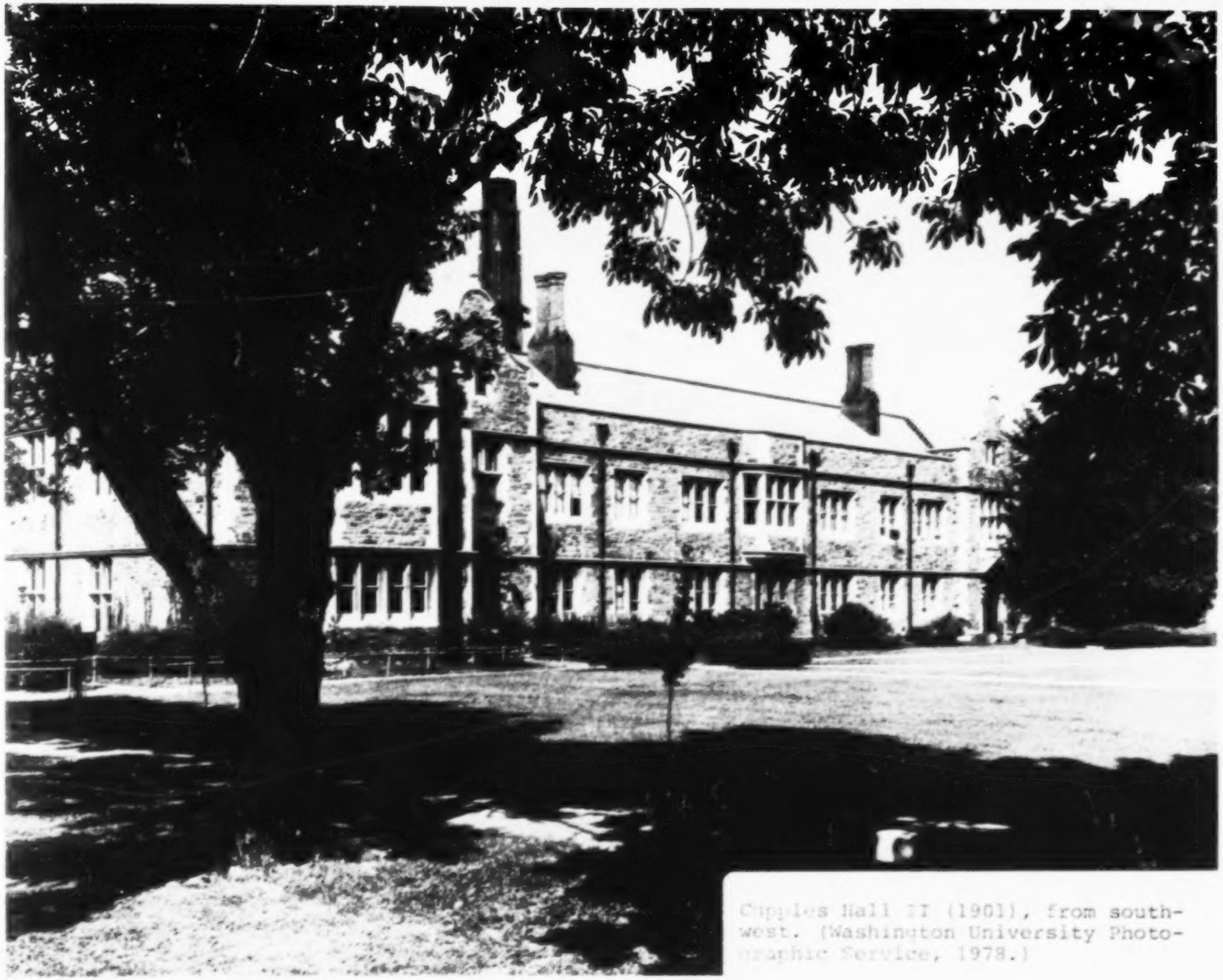
Brookings Hall, from southeast.
(Washington University Photographic
Service, 1978)



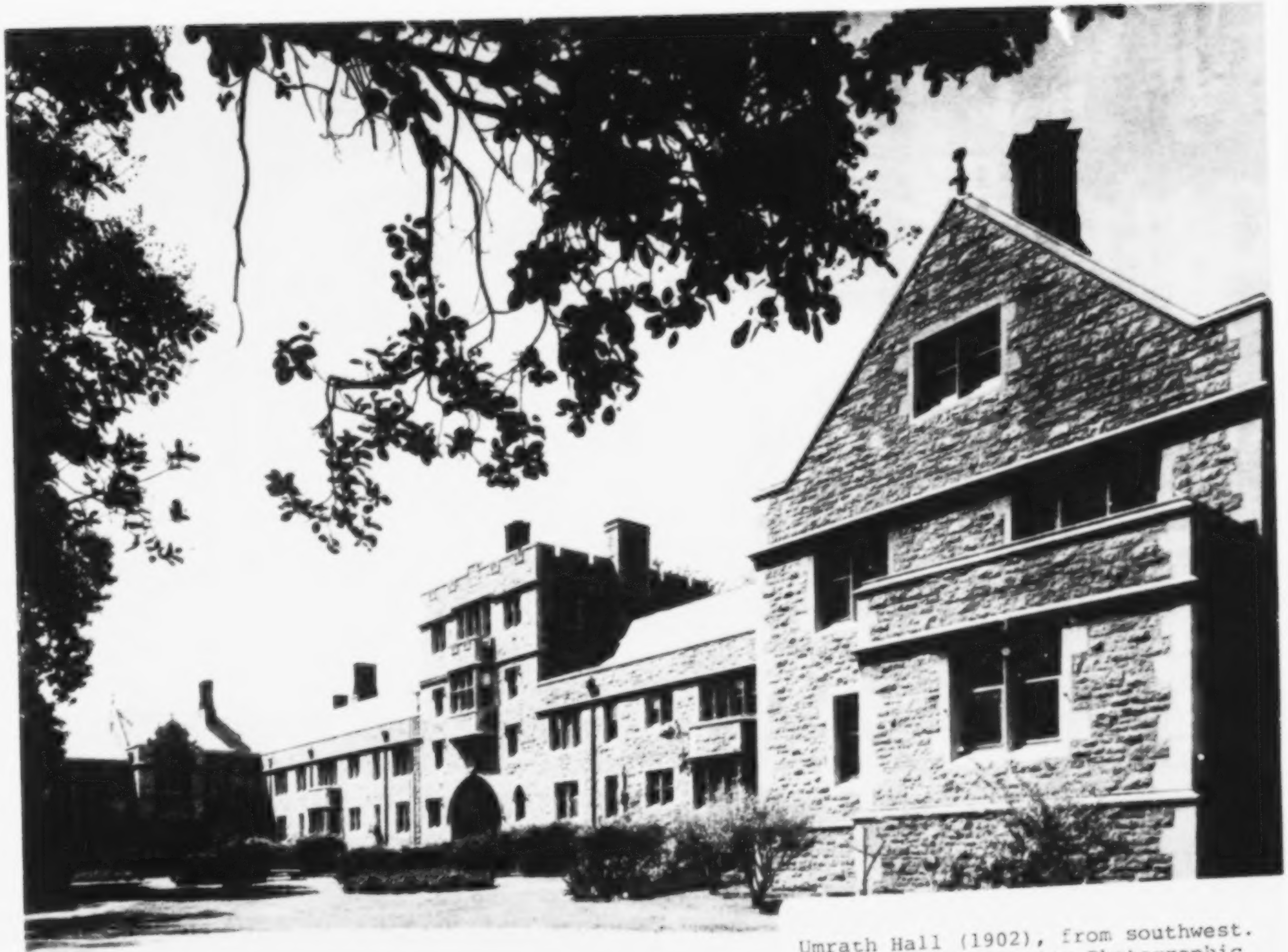
Ridgley Library (1901), from northeast.
(Washington University Photographic
Service, 1978)



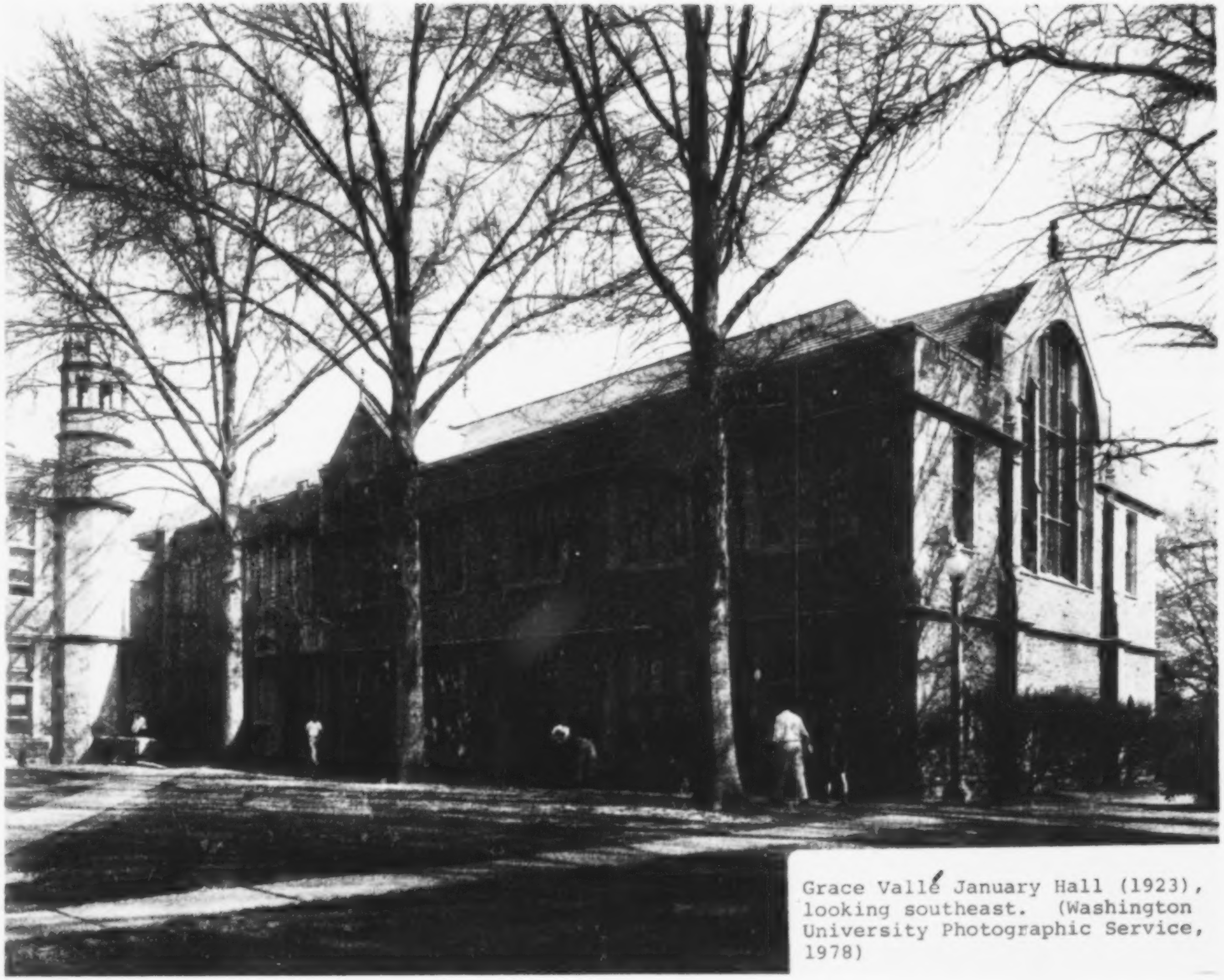
Prince Hall (1901), from southeast.
(Washington University Photographic Service,
1978)



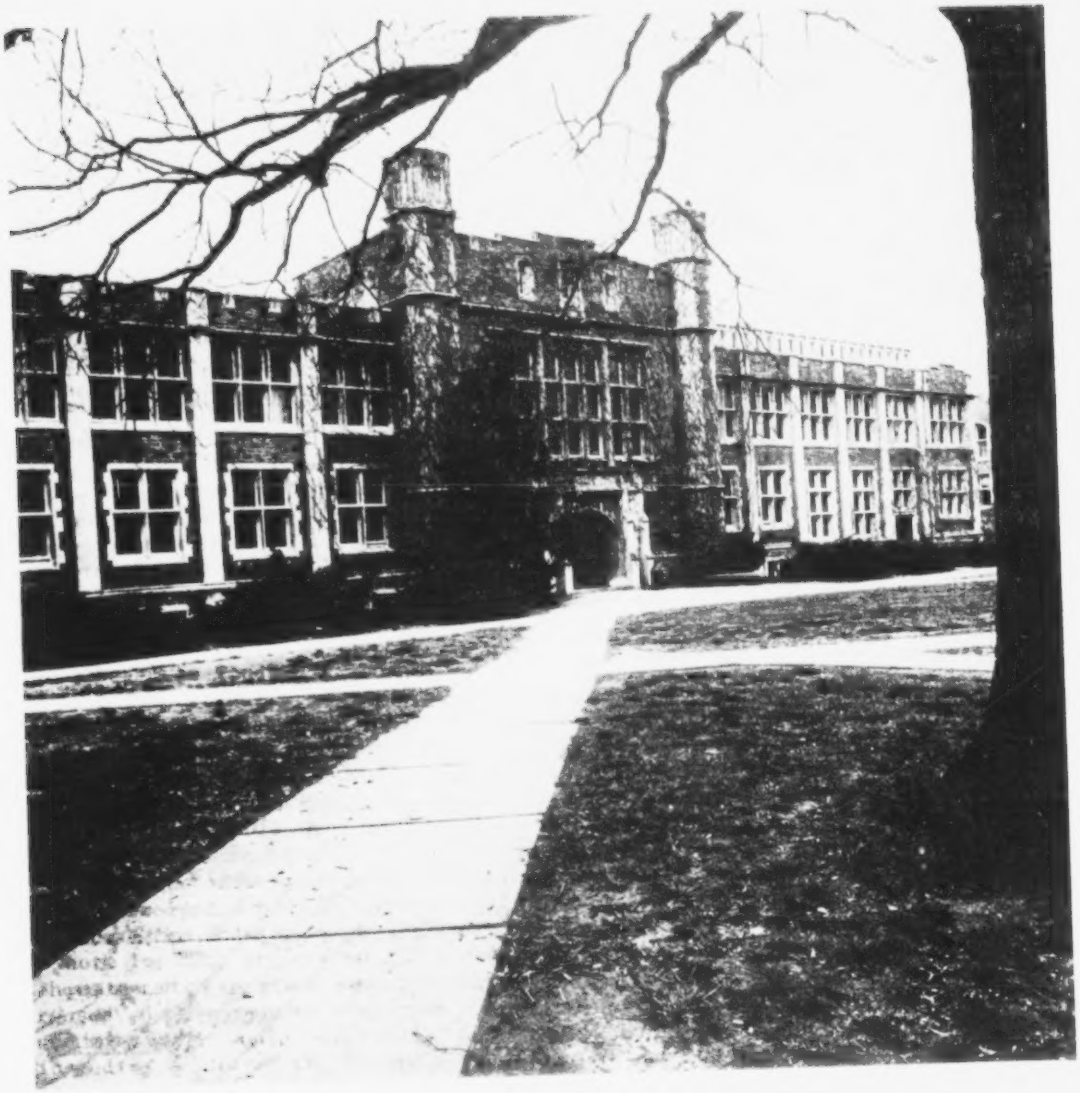
Cupples Hall II (1901), from southwest. (Washington University Photographic Service, 1978.)



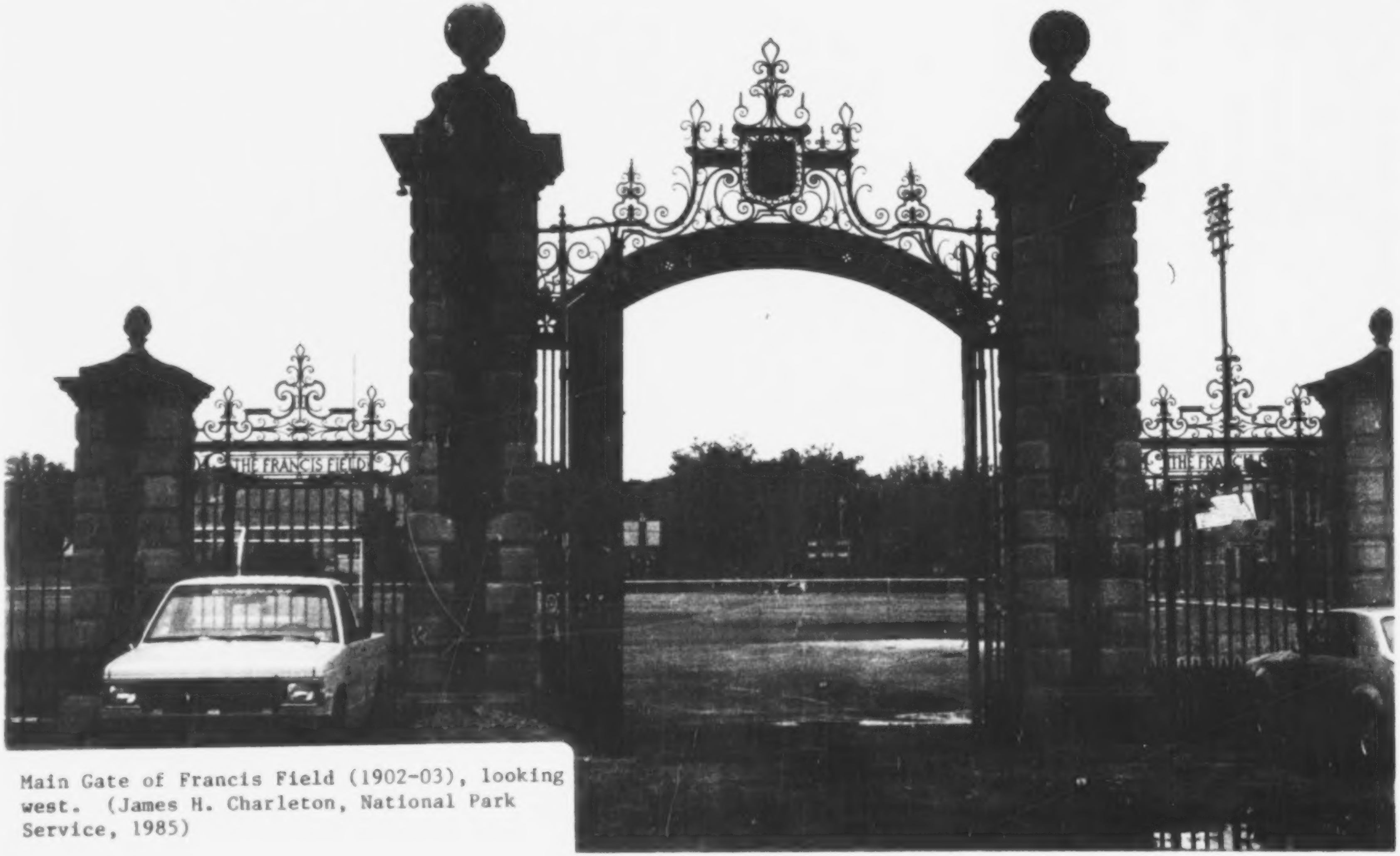
Umrath Hall (1902), from southwest.
Washington University Photographic
Service, 1978)



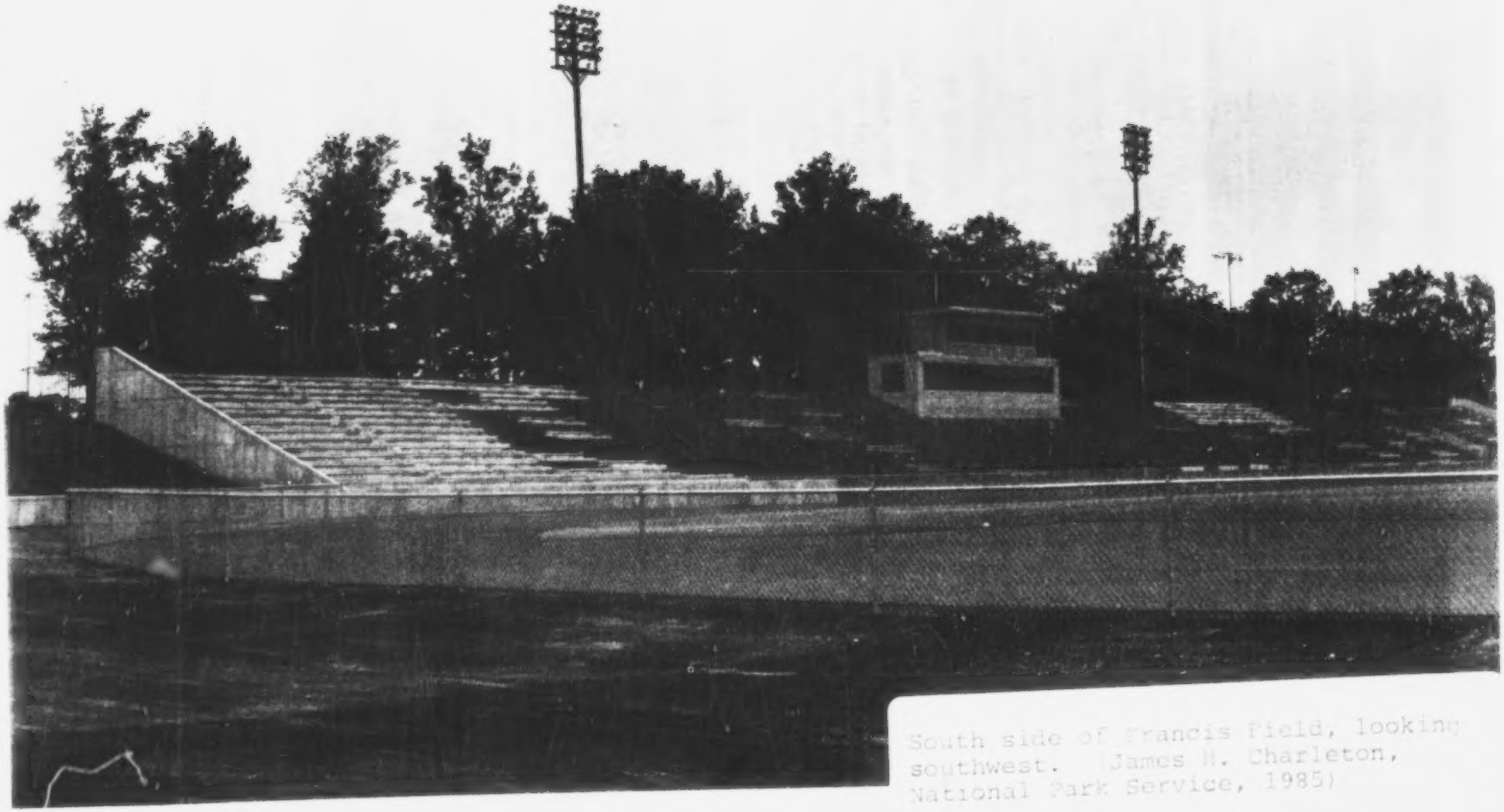
Grace Vallé January Hall (1923), looking southeast. (Washington University Photographic Service, 1978)



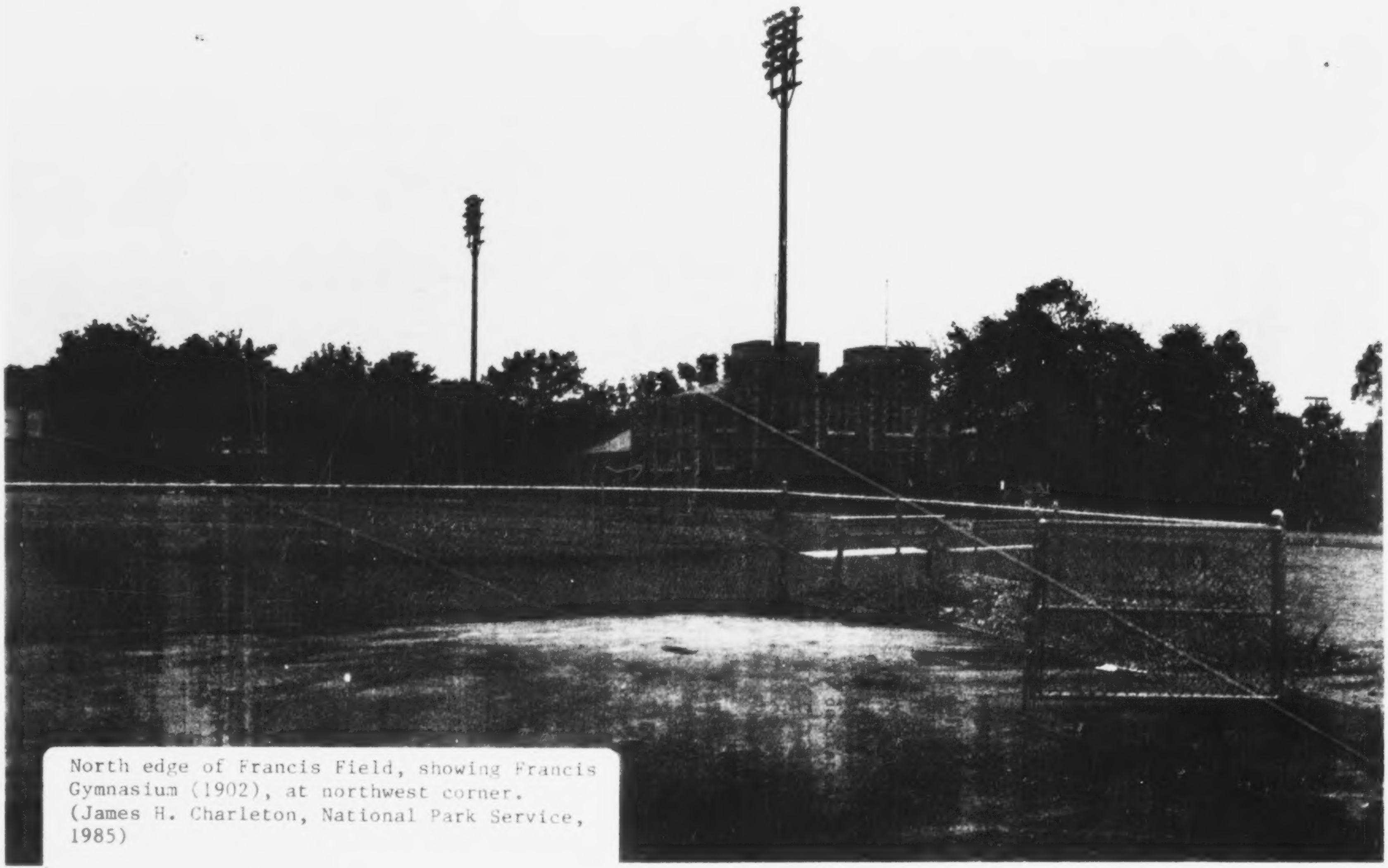
[illegible] Hall, [illegible]
Washington University, [illegible]
[illegible]


THE FRANCIS FIELD

Main Gate of Francis Field (1902-03), looking west. (James H. Charleton, National Park Service, 1985)



South side of Francis Field, looking southwest. (James H. Charleton, National Park Service, 1985)



North edge of Francis Field, showing Francis Gymnasium (1902), at northwest corner. (James H. Charleton, National Park Service, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The New York State Building, Pan-American Exposition, 1901.

and or common The Buffalo and Erie County Historical Society

2. Location

street & number 25 Nottingham Court ___ not for publication

city, town Buffalo ___ vicinity of

state New York code 14216 county Erie code 029

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
___ public
X private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
X educational
___ entertainment
___ government
___ industrial
___ military
X museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
___ other:

4. Owner of Property

name The Honorable James D. Griffin, Mayor, City of Buffalo, City Hall, Buffalo, NY 14202

street & number The Buffalo and Erie County Historical Society, 25 Nottingham Court,

city, town Buffalo, NY 14216 ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the County Clerk

street & number 25 Delaware Avenue

city, town Buffalo state NY 14202

6. Representation in Existing Surveys

title National Register of Historic Sites has this property been determined eligible? X yes ___ no

date 1979 X federal ___ state ___ county ___ local

depository for survey records Buffalo and Erie County Historical Society

city, town 25 Nottingham Court Buffalo state NY

7. Description

Condition
____ excellent
____ good
____ fair

____ deteriorated
____ ruins
____ unexposed

Check one
____ unaltered
____ altered

Check one
____ original site
____ moved date

Describe the present and original (if known) physical appearance

In 1900 plans for a New York State building were opened to competitive design, R.W. Gibson, president of the Architectural league of New York selected the plans of George Cary, founder of the Beaux Arts Institute of Design. Cary planed a structure faced and corniced in white Vermont marble to emulate the Parthenon in Athens, and he meant it to be distinguished by the "solidity and force" of the Doric style. Before Cary made additions in 1927, the building was rectangular, 130' x 80 x 50. In 1927 construction began on the East and West wings that measure 55" x 36', and now house the library and auditorium. Cary's design of the additions was compatible with the original structure, he was concerned that the aesthetic unity be maintained. A formal dedication was held in May of 1929. The ten free-standing columns which frame the Southern facade are cut to the same proportion (length to height) as the columns at the Parthenon. Above them, the tympannum contains a highly stylized classical rendering of figures which represent Philosophy, Industry, Art, Husbandry, History, Science, Mars the god of War, Religion, and Law. The pedestal is 61 x 17 feet, and flanks a 40 foot wide monumental stairway the center of which is one inch higher than the sides. Optically undetectable, this slight bulge nevertheless adds to the imposing impression of the facade. The structure is so positioned on a natural semicircular decline that ends in the North Bay of Delaware Lake that, on still days, the whole structure can be seen reflected. In 1929 sculptural plaques were added to the exterior of the building. Executed by Edmond Amateis these groups commemorate significant episodes in the history of the Niagara Frontier: e.g. the surveying of Western New York, the sorcery trial of the Seneca sachem Red Jacket, the opening of the Erie Canal, the underground railroad, Commodore Perry's victory on Lake Erie, Millard Fillmore addressing the Buffalo Historical Society. These groups measure, in stone, the popular attention to history in Western New York.

The Northern Facade is particularly noteworthy. Six three-quarter columns stand at either side of the bronze doors. J.

Woodley Gosling (who designed the doors in Trinity Church in New York City) was recruited to design an entranceway. Ralph Hinton Perry, the famous young sculptor of the "Fountain of Neptune" at the Library of Congress, executed his design. Henry Bonnard Bronze Co. cast the twelve-foot high, two ton doors. Classical reclining nude female figures Art and Science preside above in the transom. Clio, the muse of History, holds a lamp, stands on the left door and pulls back a veil from her eyes. The curious figure on the right representing Ethnology, holds a skull. Both north and south doors open onto the largest room in the building, the State Court, that is open to the roof. Black marble staircases lead upward 18 feet to the exhibit areas, which are designed so that visitors need not retrace their steps. Thirty south-facing windows and doors help illuminate the State Court and the exhibit space. Thirty eight other windows and doors open on work areas. A large carved maple fireplace is in the west wing.(1)

Today the Pan-American Building is the home of the Buffalo and Erie County Historical Society. As such it is the venue for various activities that popularize the history and material culture of the Niagara Frontier. Permanent exhibits in the galleries display artifacts that span subjects from pre-historic Indian societies, to the history of automobile manufacturing in Buffalo. An exhibit on the Pan-American Exposition is scheduled to open in 1987. Manuscript and photographic collections document lives of both ordinary and famous Buffalonians. Maps, census and insurance records, and political documents are sources for scholars interested in urban history, economic history, and city planning. Architectural historians have utilized the extensive collection of blueprints, and white prints, as well as business records of companies which were headquartered in architecturally significant buildings in the Buffalo area. The building is also the focus of amateur and professional interest in history. The Buffalo and Erie County Historical Society sponsors chapters interested in the social and professional history of medicine, military history, geneaological research, and architectural history. An educational program is an important resource for Erie County schools. Concerts are held in the rotunda, or State Court. In the summer the marble staircase often serves as the backdrop for wedding pictures.

Note

1. The building has often been the subject of local attention. Newspaper accounts can be found in scrapbooks in the archives. The Publications of the Buffalo Historical Society have often noted the architectural history and significance of the building, e.g.Frank H. Severance, "The New Home of the Buffalo Historical Society,", vol. V, (1902), pp. 388 ff.; George Cary, "The Building Described," ibid., pp. 398-404; Daniel M. Lockwood, vol. VI, (1903), appendix B, "Dedication of the Building," Frank Severance, "The Historical Building as Enlarged," vol. 30, (1930), pp. 27-37. George Cary's original pencil on tissue drawings are in boxes and cannisters, no. C65-8.23 and ff., more whiteprints appear in the James, Meadows and Howard Collection, the original legislative Report of the Board of general managers of the Exhibit of the state of New York at the Pan-American Exposition, J.B. Lyon Co., Albany, 1902, illuminates the planning of the building.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social humanitarian
theater
transportation
other (specify)

Specific dates

Builder Architect

Statement of Significance (in one paragraph)

The Classical white marble building on the North Bay of Delaware Lake in Buffalo is architecturally and historically significant for four main reasons. First, it is the only surviving structure from the enormously popular Pan-American Exposition of 1901, which hoped to encourage North and South American economic ties after the Spanish-American War.(1) Its architecture is a symbol in stone of the brash interventionist democracy of America at the turn of the century. Second, in the public memory the Pan-Am building also serves to memorialize the fair's most important visitor, President Wiliam McKinley, and the dramatic and violent events that followed his assasssination.(2) In the most public of American assassinations, on the day McKinley was shot by an anarchist nearby in an Exposition hall (now demolished) over 100,000 people were in attendance. Third, the Pan-American Building is a major unaltered example of the work of the beaux arts architect George Cary, who also designed the additions in 1927-29, maintaining the aesthetic unity of the building. Finally, since 1902 the white-marble edifice has housed the Buffalo and Erie County Historical Society, which has ensured its preservation and upkeep. The buiding has also served as the central repository for artifacts and manuscripts significant to local history, and of national events that touched closely on that history.(4) Among its many collections, the Buffalo and Eri County Historical Society holds an outstanding store of Pan-American memorabilia.

* * *

The New York State Building of the 1901 Pan-American Exposition, now known popularly as the Pan-American building, is the only extant structure from that important event which was organized to celebrate North and South American cooperation. The building owes its construction to the conjunction of national and international events in the lucky resolution of a local political impasse. The Erie County Legislature allocated $25,000 to erect a building to house the collections of the

Buffalo Historical Society. The Board of Managers of the Society favored a site across Delaware Park Lake where the Albright-Knox Art Gallery now stands. Of twelve park commissioners six agreed on the Concourse, but the other six, who were reluctant to alter Frederick Law Olmsted's design by devoting park land to the project, disapproved.(3) The deadlock was broken in 1898 when an Erie County assemblyman named Henry W. Hill proposed that since the United States was engaged in a war with Spain, Congress should be petitioned to postpone the Pan-American Exposition, (then slated to begin in 1899), for two years. The Exposition, which would consist almost entirely of elaborate, but temporary structures, would be constructed in part on park land. Hill's plan hoped to marshall New York State funds to erect a permanent building to represent the State at the Pan-American Exposition. Afterward the Buffalo Historical Society would take control of the building. In the enthusiasm for the Pan-American Exposition, the public pressure not to use park lands eased. Three hundred fifty acres of Delaware Park and adjoining property were earmarked for the project.

The two-year delay allowed for considerable care in the planning for this building, and for a considerably larger sum to be invested. A parcel of land on the North Bay of Delaware Park lake was examined by the Board of Architects of the Exposition, and construction was approved by a panel which had been appointed by the young Governor of New York, Theodore Roosevelt. Through the efforts of Henry Hill, the New York State Legislature added $100,000 to the fund to construct an "absolutely fireproof" building. Roosevelt signed the appropriation in March of 1900. The initial outlay was $175,000, and the eventual investment was approximately 500,000 uninflated dollars.

The organizers of the fair frankly acknowledged their hope that the Pan-American Exposition would further commercial contacts between Anglo and Latin America.(5) The Pan-American

Exposition took on special significance because during the planning of the Exposition the United States fought a war with Spain, on the territory of a Latin American neighbor, which established American superiority over European interests in the region. Most of the buildings at the exposition which were designed in an elaborate "Spanish Renaissance" style as a hopeful symbol of a rejuvenated Latin America. At first it is a curiousity that George Cary, the architect of the New York State building, chose an equally symbolic (but different) architecture that emulated the design of the golden age of Athenian imperial democracy. Explaining this requires a brief detour in political history.

Teddy Roosevelt, a man of expansive temperament, was also decidedly an expansionist in his foreign policy views. Because he so well represented and shaped the aggressive quality of American democracy in turn-of-the-century America he is often regarded as a symbol for the age. In retrospect he seems the perfect figure to have opened a fair devoted to inter-American commercial opportunity. It is not surprising that the fair at Buffalo also reflected the exuberant American spirit, flush from the recent victory over the declining Spanish empire. Slightly north of the New York State building, for example, the U.S. Government buildings stood 250 feet high, topped by a 20 foot classical winged Victory. The giant aerial fireworks display in September 1901 spelled out a pyrotechnic welcome to President McKinley "Chief of our Nation and our Empire."(6)

It is in this context that the architectural symbolism of the New York State building must not be overlooked. The Pan-American building is a "period piece" in the fullest sense, because it self-consciously embodies the ideals of a historical era. Concerns for continuity would have demanded that the New York State building also follow the Spanish Renaissance style. But the clean, classical lines of the Pan-American building, are remininiscent not of the architecture of the recent European past, but of classical Greece. Before and during the

Spanish-American War, Spain was denounced as an old played-out power, a decadent foreign potentate with no appropriate role in the new world. At the turn of this century, the Greeks were admired for being both democratic, and imperialist. These cultural preferences of the turn of the century are literally carved in stone at the New York State Building.(7)

In the broader realm of cultural history, the well preserved building stands as the tangible symbol of the American fascination with national and international expositions.(8) The Pan-American Exposition was the culmination of a string of grand nineteenth-century fairs that attracted millions of Americans, and reassured them of how far as a nation they had come. Earlier, the Industrial Exposition at Buffalo in 1869, the Centennial Exhibition at Philadelphia in 1876, The Columbia Expositon at Chicago in 1893, The Cotton States Exposition at Atlanta in 1895, and the Paris Exposition in 1900 (the sole relic of which is the Eiffel Tower) all had been showcases of technology and commerce. President McKinley, whose determination to attend the Pan-American Exposition proved fateful, regarded fairs as a "record of the world's advancements," and the "timekeepers of progress." Interest in the fair was enormous. One of every ten Americans, more than eight million people, passed the exposition gates in the Summer of 1901. There to be educated and delighted, each night they marveled at the technological achievement of the Electric Tower. Daily, they were intrigued by the demonstrations of national crafts and dances, stirred by the music of John Philip Sousa and thrilled by the thunder of the Royal Mexican Artillery.(9)

The New York State Building is situated at what was the Elmwood Avenue entrance to the Pan-American Exposition, and was the first sight of the greater portion of Exhibition visitors. It was intended as a reception hall for visiting dignitaries, and the press. A suite was constructed for the Governor's use. Not just dignitaries came to the fair in the Summer of 1901 of course, nearly 120,000 people took the time to sign the guest registry in the lobby of the New York State building. The new president, William McKinley and his vice-president, Theodore Roosevelt, were among the visitors.(10) Organizers urged visitors to feel themselves to be part of the proceedings. The "Short Sermon for Sightseers" reminded fair-goers "when you get inside the gates you are part of the show."(11)

The millions who had attended the fair felt themselves to be part of another drama, but a tragic one that ended the Pan-American Exposition. More than 100,000 people were gathered to hear the President at the Temple of Music, September 6, 1901, but instead of listening to his speech, hushed crowds watched in horror as the "electrical ambulance" wound through the grounds conveying the wounded President to the improvised and ill-equipped hospital. Rioting ensued when the assassin, an anarchist named Leon Czolgosz, was also rushed across the esplanade. When McKinley died, riot again broke out, Cleopatra's needle was hauled down, lights were smashed, a cafe destroyed.(12) Teddy Roosevelt, "that damned cowboy" as McKinley's friend Mark Hanna called him, was sworn in as President. Czolgosz was quickly tried, found guilty, and executed a bare forty five days after the assassination.

For practical purposes, the assassination was also the death knell of the Exposition. Attendance fell off sharply. Congress underwrote some of the debt incurred by Exposition organizers. The New York State building itself passed into the more secure financial hands of the Buffalo Historical Society in February 1902, which accounts for its good condition today. Unlike the rest of the Exposition buildings which were torn down, funds were provided for the continued upkeep and enhancement of the Historical Society building.

Among these enhancements, the bronze doors, still used for public access to the building, are especially noteworthy.(13) The director of the Society, Andrew Langdon, hired J. Woodley Gosling (who designed the doors in Trinity Church in New York city) to design an entranceway. Ralph Hinton Perry, the famous young sculptor of the "Fountain of Neptune" at the Library of Congress, executed his design. The Henry Bonnard Bronze Co. cast the twelve-foot high, two ton doors.

The integrity of the design of the building did not suffer when two wings were added in the period 1927-29. Coherence was maintained because, happily, the original architect was still at work, though nearly thirty years had passed. George Cary, the Harvard and Paris-trained President of the American Institute of Architects, and the founder of the Beaux Arts Institute of Design in New York, added the sections that now house the library, archives, and the auditorium.

Currently the building is the venue for various activities that popularize the history and material culture of the Niagara Frontier. Permanent exhibits in the galleries display artifacts that span subjects from pre-historic Indian societies, to the history of automobile manufacturing in Buffalo. An exhibit on the Pan-American Exposition is scheduled to open in 1987. Manuscript and photographic collections document lives of both ordinary and famous Buffalonians. Maps, census and insurance records, and political documents are sources for scholars interested in urban history, economic history, and city planning. The building is also the focus of amateur and professional interest in history. The Buffalo and Erie County Historical Society sponsors chapters interested in the social and professional history of medicine, military history, geneaological research, and architectural history. An educational program is an important resource for Erie County schools. Concerts are held in the rotunda, or State Court. In the summer the marble staircase often serves as the backdrop for wedding pictures.

In many ways, both actual and symbolic, the building lends authenticity and depth to popular understanding of history.

-Notes-

1. In 1921 the Secretary of the Buffalo Historical Society discussed the significance of this building. He began by saying that it would probably always be associated with the Pan-American Exposition. Assessing the present significance of the building must begin there too, see Frank H. Severance, *The Book of the Museum*, vol. XXV, *Publications of the Buffalo Historical Society*, (1921), p. 4.

2. See, e.g., the popular local history, Richard C. Brown, and Robert Watson, *Buffalo: Lake City in Niagara Land*, Windsor Publications, 1981, Chapter VII, "The Pan-American Exposition," pp. 132-141.

3. The Pan-Am building and the activities of the Buffalo and Erie County Historical Society are discussed in ibid., pp. 216 ff.

4. One of the best sources of information on the Pan-American building and its construction are the scrapbooks and other documents held by the Buffalo and Erie County Historical Society in its library and archives.

5. Neil Harris, argues in "Museums, Merchandising, and the Popular Taste," Ian M.G. Quimby ed., *Material Culture and the Study of American Life,* W.W. Norton, & Co., New York, 1978, p. 143, that the "great expositions" Buffalo's Pan-American Exposition among them, were not fairs in the traditional sense of merchants encounters, they became oriented toward consumers, the exposition became a "giant advertising organ rather than a protected site used to seal commercial transactions."

6. Mark Goldman, *High Hopes: The Rise and Decline of Buffalo*

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet   Item number 8   Page 7

New York, State University of New York Press, Albany, 1983 p. 8.

7. for the admiration that Victorians held for the Greek imperial age, see for example Richard Jenkyns, *The Victorians and Ancient Greece*, Harvard University Press, Cambridge, 1980, and Frank M. Turner, *The Greek Heritage in Victorian Britain*, Yale University Press, New Haven, 1981, especially Chapter 1."

8. The Pan-American Exposition at Buffalo ranks with the late-19th century fairs at Chicago and Philadelphia as "particularly well attended," Harris, ibid., p. 145. "Fair-going," he says, was a typical experience for the American at the turn of the century." The significance of world's fairs is discussed in Kenneth Luckhurst, *The Story of Exhibitions*, Studio Publications, New York, 1951, and John W. Reps, *The Making of Urban America*, Princeton University Press, 1965, esp. Chapter 18; and John F. Kasson, *Civilizing the Machine: Technology and Republican Virtues in America, 1776-1900,* Grossman Publishers, Viking Press, New York, 1976. Among the many local tributes to the building is Daniel N. Lockwood's, who said in "The Buffalo Historical Society and the State of New York," *Publications of the Buffalo Historical Society*, vol. VI, (1903), p. 611, "Grand and substantial in all its architectural lines and proportions, it will stand here for all time as a monument to [George Cary's] intelligence and fidelity, as well as a reminder of the wonderful, beautiful and instructive Pan-American Exposition of 1901."

9. Harris, ibid., pp. 143-150, passim.

10. The signature books remain in the collection of the Buffalo and Erie County Historical Society Archives.

11. Sophia A. Walker, "An Art Impression of the Exposition," *Independent* 53, 2746, (July 18, 1901), 1678.

12. An account of these events can be found in Goldman, High Hopes, pp. 1-20.

13. Henry W. Hill, "Bronze Doors at the Historical Society," Manuscript collection, Buffalo Historical Society archives; Herman Sass, "The Bronze Doors," Buffalo and Erie County Historical Society Newsletter, (Jan.-Feb., 1982), pp. 1-3; and scrapbooks.

9. Major Bibliographical References

Please see continuation sheet page 9-1.

10. Geographical Data

Acreage of nominated property less than 1 acre

Quadrangle name Buffalo Northwest **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	17	673280	4755610	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

This nomination is limited to the structure and a foot of land around its perimeter (see site map).

List all states and counties for properties overlapping state or county boundaries

state		code		county		code	
state		code		county		code	

11. Form Prepared By

name/title Dr. George Rollie Adams, former Executive Director; Dr. Thomas E. Leary, Director of Research and Interpretation; and Dr. Scott Eberle, Research Historian

organization The Buffalo and Erie County Historical Society **date** January 13, 1986

street & number 25 Nottingham Court **telephone** 716-873-9644

city or town Buffalo **state** NY 14216

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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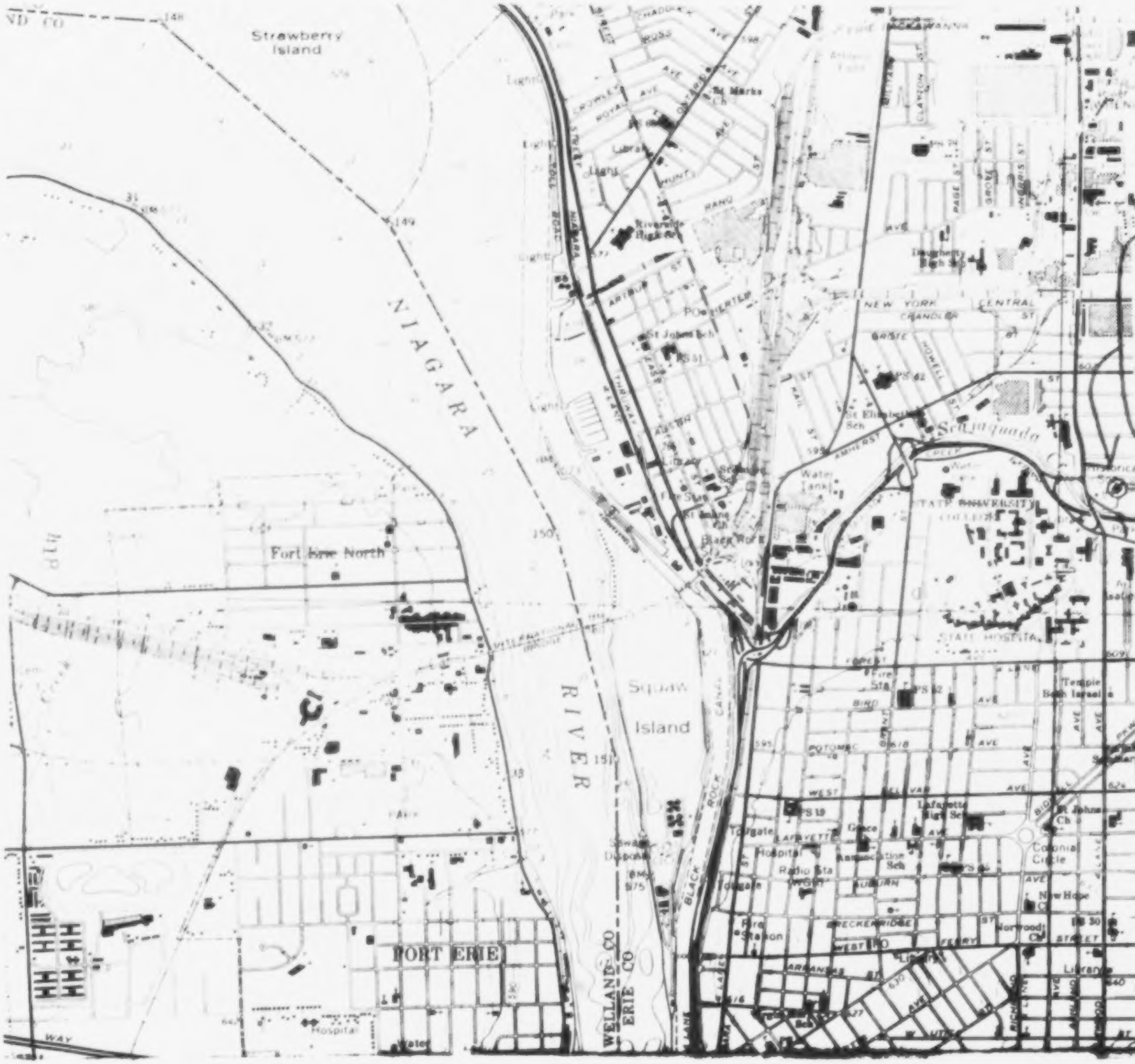
Continuation sheet   Item number 9   Page 1

Richard C. Brown, and Robert Watson, Buffalo: Lake City in Niagara Land, Windsor Publications, 1981; Mark Goldman, High Hopes: The Rise and Decline of Buffalo New York, State University of New York Press, Albany, 1983; Neil Harris, "Museums, Merchandising, and the Popular Taste," Ian M.G. Quimby ed., Material Culture and the Study of American Life, W.W. Norton, & Co., New York, 1978; John F. Kasson, Civilizing the Machine: Technology and Republican Virtues in America, 1776-1900, Grossman Publishers, Viking Press, New York, 1976; Kenneth Luckhurst, The Story of Exhibitions, Studio Publications, New York, 1951; John W. Reps, The Making of Urban America, Princeton University Press, 1965; Frank H. Severance, "The New Home of the Buffalo Historical Society," Publications, Buffalo Historical Society vol. V, (1902), pp. 388 ff.; George Cary, "The Building Described," ibid., pp. 398-404; Daniel M. Lockwood, ibid., vol. VI, (1903), appendix B, "Dedication of the Building," Frank Severance, "The Historical Building as Enlarged," vol. 30, (1930), pp. 27-37.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NIAGARA
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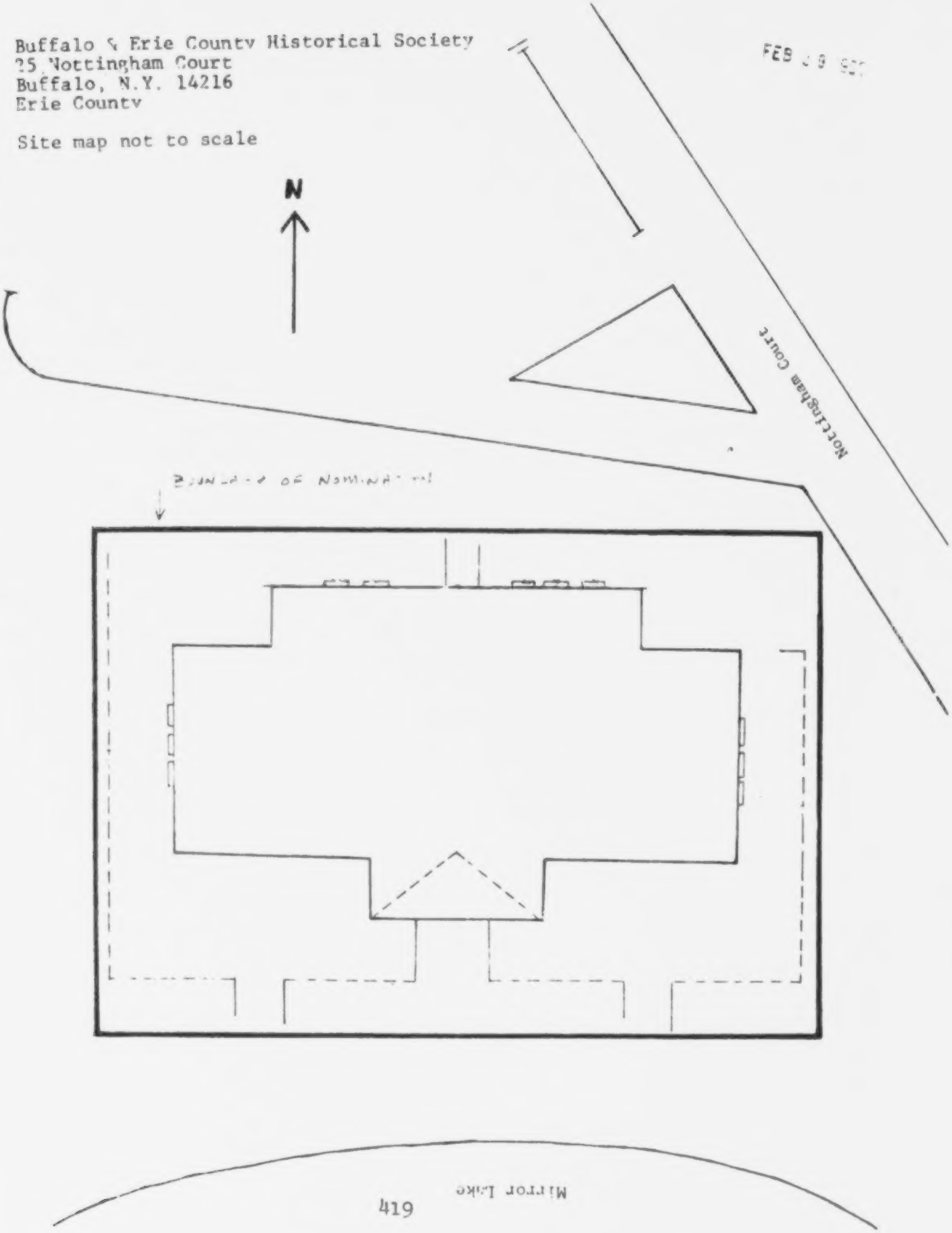
Fort Erie North
FORT ERIE
WELLAND CO
ERIE CO
BLACK ROCK CANAL
Black Rock
STATE UNIVERSITY COLLEGE
STATE HOSPITAL
Scajaquada
NEW YORK CENTRAL
NIAGARA STREET
THRUWAY
Riverside High Sch
Lafayette High Sch
Colonial Circle
Temple Beth Israel
Water Tank
Hospital
Historical

Buffalo & Erie
  County Historical
  Society
25 Nottingham Court
Buffalo, Erie County
Buffalo NW
UTM References (Zone
  17)
    Easting Northing
A. 673280 4755610

Buffalo & Erie County Historical Society
25 Nottingham Court
Buffalo, N.Y. 14216
Erie County

Site map not to scale

FEB 2 8 [illegible]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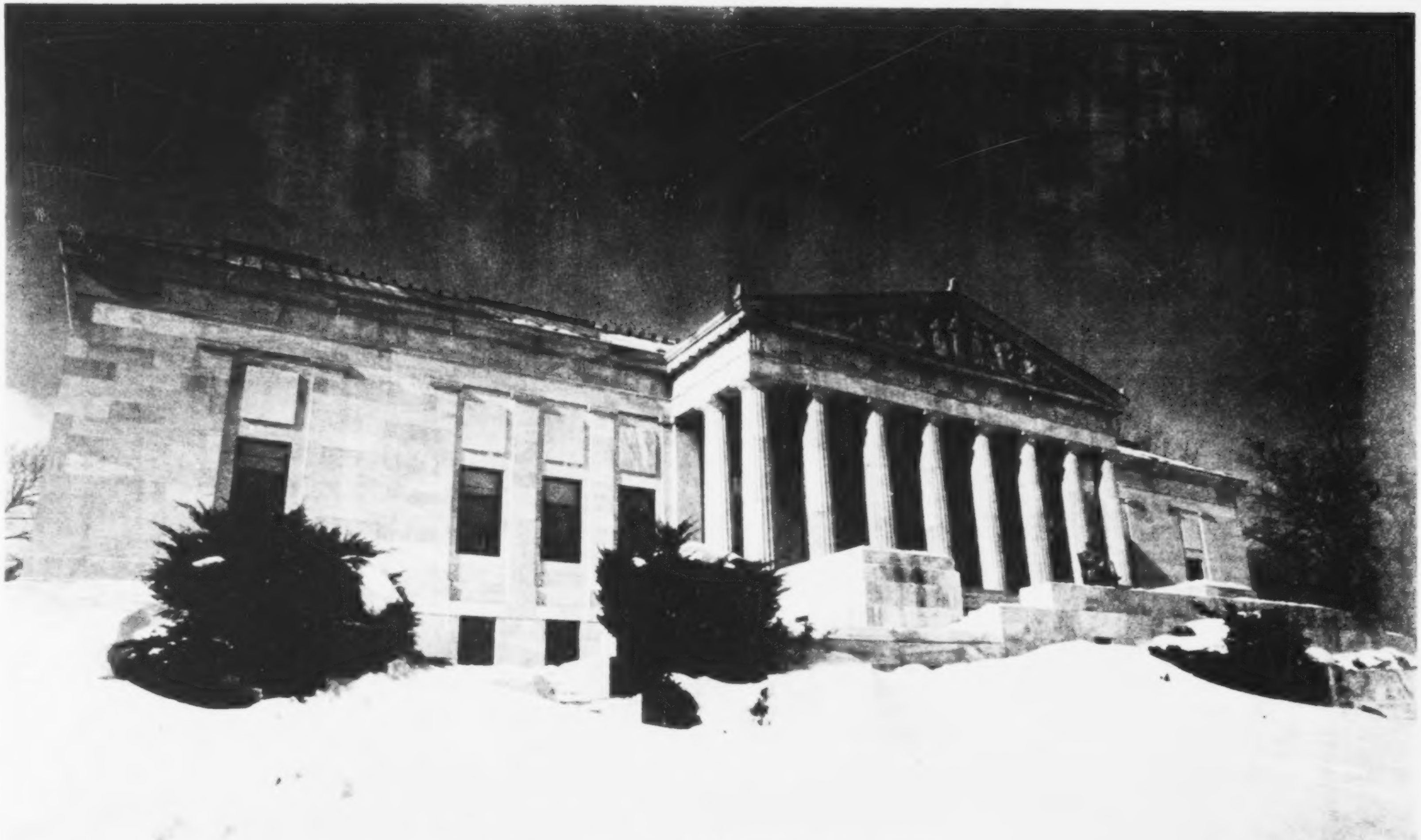
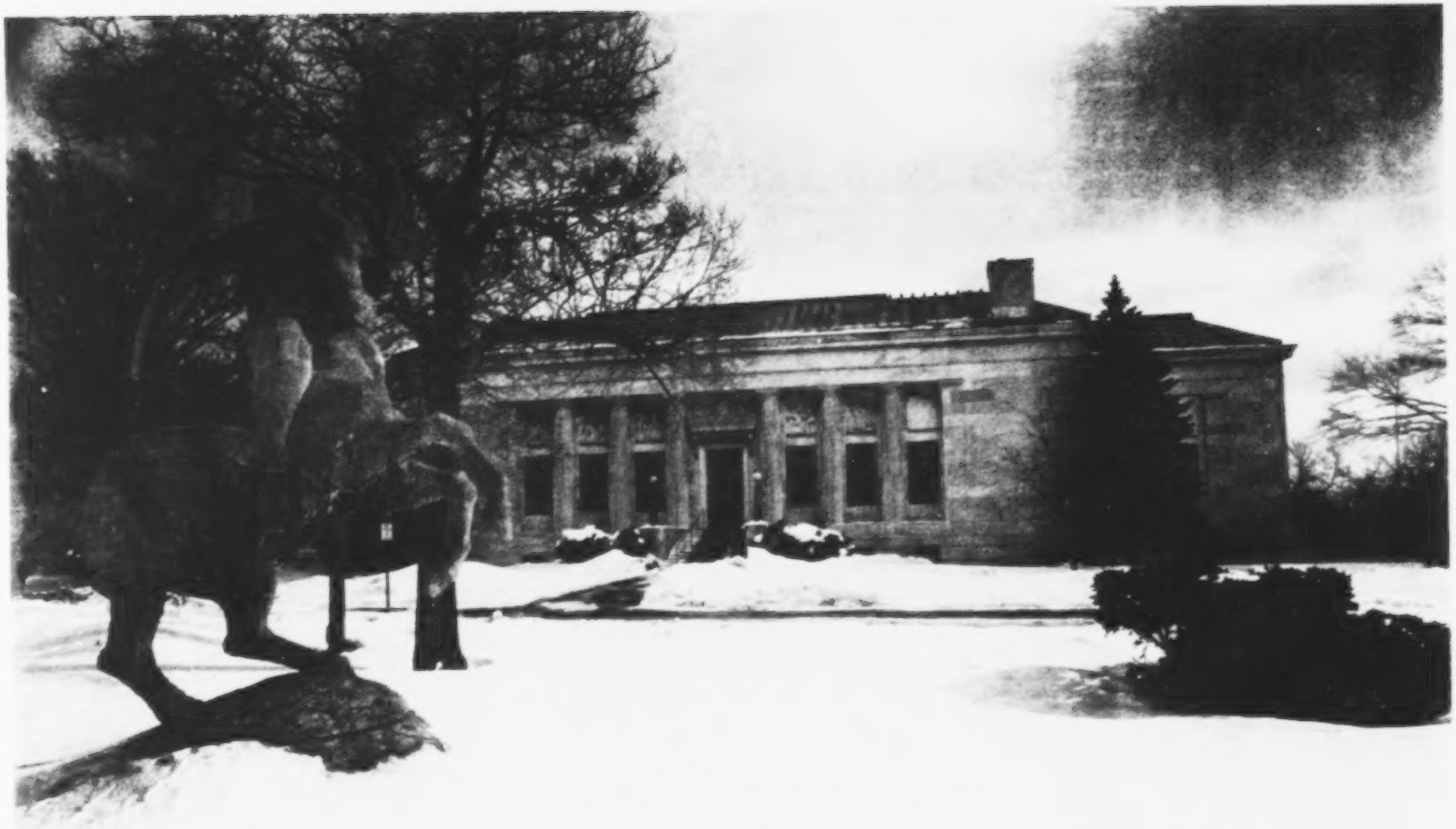
BOUNDARY OF NOMINATION
Mirror Lake



South portico, Buffalo and Erie County
Historical Society Building.
(Buffalo and Erie County Historical
Society, 1985)



North portico, main public entrance. Buffalo and Erie County Historical Society Building. (Buffalo and Erie County Historical Society, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Texas Centennial Exposition Buildings (1936-37)

and or common Fair Park (Site of Texas State Fairs 1886-date)

2. Location

street & number northeast of Parry Avenue - 2nd Avenue intersection — not for publication

city, town Dallas — vicinity of

state Texas code county Dallas code

3. Classification

Category	Ownership	Status	Present Use	
[✓ district]	[✓ public]	occupied	[✓ agriculture]	[✓ museum]
building(s)	private	unoccupied	commercial	[✓ park]
structure	both	[✓ work in progress]	[✓ educational]	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
object	in process	yes: restricted	government	scientific
	being considered	[✓ yes: unrestricted]	industrial	transportation
		no	military	other:

4. Owner of Property

name City of Dallas

street & number 1500 Marilla

city, town Dallas — vicinity of state Texas 75202

5. Location of Legal Description

courthouse, registry of deeds, etc. Dallas County Clerk

street & number 500 Main

city, town Dallas state Texas 75202

6. Representation in Existing Surveys

title None has this property been determined eligible? — yes — no

date — federal — state — county — local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
___ excellent	deteriorated	unaltered	X original site
X good	ruins	X altered	moved date
___ fair	unexposed		

Describe the present and original (if known) physical appearance

SUMMARY

Fair Park houses some 30 structures that date from the Texas Centennial Exposition of 1936 and its continuation, the Greater Texas Pan American Exposition of the following year. The site has been used for the State Fair since 1886; several of the buildings were built for the fair and altered to correspond with the Centennial architecture. The site is still used as the site for the Fair, and some of the buildings have since been altered to accommodate this use. A few structures have burned or been demolished. A few new ones have been erected. The Park, overall however, strikingly reflects the Exposition era. This extends to the landscape plan of the Exposition, which is also generally intact.

Buildings and features relating to the character of the district (numbered and lettered according to the accompanying map) are described below.

THE ESPLANADE OF STATE

This area of the Park contains the Esplanade of State and adjacent buildings as listed. In area, this is the largest portion of the Park and was the primary focus of the Exposition.

Parry Avenue Entrance Gates and Pylon (1)(1936)

The Parry Avenue entrance features carved reliefs and six gold-leafed metal medallions. A central 85'-high pylon designed by George Dahl is topped with a gold star representing the Lone Star of Texas. At the base is a sculpture frieze of a buffalo hunt and a pioneer wagon train designed by Texas artist James Buchanan Winn, Jr. The monumental scale of the pylon frames the entrance to the Esplanade, an imposing and beautiful vista. Lower gates stand to either side of the pylon. This entrance replaced an entry gate and building designed by James Flanders about 1900.

The Esplanade of State (A-C) (1936)

The Deco-style Esplanade of State, the most formal axis within the Park, provides a direct connection between the Parry Avenue entrance and the State of Texas Building. This axis is on a southwest-northeast direction. The axis is comprised of three areas: the Grand Plaza (A) (the entrance), the Esplanade proper (B), and the Court of Honor (C), the plaza in front of the State of Texas Building. The Esplanade of State leads from the main entrance to the State of Texas Building; its centerpiece is the reflecting pool, 100' by 700' long.

At the southwestern end of the pool's fountain are decorative pylons designed by Pierre Bourdelle. On each side of the pool are two 100'-by-175' courtyards dedicated to the regions of Texas. Featured in the courtyards are statues which symbolize the six governments that have ruled over Texas--Spain, France, Mexico, the Republic of Texas, the Confederacy, and the United States.

Three of the statues are the work of Laurence Tenney Stevens. In one, Spain carries a castle in one arm and castanets in the other hand. The second features a woman representing the Confederacy. She has a band of seven stars around her head, symbolic of the time, at the start of the Civil War, when Texas was the seventh State to secede from the Union. The Texas sculpture has a Lone Star above her head.

Centennial Building (Transportation/Chrysler Building) (4)(1905; 1936)

Now known as the Centennial Building, this Spanish Romanesque building by architect James Flanders was modernized and enlarged in an Art Deco style for the Centennial Exposition. It bounds the northwest side of the Esplanade of State. The porticos were added, providing places for statues and cement fresco murals, and the original Esplanade facade was renovated.

The Centennial Building retains the artwork created for the Exposition. Along the facade above each entrance are raised cement frescoes, known as cameo reliefs, by Pierre Bourdelle. Representing different modes of transportation, they are "Speed" (Man and Angel), for air transportation; "Locomotive" (Man and Eagle), for rail; "Streamline" (Cougar and Bison), for land; and "Man Taming Wild Horse," for water.

Daughters of the American Revolution Building (Continental Oil Hospitality House) (3) (1936)

Now used as the Daughters of the American Revolution House, this 2-story house in Southern Colonial Plantation style features a 2-story front porch supported by six columns and a balustraded deck over the porch. The architect was W.R. Brown.

Maintenance Building (Hall of Administration) (2) (1910)

Originally constructed by architect James Flanders as the State Fair Coliseum, this Spanish Romanesque style building was renamed and remodeled in Art Deco style for the Centennial Exposition. It is to the left or northwest of the Parry Avenue Entrance Gates. It is presently used for maintenance equipment and storage and is now known as the Maintenance Building. During the Exposition, this building housed the Centennial Corporation offices. The Exposition's architectural staff also maintained its office in this building.

Automobile Building (6) (1948)

This eclectic-style building, on the southeast side of the Esplanade, faces the Centennial Building across the Esplanade of State. It replaced the Electric, Communications, and Varied Industries exhibit buildings which burned in the 1940s. Portions of its facade (at entries) are painted to match the color of the original surrounding buildings. The engineers for its construction were Bill Cobb and Ed Wilson.

The three matching statues flanking the north side were done by Raoul Josset and survive from 1936. They are 20' high and mounted on 12' pedestals. France has a fleur-de-lis on her chest and grapes in her hand. The traditional eagle and snake are features of the statue of Mexico. The United States has a shield on her chest and holds a laurel sprig.

Old Mill Inn (Morten Milling Industry Building) (7) (1936)

This building behind, or south, of the Automobile Building, when built for the Centennial Exposition, housed a modern experimental flour mill. It is presently known as Old Mill Inn and houses a restaurant. It is a rough-stone structure with towers and gables, in a 19th-century domestic eclectic style.

Hall of State (State of Texas Building)(5)(1936)

Now known as the Hall of State, this structure, at the head of the Esplanade, is regarded as an excellent example of Art Deco architecture and was the showpiece of the Centennial Exposition. It features a large curved central mass with lower rectangular wings.

The Centennial Corporation Architects (George Dahl and staff, including Donald Nelson) prepared the design and construction documents for this building, only to have the Board of Control (a State agency established to oversee the entire Centennial effort) select another group of architects to begin again. This group of architects was called the Centennial Architects, Associated, and included H. B. Thomason, Dewitt and Washburn, Fooshee and Cheek, Walter P. Sharp, Ralph Bryan, Anton Korn, Mark Lemmon, Flint and Brass, T. J. Galbraith, Arthur Thomas, Donald Barthelme of Houston, and Adams and Adams of San Antonio. Donald Barthelme was the principal designer for the project, and Adams and Adams were the interior designers. The building was only partially completed in time for the Centennial Exposition opening.

It houses many pieces of art, including statues, friezes, murals, medallions, and stenciled ceilings. The building is dedicated to the State of Texas and her heroes.

Above the entrance is a carved sculpture by Harry Lee Bigson. In relief, a female figure which represents Texas kneels behind the Texas flag. Below, the owl of wisdom holds the key to progress and prosperity. In the background are branches from the State tree, the pecan.

Focusing attention on the entrance is an heroic bronze and gold-leaf statue of an Indian, which stands on a dais 20' high. This "Tejas Warrior" by Dallas sculptor Allie V. Tennant is 11' tall. The figure acts as a terminus for the bronze floors at the entrance. The inner wall of the niche is faced with ceramic tiles of deep blue and orange.

Inside the size and drama of the art is overwhelming. In the Hall of Heroes, on marble pedestals, are six heroic-sized bronze statues of great figures of the Texas Revolution. These statues by Pompeo Coppini are considered to be the finest examples of his work.

Above and along the walls is a frieze that records the battles of the Texas Revolution. The Hall of Heroes opens onto the Great Hall, which is 94' long, 68' wide, ana 46' high. Murals span the north and south walls. They depict Texas history beginning in 1519 and ending with figures representing the arts and the development of the cotton, grain, oil, lumber, and agricultural industries. The murals, by Eugene Savage of New York, with the assistance by Reveau Bassett and James Buchanan Winn, Jr., both of Texas, were the largest murals in the world at the time they were painted.

A magnificent medallion representing the six nations that have ruled Texas is mounted on the far wall of the hall. Designed by Joseph E. Renier, the medallion, 25' in diameter, is a bas-relief in three tones of gold.

The floor and steps of the Hall are of verde antique marble from Vermont. The white inlay strips and mosaics of Texas fauna in the floor are of San Saba stone from central Texas. The hand-stenciled ceiling in an Aztec motif is the work of George Davidson.

The left wing of the Hall of State contains the East and West Texas rooms. Tile panels depict such West Texas figures as a Comanche Indian and a Mexican guitarist. Dallas artist Dorothy Austin's wooden statue of a cowboy stands in a niche. Murals by Texas artist Tom Lea contain a Texas cowboy surrounded by cattle and horsemen. The mural on the opposite wall is "Three West Texas Folks in a Wagon."

The East Texas room contains the "Sleeping Giants" mural by Olin Travis, which depicts East Texas before and after the discovery of oil.

The south wing of the Hall of State contains the North and South Texas rooms. The North Texas room contains carved figures and door details by Texas craftsman Lynn Ford that represent cotton and wheat.

A large fresco painting by Texas artist Arthur Starr Niendorff represents a cartoon character, "Old Man Texas," the only fresco painting created for the Exposition because of the difficult process which involved painting directly on wet plaster.

The South Texas room features the mural work of James Owen Mahoney, Jr., with allegorical figures symbolizing the region.

Margo Jones Theater (Magnolia Lounge)(8)(1936)

Built by the Magnolia Petroleum Company (Mobil), this low building, facing the Grand Entrance Vista, provided for the comfort of the Exposition visitor. Designed by William Lescaze, a Swiss-born New York architect, this was the first Dallas building, and possibly the first in Texas, of the "new" International style, a style of which Lescaze was a leading proponent during this era. It is interesting to note that of the limited coverage of the Texas Centennial Exposition in the Maise Architectural Periodicals, it is the Magnolia Lounge that is mentioned the most.

[redacted]

Currently known as the Margo Jones Theater, the building houses a 100-seat theater-in-the-round, which is not used.

Sesquicentennial Headquarters (Hall of Religion) (9)(1936)

This Art Deco building was built for the Lone Star Gas Company, and used for exhibits by various religious groups. It was partially demolished after the Exposition. The remnant houses the State Fair Information Center and the offices of the Greater Dallas Sesquicentennial Committee.

Fair Park Music Hall (Auditorium)(10)(1925)

Fair Park Music Hall is situated in the southwest corner of Fair Park. Used as an auditorium for the Exposition, this Spanish Romanesque building, by architects Lang and Witchell, underwent minor interior changes to prepare it for use by General Motors for an auditorium and exposition space during the Centennial Exposition. Renovation and expansion in 1972 were performed by Jarvis Putty Jarvis.

THE AGRARIAN PARKWAY (D)

This area, northeast of the Hall of State, is comprised of exhibition buildings. It has a different scale from the remainder of the park. The feel is more urban--of walking down a city street which bristles with activity rather than being in a formal setting. This area has one focal point, or landmark, the tower at the slight angle in the street. The facades of the buildings provide a unified design element.

Embarcadero Building (Foods Building/Agricultural Building)(12)(date unknown)

Now known as the Embarcadero and the Creative Arts and Show Place Theater Building. This building was either built or remodeled for the Centennial Exposition, in the Southwestern style.

Food and Fiber Building (Poultry Building)(11)(date unknown)

Now known as the Texas Food and Fiber Building. Its history and style are similar to those of the Embarcadero Building.

Pan American Building (Livestock Building 1)(13)(1917)

Now known as the Pan American Building, or the Goat and Sheep Building, this building was renovated in 1930.

Swine Building (Livestock Building 2)(14)(date unknown)

Its style and history parallel those of the Embarcadero and Food and Fiber Buildings.

City Communications Building (Fire, Police, and Hospital Building) (29)(1936)

This Deco-style building by architect Bertram C. Hill today contains police and fire substations which serve the fairgrounds, and WRR-AM, a city-owned radio station.

THE LAGOON (J) AND CENTENNIAL DRIVE

This area of the Park is the most informally planned, with buildings carefully located in almost a sprawling manner around the Lagoon, the pivot point for the museums. The character of this area is relaxed compared to the other urban spaces within the Park.

Dallas Museum of Fine Arts (20)(1936)

The Dallas Museum of Fine Arts is due south of the Lagoon. This Moderne building was designed by architects Dewitt and Washburn, H. M. Greene, H. D. Knight, LaRoche and Dahl, and Ralph Betan.

Band Shell (Open-air Amphitheater) (21)(1936)

The reinfored concrete Band Shell resembles the Hollywood Bowl and features "streamline" pylons. The stage will accommodate a 150-piece band or 200 performers, while the amphitheater has a seating capacity of 5,000. The Band Shell is southeast of the Lagoon. The architects were W. Scott Dunne, and Christensen and Christensen.

Science Place (Museum of Domestic Arts) (25)(1936)

Formerly called the Health and Science Museum, it is now known as the Science Place and Planetarium. It also houses WRR-FM. It is on the north side of Centennial Drive near the eastern edge of the Park.

The Cotton Bowl (15)(1930)

Originally a single-tier stadium, the upper tiers were added in 1948-49.

Women's Building (17)(1954)

This structure, by architects Harrell and Gibbs, is built on the site and is approximately in the same location as the Ford Motor Company Building of 1936.

Museum of Natural History (18)(1936)

This Moderne structure by architects Clyde Griesenbeck, Mark Lemmon, Frank Kean, and John Danna is to the southwest of the Lagoon. The Museum of Natural History visually tells the history of the State of Texas since the dinosaur.

The architects were Anton Korn and J. A. Pitzinger. The WRR-FM station is housed in a brick addition built about 1974, which does not match the fieldstone of the original portion. The architect of the addition was Emil Fretz.

Garden Center (Horticulture Building)(23)(1936)

Now known as the Garden Center, this building due east of the Band Shell, near the southeast corner of the Park, has been significantly altered through remodellings and additions. Architects Arthur E. Thomas and M.C. Kleuser built it. It was remodeled in 1958 and a solarium addition, by Pratt, Box, and Henderson, was put up in 1971.

Model Home (24)(1936)

Three model homes were built by local contractors for the Centennial. One remains in the southeast corner of the Park, and is currently used for storage. Also in the area was the Portland Cement House, which was the winning competition entry of residential buildings. This latter building has been demolished.

Aquarium (26)(1936)

This Deco building by architects H. B. Thomason, Lester Flint (of Flint and Broad), and Forshee and Cheek is northeast of the Lagoon. James B. Cheek was the architect of the 1964 addition, built in the style of the existing building.

Police Building (Christian Science Monitor Building)(27)(1936)

This Moderne building is now the police station for the Fairgrounds.

THE FEDERAL AREA

This area of the Park contains the Federal Building with adjacent plazas and other buildings.

Plazas (1936)

There are three plazas associated with the U.S. Goverment Building. The first, Federal Concourse (F), at the south end of the Texas Court of Honor, is the only vehicular plaza designed for ceremony in the complex.

Constitution Place (G) lies between the U.S. Government Building and the Women's Building (on the site of the 1936 Ford Motor Company Building). The original plaza (1935) was much narrower, with green scale (grass) between the plaza and the buildings, creating a pleasant exterior space.

Stadium Plaza (H) forms a grand plaza culminating the entry to the Cotton Bowl. Constitution Place opens from Stadium Plaza.

Tower Building (U.S. Government Building) (16)(1936)

The Tower Building, adjacent to the Texas Hall of State on the southeast, was the only Federal Government exhibit building at the Centennial Exposition. Its great tower dominated the Exposition site. This building is now used by the State Fair of Texas Association as administrative offices and a reception area for dignitaries.

It features a gold-leafed eagle at the top of the tower, designed by Raoul Josset and executed by Dallas artist Jose Martin. The sculptured frieze around the exterior is the work of Julian Garnsey. The scenes on the right and left of the main entrance depict Texas history from 1540 to 1836, as well as various industries. The structure features some excellent Art Deco interiors, complete with a grouping of original lobby furniture designed by Herman Miller.

INTRUSIONS

Non-conforming intrusions detracting from integrity of the district:

Cattle Barn 1 (31)

Horse Barn 1 (31)

Livestock Pavilion (31)

Cattle Barn (31)

Coliseum (30)

Footnotes

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[1] The physical description of the structures within the Dallas Fair Park has been freely adapted from that appearing in "Fair Park Historic District: Designation Report" for the City of Dallas, 1984 (unpublished). The report was corroborated by on-site inspection of the facilities during a tour of the Park by Historian Stephen Snyder on September 11, 1985.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(Exposition site)
(football)

Specific dates 1936-37 **Builder Architect** George L. Dahl et al.

Statement of Significance (in one paragraph)

SUMMARY

The Texas Centennial Exposition was not only a celebration of Texas independence, but also of Texas and Western culture. The 1936-37 Exposition was also a festival of architecture, which embraced the then-new International style of architecture. Traditionally, worlds fairs are the testing grounds for new ideas in building design; Dallas and its Exposition architects chose to reflect the style of the Exposition Des Arts Decoratifs in Paris in 1925. The were also influenced by the recently completed "Century of Progress" in Chicago (1933-34), where the International style of architecture was prominently displayed.

The significance of Fair Park extends beyond the architectural theme of the remaining buildings. Fair Park is one of the largest intact grouping of Exposition buildings remaining in the United States. Most World's Fairs or Exposition grounds in the United States have been demolished, except for one or two exceptional buildings. However, many of the original 1936 buildings and open spaces remain today from the Texas Centennial Exposition, even though several were constructed as "temporary" structures.

Fair Park is also significant in terms of urban design, open space design, and artwork and sculpture. The Exposition architecture expressed monumentality in design, but this was reinforced by the open spaces and landscaping that the buildings were sited around. The grounds were planned on two landscape design themes: a Beaux Arts theme that involved grand plazas and vistas that intersected or were terminated by major buildings, and a pastoral theme that used winding paths, random landscaping, and building siting to create a very informal atmosphere. The majority of these open spaces, both formal and informal, exist today in one of America's most well-planned parks. Four major open space areas (and their buildings) still remain: Esplanade of State (Grand Plaza--Esplanade of State--Texas Court of Honor); Agrarian Parkway and The Chute; Federal Concourse (Federal Concourse--Constitution Place--Stadium Plaza); and the Lagoon and Centennial Drive. These spaces combine to create a series of monumental spaces, formal vistas, landscaping, and pastoral images unparalleled in a planned park in Texas and the Southwest.

The sculptures, murals,and other artwork remaining from the Exposition are also significant. Often intended to be "temporary" artwork, they reinforced the monumentality of the buildings and the open space design in Fair Park. Many of the artists studied in Paris; their work remains in exterior spaces as sculpture and murals, and inside many of the buildings in the Park.[1]

History

The idea of a Texas Centennial is generally attributed to Governor James S. Hogg, when in 1903, he expressed the hope for a fitting observance of the State's first 100 years. This need was again addressed on November 6, 1923, when Theodore H. Price, a New York editor attending the meeting of the Tenth District Associated Advertising Club of America at Corsicana, Texas, proposed that Texas should have a gigantic celebration between 1936 and 1945. The notion took hold and, by 1934, $100,000 had been appropriated by the State to finance the initial Centennial effort, and two committees, the Centennial Advisors Board and the Texas Centennial Commission, had been set up to oversee its development.[2]

The location of the Centennial became the next problem to solve. Houston, San Antonio, and Dallas were obvious contenders. R. L. Thornton, the president of the Dallas Chamber of Commerce, led the effort to get "Big D" selected as the site. His proposal offered the Commission a site that met their minimum 200-acre requirement. Additionally, the citizens of Dallas approved municipal bonds valued at $3 million for construction of museums and exhibition halls. Dallas was selected by the Commission.[3] A corporation was organized to operate the Exposition with Fred F. Florence as president, Nathan Adams as chairman of the board, and R. L. Thornton, vice-chairman of the board, in recognition of his previous work on the project.[4]

The existing state fairgrounds were expanded to almost 300 acres for the Exposition. Most of the structures were built under direction of the George L. Dahl and Paul Cret, a consulting architect from Philadelphia. As "Centennial Architect," Dahl was responsible for the design of the buildings and the Exposition grounds. This was not a new task for Dahl, for he had been active in the previous five years, working with supporters of the city to ensure that Dallas would host the 1936 exposition. Dahl had completed preliminary concepts for the planning and architecture of the Exposition grounds even before Dallas' selection as the host city.

George Dahl, the Centennial's principal architect, received his undergraduate degree in architecture from the University of Minnesota and a Master's Degree from the Graduate School of Architecture at Harvard in 1922. As a result of exceptional work at Harvard, Dahl received the Nelson Robinson, Jr., traveling fellowship. From his 18 months of study in Europe, he wrote Portals, Doorways and Windows of France (1925).[6] During World War II he designed shops, warehouses, and repair depots for the War Department. His firm designed the Dallas Morning News building; nineteen buildings on the University of Texas campus at Austin, including the Texas Memorial Stadium; and the Texas Centennial Exposition.[7]

Dahl had the responsibility of renovating the existing fairground buildings, designing the Federal Building, and coordinating the design of the remaining buildings by other teams of architects. The office of "Centennial Architect" was also responsible for the design of the Exposition grounds, which included open spaces and landscaping, sculptures, artwork, exterior site elements (pylons, seating, lighting, and signage) and the extensive exterior nighttime lighting performances. Dahl was aided considerably in the design of the grounds by Donald E. Nelson, a member of the staff.

Dahl's concept for the design theme of the Exposition was "southwestern" in that it would "... exemplify the color, romance, and grandeur that had marked the development of Texas and the great Southwest. The Romance of Spain and Mexico, combined with the culture of the old South." This regional flavor, intermingled with modern concepts, was the basic design style for the renovation of existing structures and the design of new buildings. The architectural motif of the Texas Centennial Exposition buildings was modern in its disposition of large, unadorned, and unbroken masses; geometric crispness; and bold color. In many ways it was a fortunate choice of style because it was aesthetically pleasing in the contrast of its stark monumentality against the expansive flatness of North Texas and the brightness of the Southwestern sun. Today this style of architecture is referred to as Art Deco, for its roots in the 1925 Paris exposition.

On June 6, 1936, the Centennial opened. "The Empire on Parade" extolled Texans' accomplishments in agriculture, livestock, and industry.[8] In addition to the serious exhibits, the giant cash register of the National Cash Register Corporation tallied each day's attendance. There was a scale model of the Alamo and a replica of the "Jersey Lily," the courtroom of the renowned Judge Roy Bean, the "Law West of the Pecos."[9]

The Midway, with its controversial "Streets of Paris," offered nude females. The City of Dallas was forced, after civic outrage, to require minimal attire on the beauties. Other popular attractions were Robert Ripley's Odotorium, "Believe It or Not," with its collection of strange people and articles, and the Little America Exhibit, set up by Adm. Richard E. Byrd to resemble his base camp in Antarctica.[10] The Centennial closed for the season on November 29 -- but renamed the Greater Texas and Pan American Exposition continued in 1937, from June 12 to October 31.

The Site Before and After the Exposition

The use of the Centennial site for the Dallas State Fair began in 1886, with the chartering of the Dallas State Fair and Exposition. In 1904, 2 years after a fire destroyed a number of buildings on the site and the Texas legislature ended horse racing, the owners, in financial difficulties, exchanged the deed to the fairgrounds with the City of Dallas for money to pay off their debts. The City converted the horsetrack on the ground to an automobile racing track and built new entrance gates and an administration building. Construction continued through 1936, including the (first) full-time public museum in Dallas (1908) and the Textile and Fine Arts Building. The Cotton Bowl was built on the racetrack site in 1930.[11]

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet | Item number 8 | Page 4

The Texas Centennial Exposition grounds continues to be the site of the annual Texas State Fair. Some of the buildings have been adapted for that use. The Hall of State, Museum of Natural History, Museum of Fine Arts, Science Place, Garden Center, and Aquarium are used as museums. The Music Hall, now known as Fair Park Music Hall, is used as a theater. In preparation for the Texas Sesquicentennial in 1986 and, with an awareness of the historic significance of the site, the City of Dallas has committed itself to the restoration of the park. The Automobile Building is receiving a facade in the style of the Centennial, and its porticos are being constructed to match those that were on the Electric, Communications, and Varied Industries buildings. Walkways and other buildings are also being restored.

Footnotes

[1] City of Dallas, "Fair Park Historic District: Designation Report" (1984), pp. 17-18. This report was the principal source used in preparation of the statement of significance.

[2] Ibid., pp. 10-11.

[3] Ibid., pp. 12-13.

[4] Ibid., p. 13.

[5] Ibid., p. 14.

[6] George L. Dahl, Portals, Doorways and Windows of France (New York: The Architectural Book Publishing Co., Inc., 1925).

[7] George L. Dahl, Selected Work, George L. Dahl, Architects-Engineers (Dallas, undated), pp. 8, 11, 31, 32, 39, and 40.

[8] City of Dallas, op. cit., p. 15.

[9] Wallace O. Chariton, Texas Centennial: The Parade of an Empire (Wallace Chariton, 1979), pp. 92, 94.

[10] Ibid., p. 95.

[11] City of Dallas, op. cit., (1984) pp. 8-9.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 277

Quadrangle name Dallas **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	14	710570	3628980	B	14	709910	3628270
C	14	709220	3628980	D	14	709350	3629370
E				F			
G				H			

Verbal boundary description and justification

The Exposition site is bounded on the north by the Texas and Pacific Railroad, to the south by Second Avenue, on the west by Parry Avenue and the east by Pennsylvania Avenue.

List all states and counties for properties overlapping state or county boundaries

state		**code**		**county**		**code**	
state		**code**		**county**		**code**	

11. Form Prepared By

name/title Stephen G. Snyder, Park Ranger; Revised by James H. Charleton, Historian, History Division, National Park Service

organization Lyndon B. Johnson National Historical Park **date** November 12, 1985; December 24, 1985

street & number P.O. Box 329 **telephone** (512) 868-7128

city or town Johnson City **state** Texas 78636

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-788

Bibliography

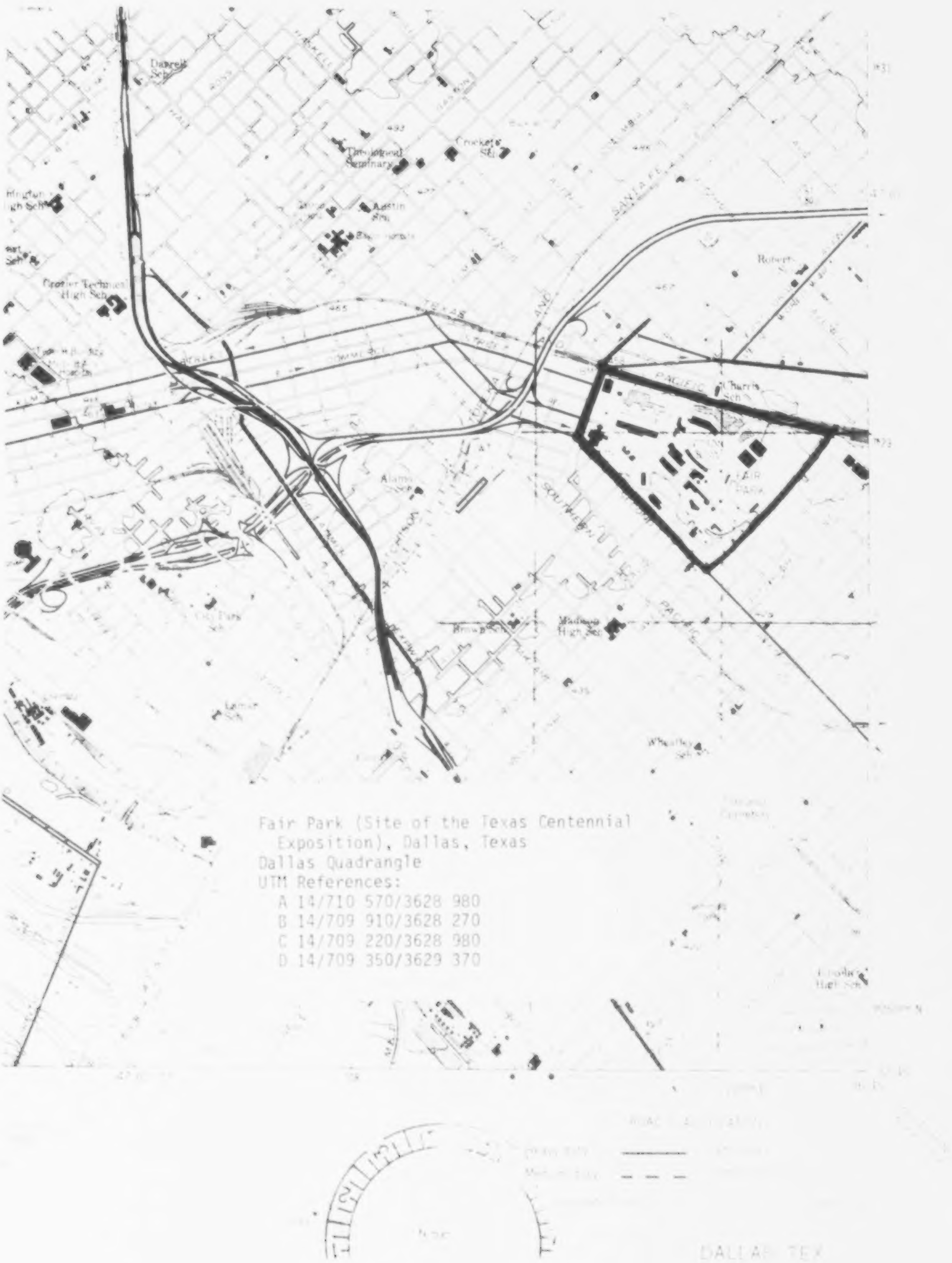
Chariton, Wallace O. Texas Centennial: The Parade of an Empire. Wallace O. Chariton, 1979.

City of Dallas. "Fair Park Historic District: Designation Report." 1984. (Unpublished.)

Dahl, George L. Portals, Doorways and Windows of France. New York: The Architectural Book Publishing Co., Inc., 1925.

Riddle, Peggy. A Guide To Fair Park -- Dallas. Dallas: Dallas Historical Society, 1983.

Sirigo, John. The Official Guidebook, Texas Centennial Exposition, June 6-November 29, 1936. Dallas: Texas Centennial Exposition, 1936.


Crockett Sch
Thurgood Seminary
Austin Sch
Crozier Technical High Sch
TEXAS
PACIFIC
SANTA FE
SOUTHERN
Roberts Sch
Harris Sch
FAIR PARK
Alamo Sch
Madison High Sch
City Park Sch
Lamar Sch
Wheatley Sch
DALLAS, TEX

Fair Park (Site of the Texas Centennial
  Exposition), Dallas, Texas
Dallas Quadrangle
UTM References:
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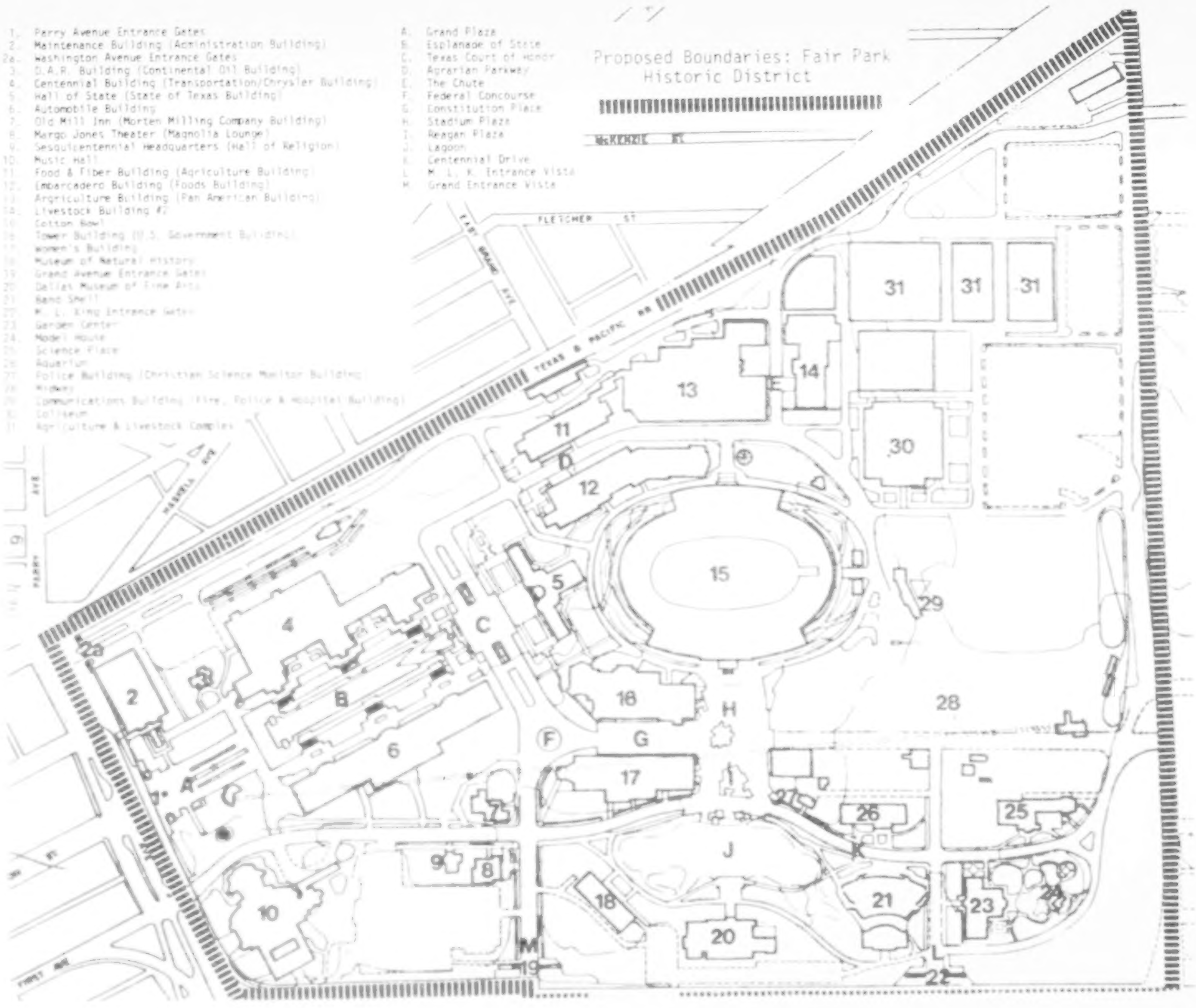
  B 14/709 910/3628 270
  C 14/709 220/3628 980
  D 14/709 350/3629 370



Proposed Boundaries: Fair Park Historic District

1. Perry Avenue Entrance Gates
2. Maintenance Building (Administration Building)
2a. Washington Avenue Entrance Gates
3. D.A.R. Building (Continental Oil Building)
4. Centennial Building (Transportation/Chrysler Building)
5. Hall of State (State of Texas Building)
6. Automobile Building
7. Old Mill Inn (Morten Milling Company Building)
8. Margo Jones Theater (Magnolia Lounge)
9. Sesquicentennial Headquarters (Hall of Religion)
10. Music Hall
11. Food & Fiber Building (Agriculture Building)
12. Embarcadero Building (Foods Building)
13. Argriculture Building (Pan American Building)
14. Livestock Building #2
15. Cotton Bowl
16. Tower Building (U.S. Government Building)
17. Women's Building
18. Museum of Natural History
19. Grand Avenue Entrance Gates
20. Dallas Museum of Fine Arts
21. Band Shell
22. M. L. King Entrance Gates
23. Garden Center
24. Model House
25. Science Place
26. Aquarium
27. Police Building (Christian Science Monitor Building)
28. Midway
29. Communications Building (Fire, Police & Hospital Building)
30. Coliseum
31. Agriculture & Livestock Complex

A. Grand Plaza
B. Esplanade of State
C. Texas Court of Honor
D. Agrarian Parkway
E. The Chute
F. Federal Concourse
G. Constitution Place
H. Stadium Plaza
I. Reagan Plaza
J. Lagoon
K. Centennial Drive
L. M. L. K. Entrance Vista
M. Grand Entrance Vista

McKENZIE ST
FLETCHER ST
EAST GRAND AVE
TEXAS & PACIFIC RR
PARRY AVE
FIRST AVE
31
31
31
14
13
30
11
D
12
15
5
29
C
4
2a
2
3
B
16
H
28
F
G
6
17
A
7
27
26
25
J
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8
K
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18
21
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24
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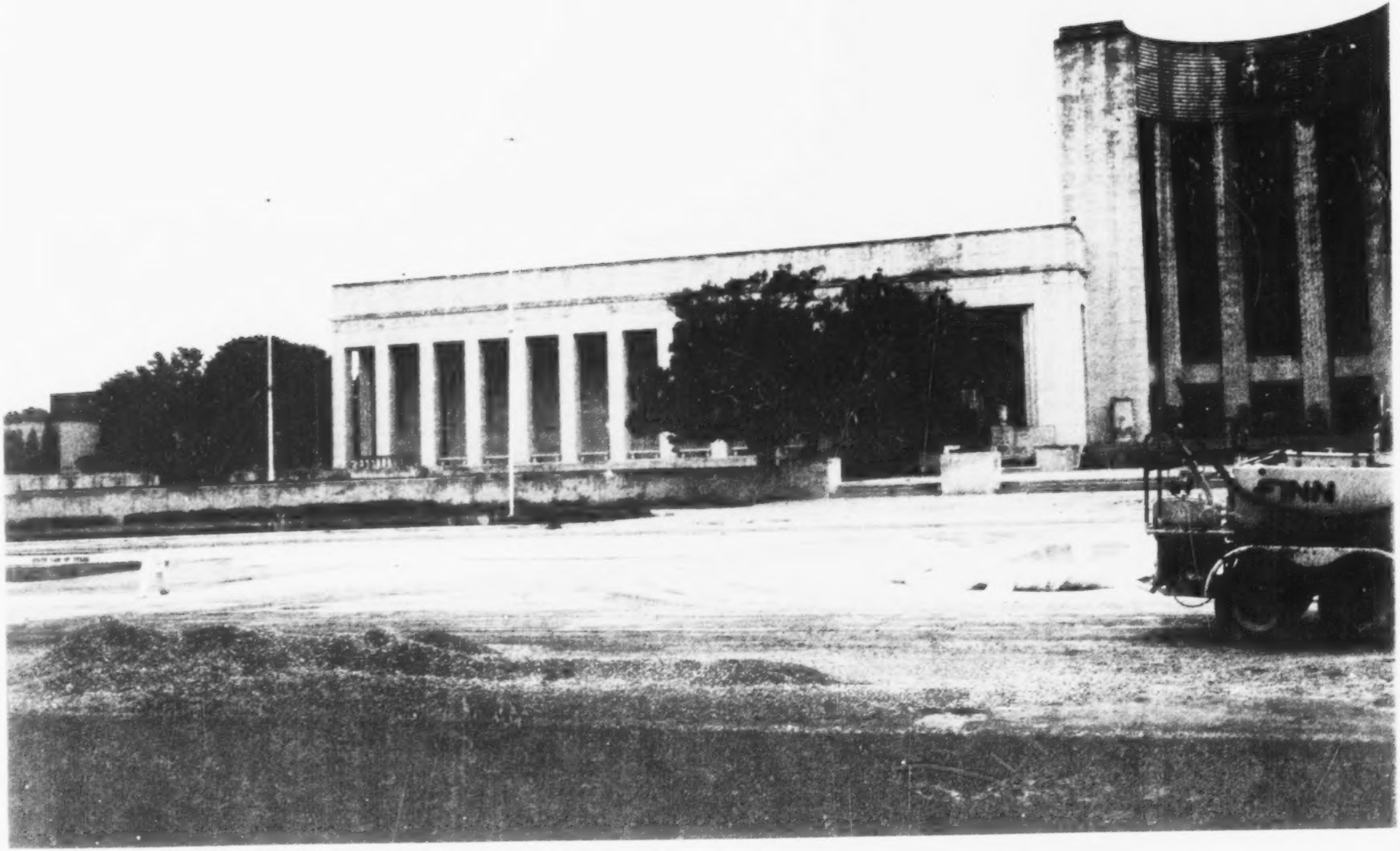
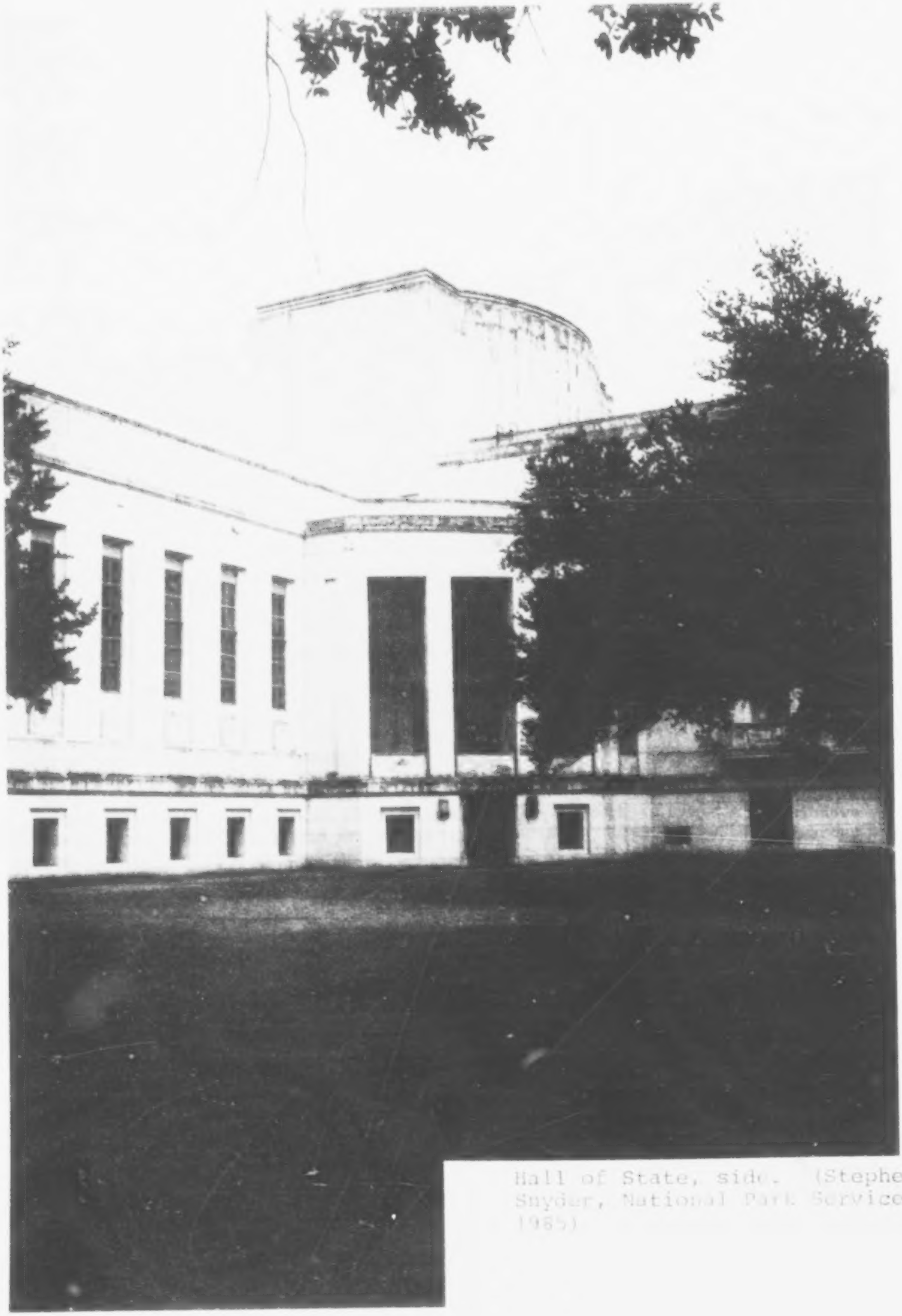
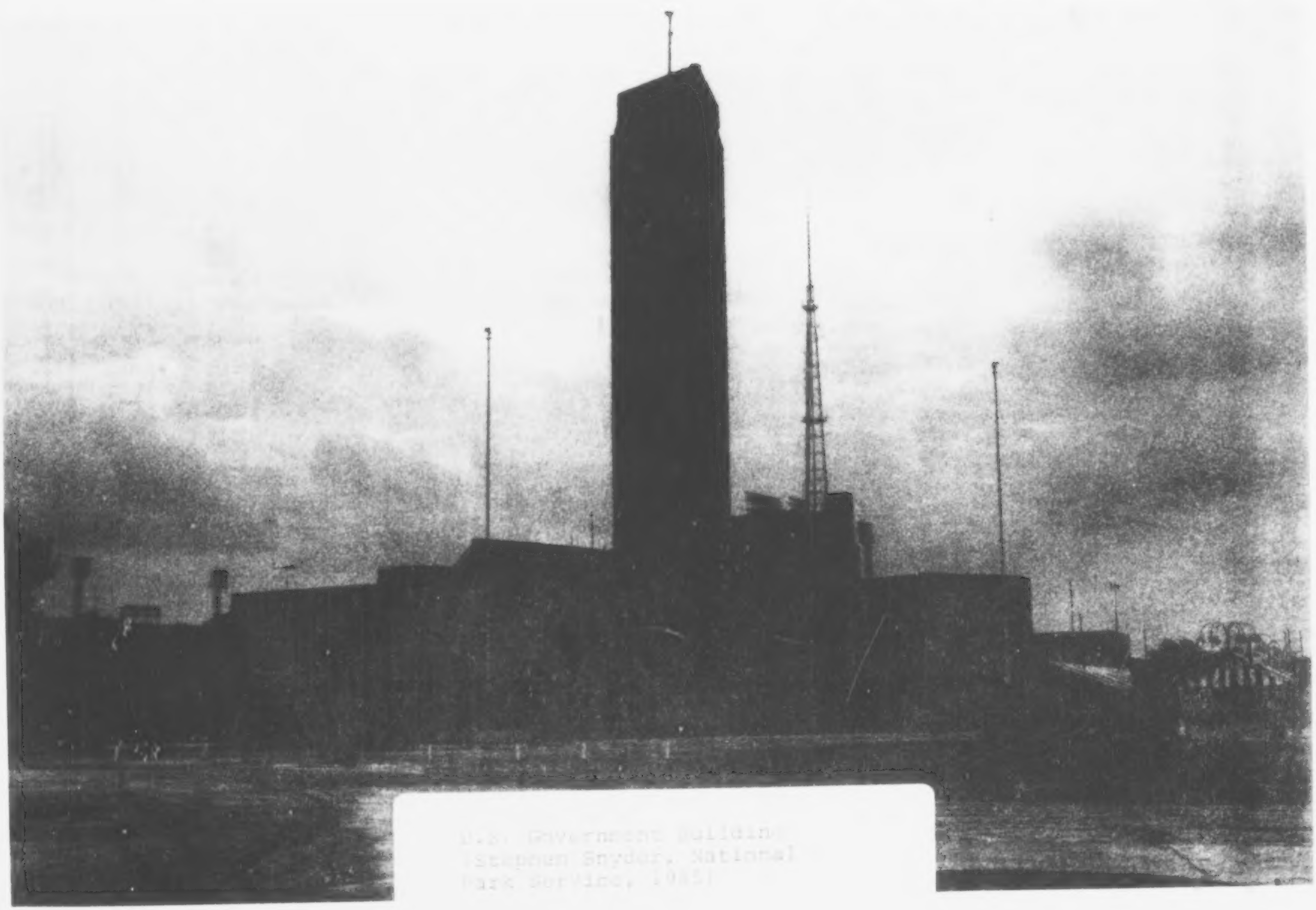
22

[illegible] of State (and two succeeding photographs). (Stephen Snyder, [illegible] [illegible], 1985)





Hall of State, side. (Stephen Snyder, National Park Service, 1985)



U.S. Government Building
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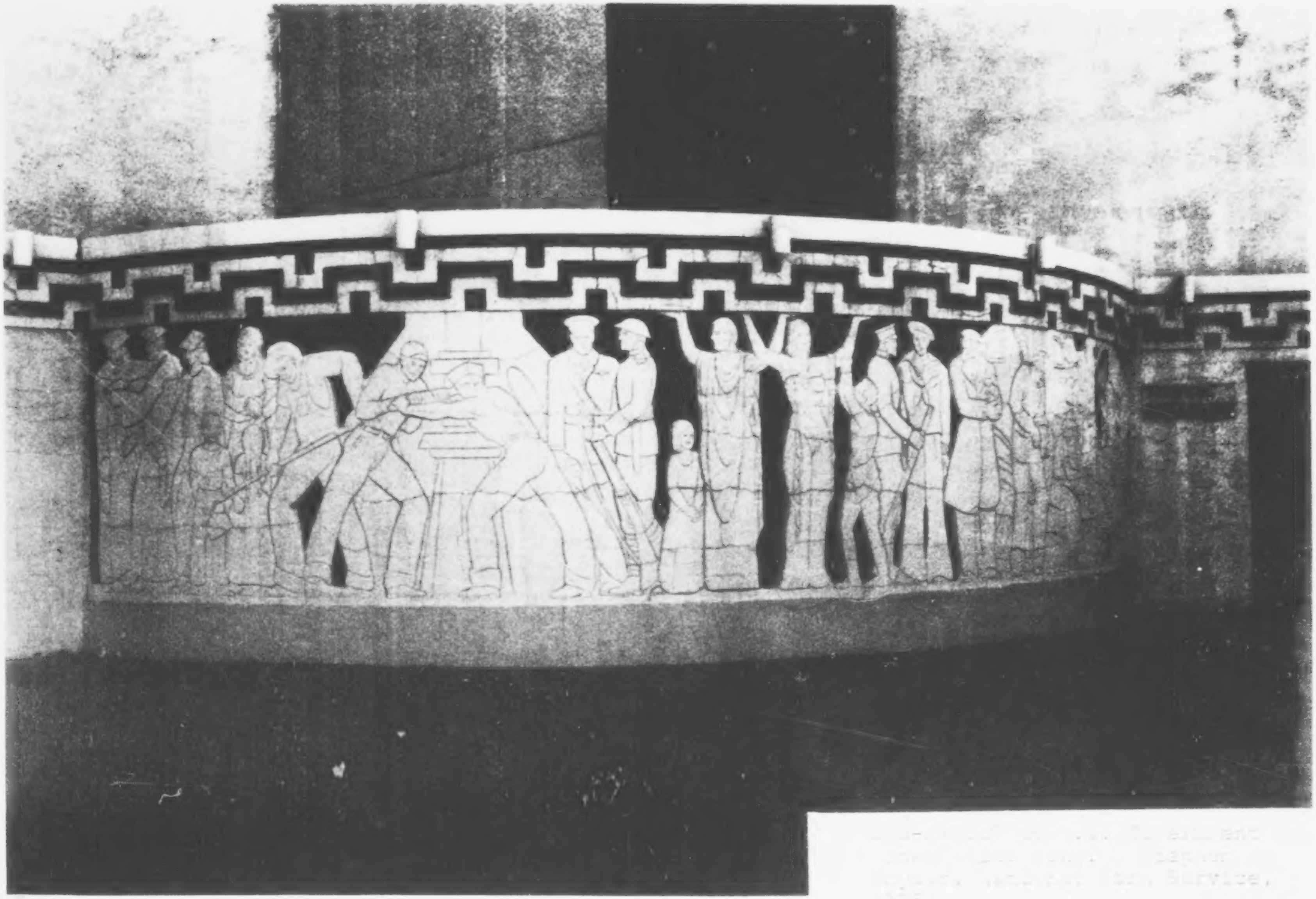
Park Service, 1985)



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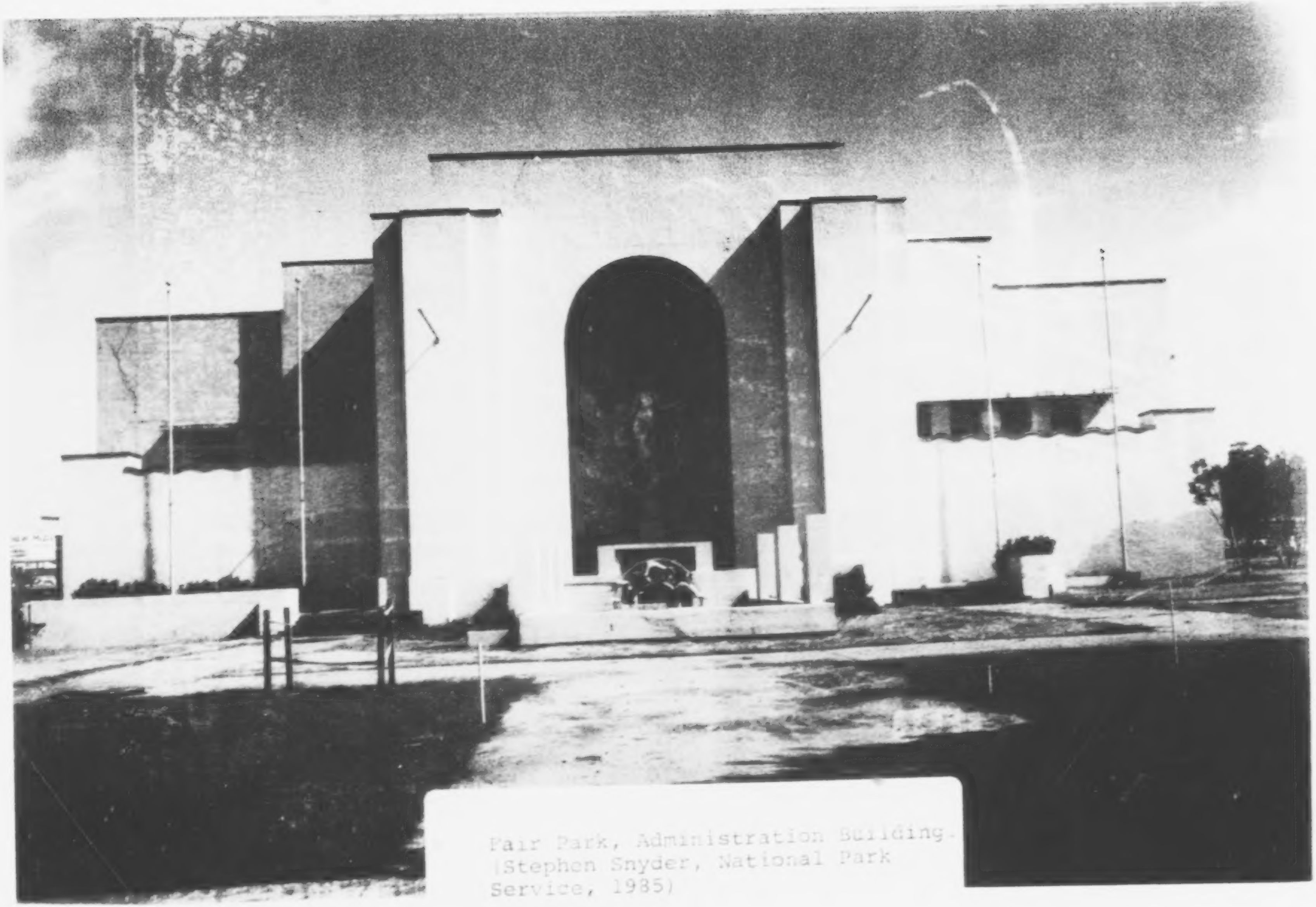
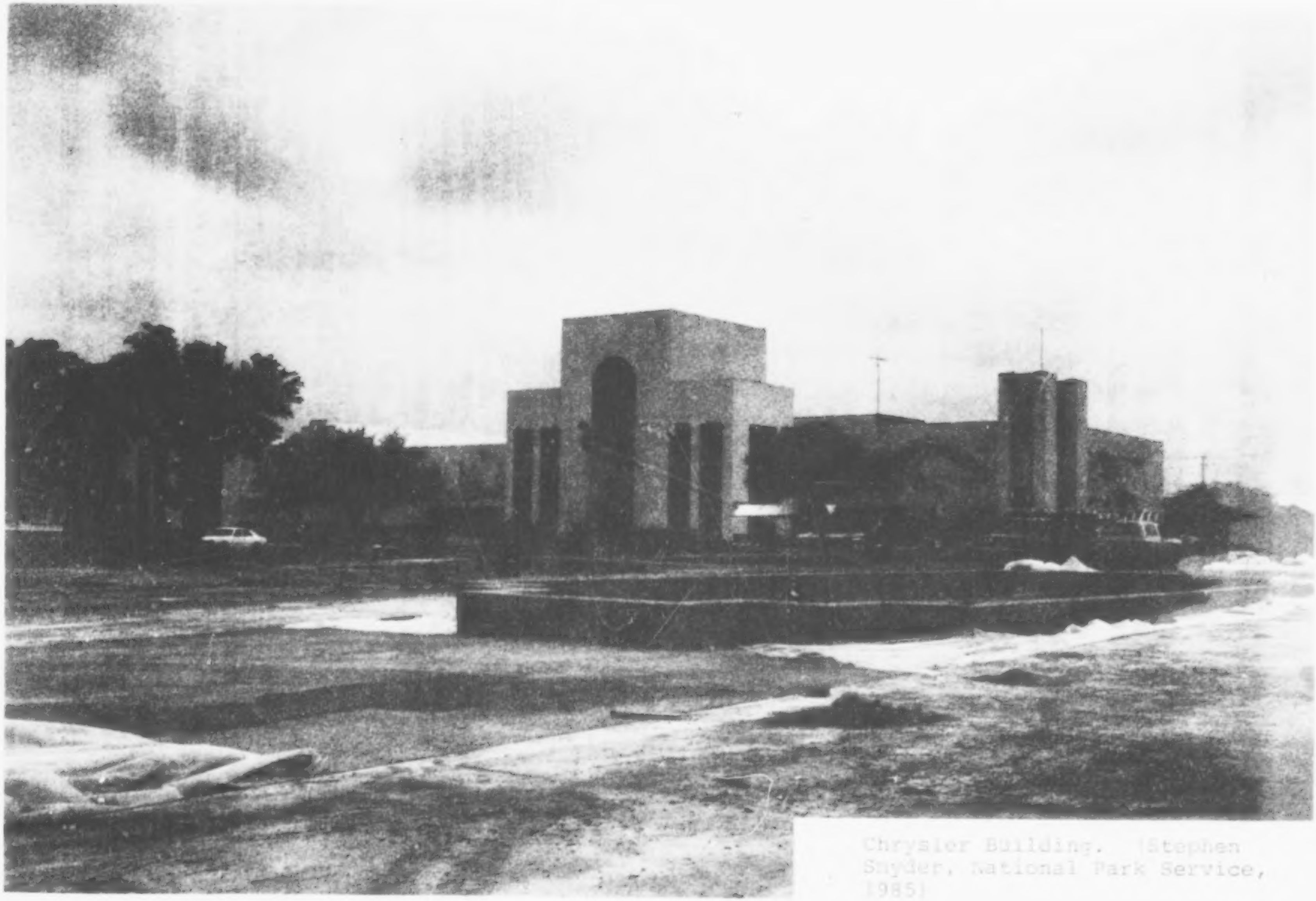
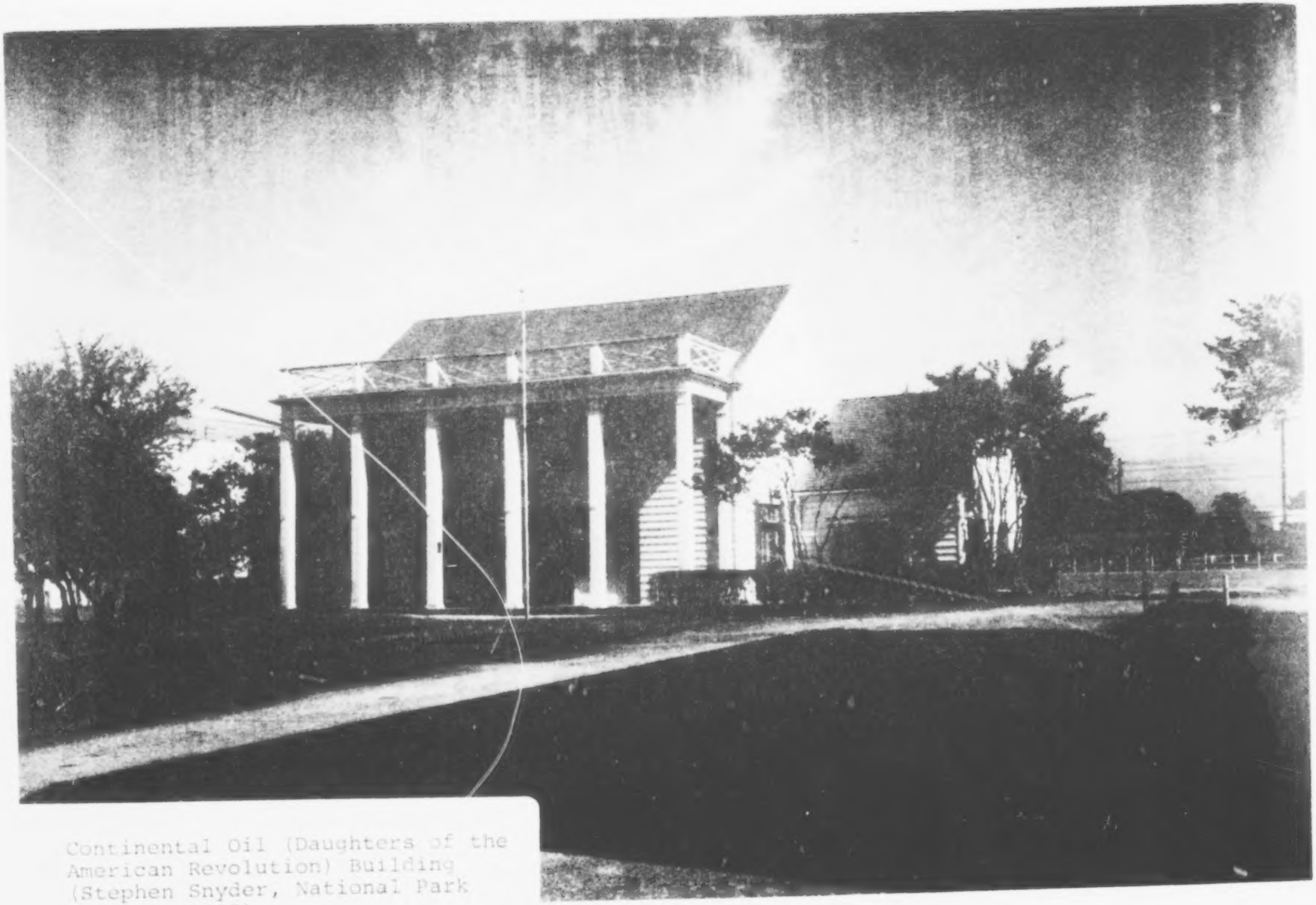
Photo, National Park Service,
1985



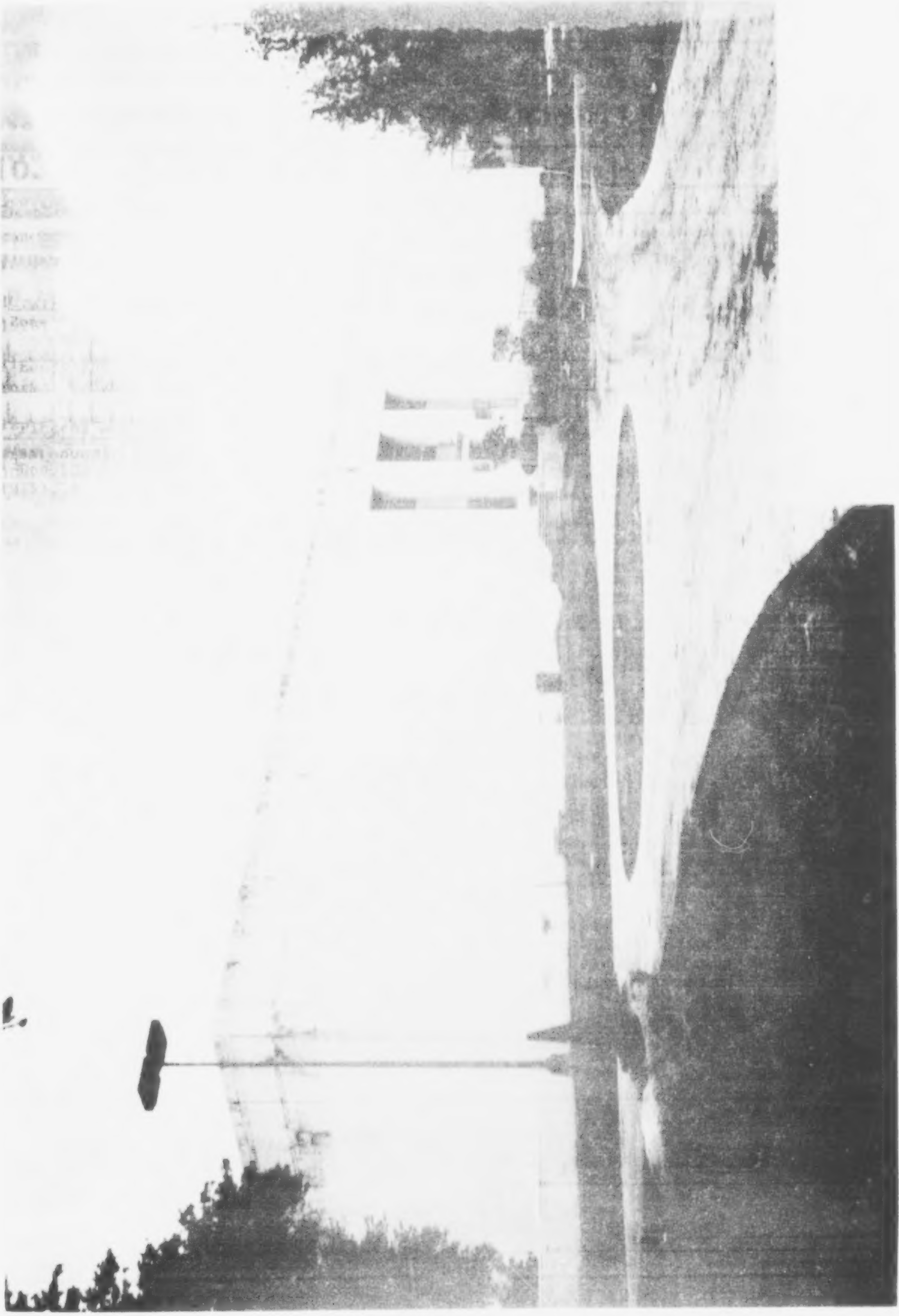
Fair Park, Administration Building.
(Stephen Snyder, National Park
Service, 1985)

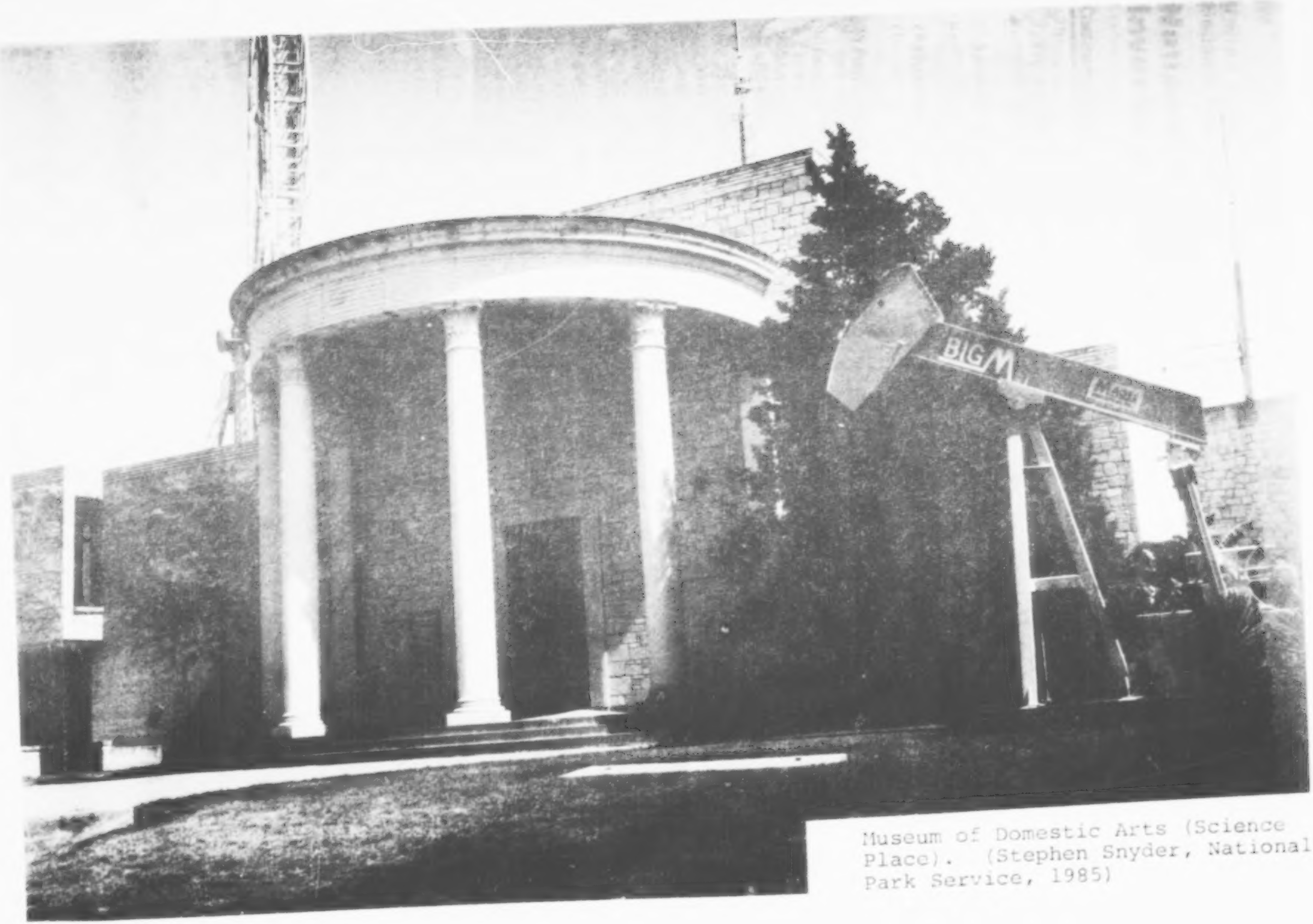


Chrysler Building. (Stephen Snyder, National Park Service, 1985)



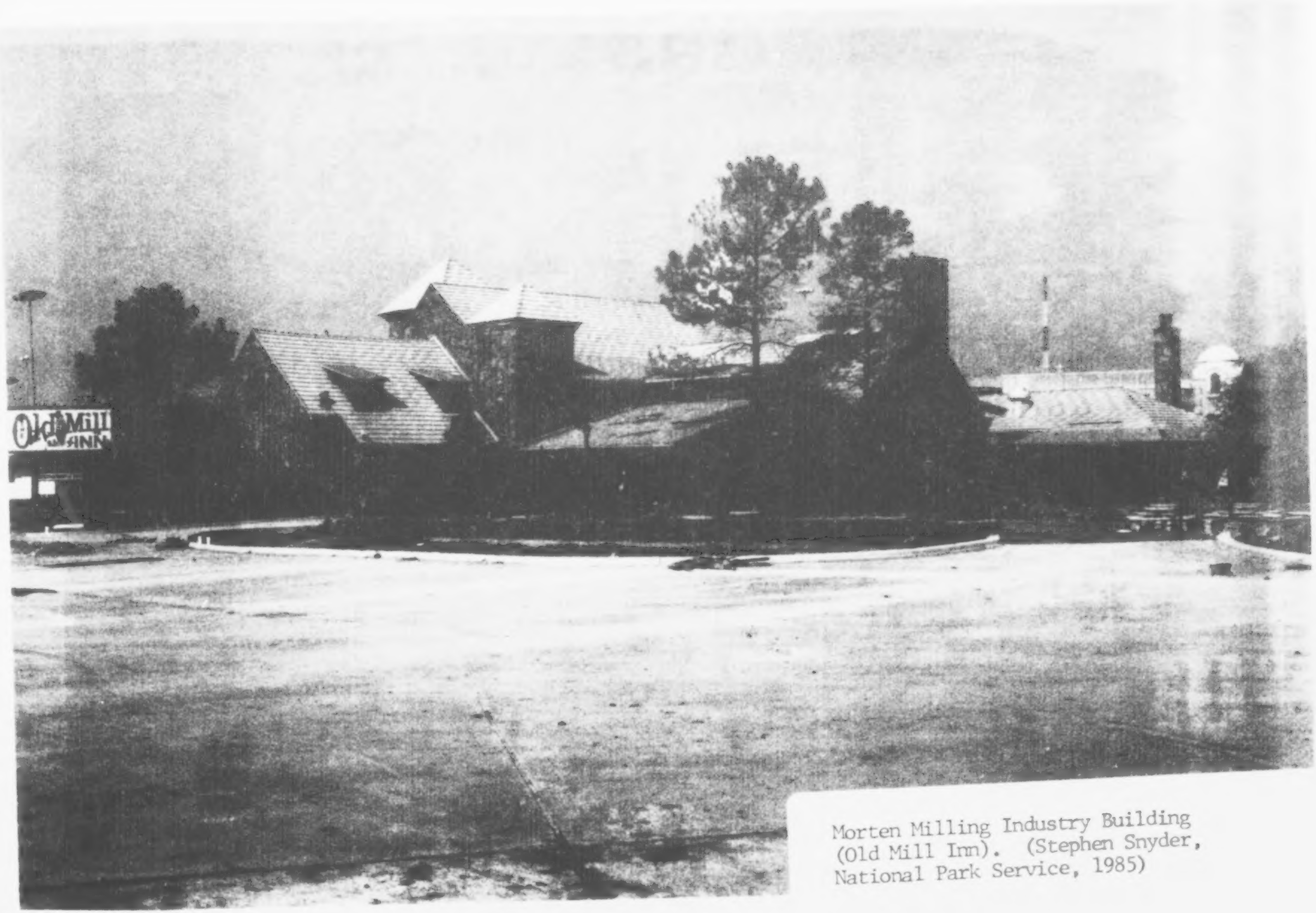
Continental Oil (Daughters of the American Revolution) Building (Stephen Snyder, National Park Service, 1985)



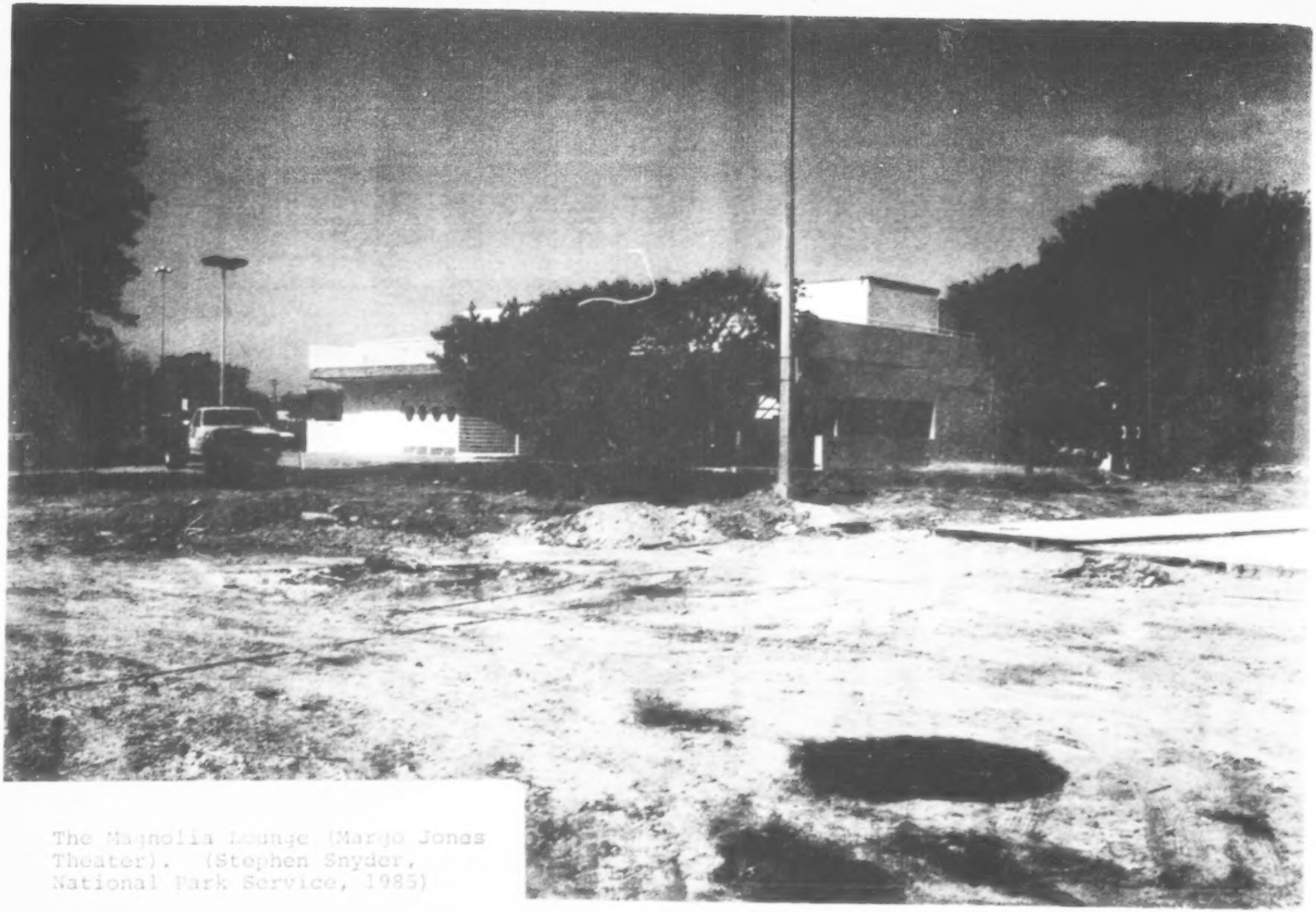


Museum of Domestic Arts (Science Place). (Stephen Snyder, National Park Service, 1985)

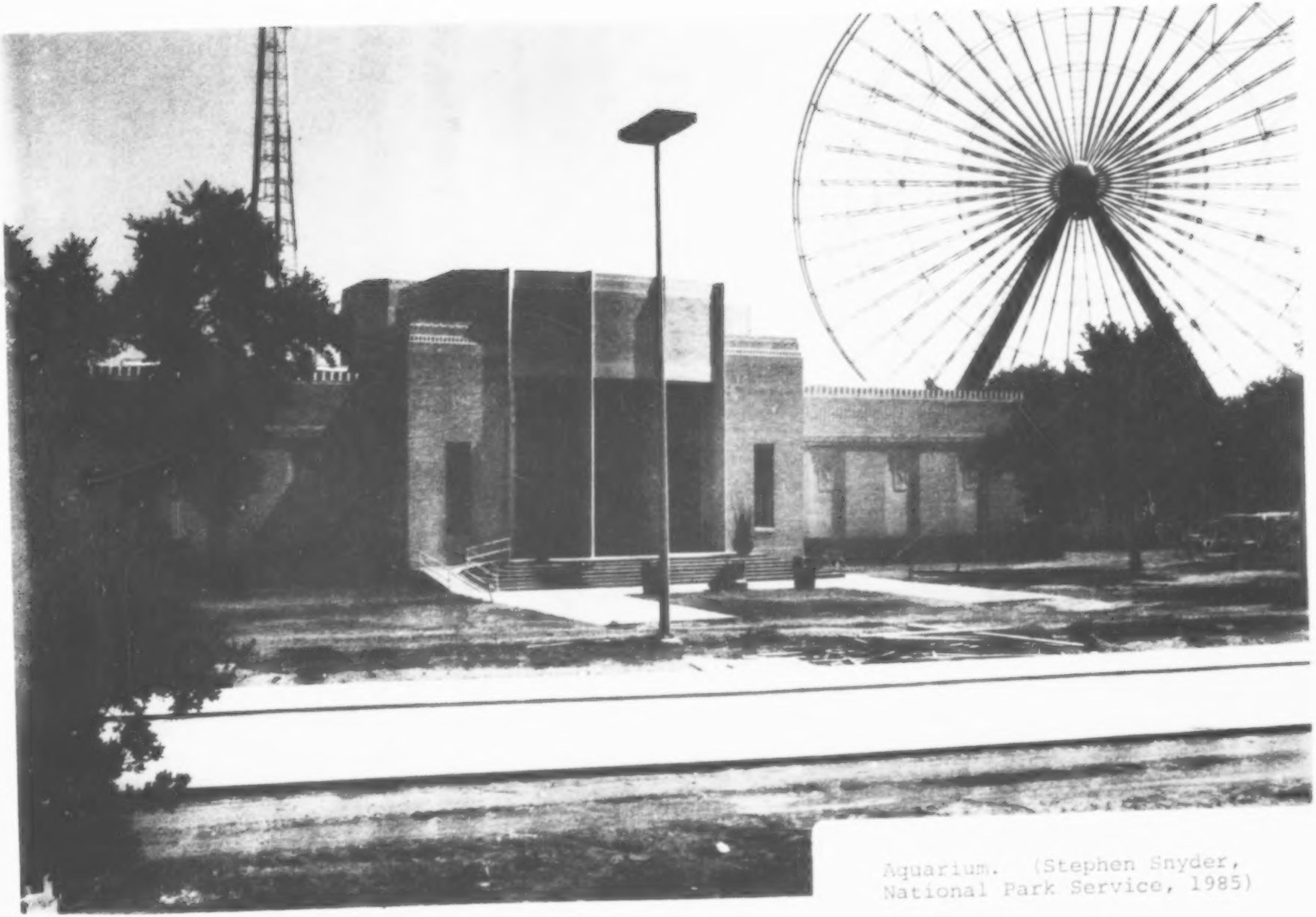
Museum of Domestic Arts (Science Place). (Stephen Snyder, National Park Service, 1985)


Old Mill Inn

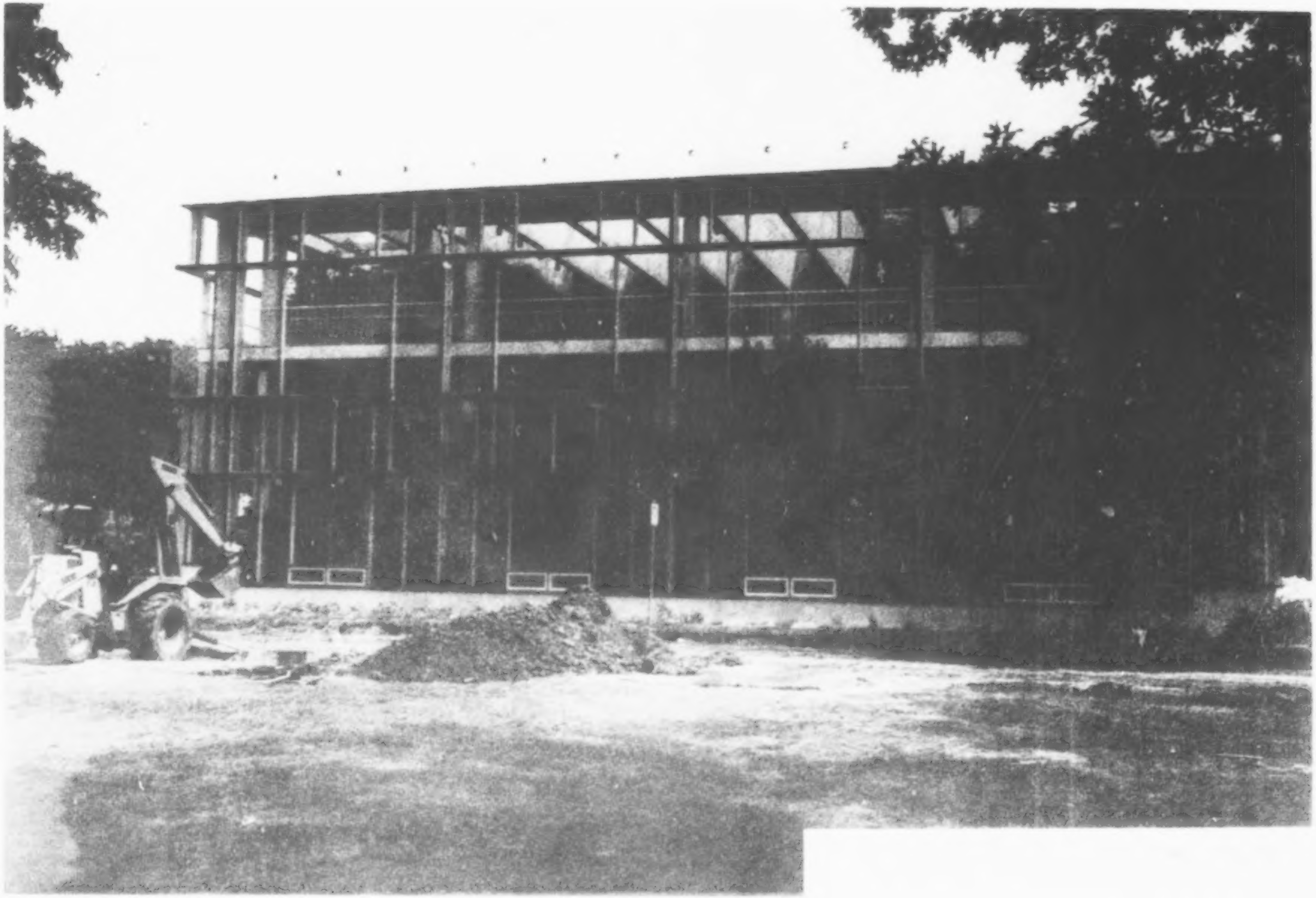
Morten Milling Industry Building
(Old Mill Inn). (Stephen Snyder,
National Park Service, 1985)

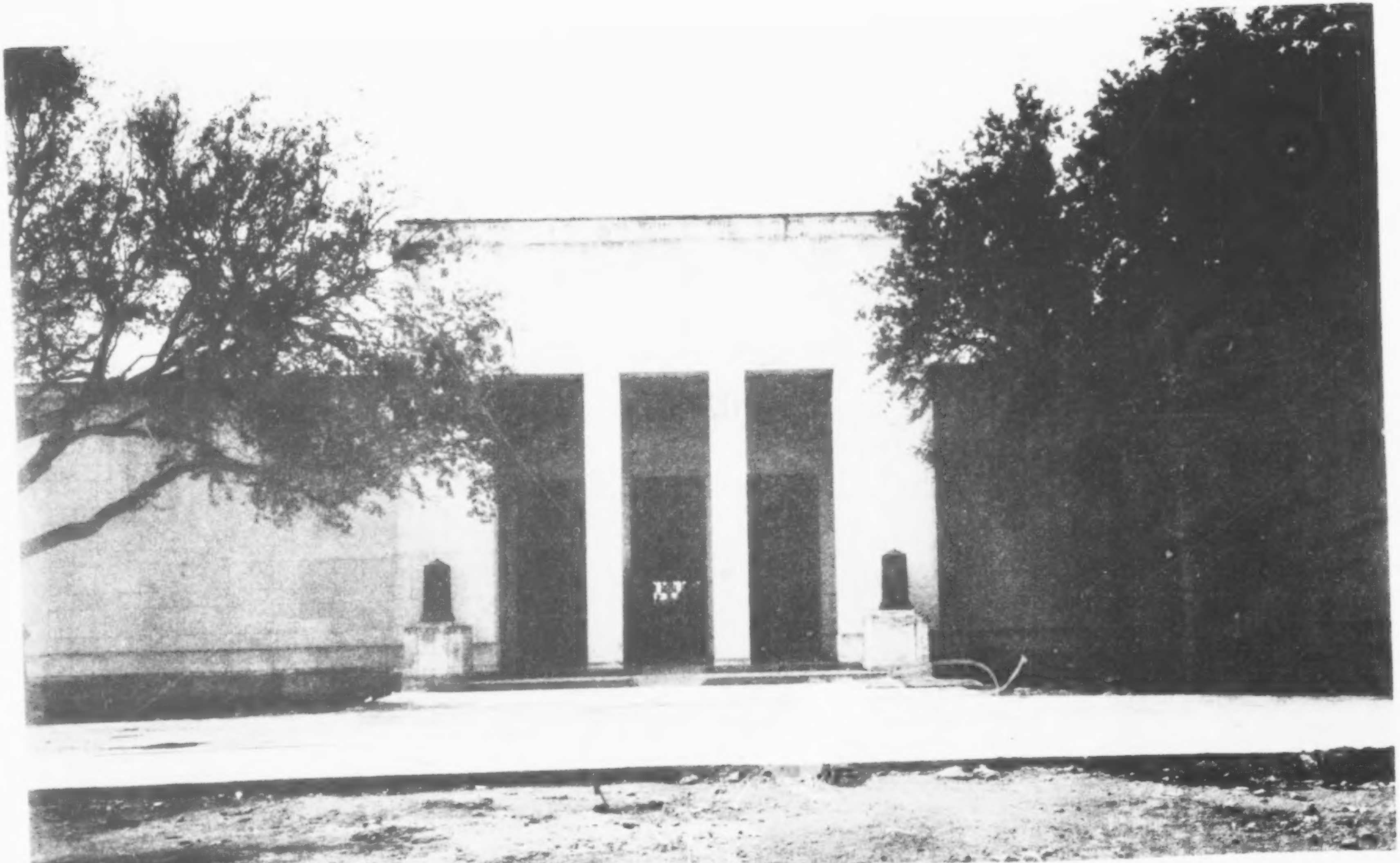


The Magnolia Lounge (Margo Jones Theater). (Stephen Snyder, National Park Service, 1985)

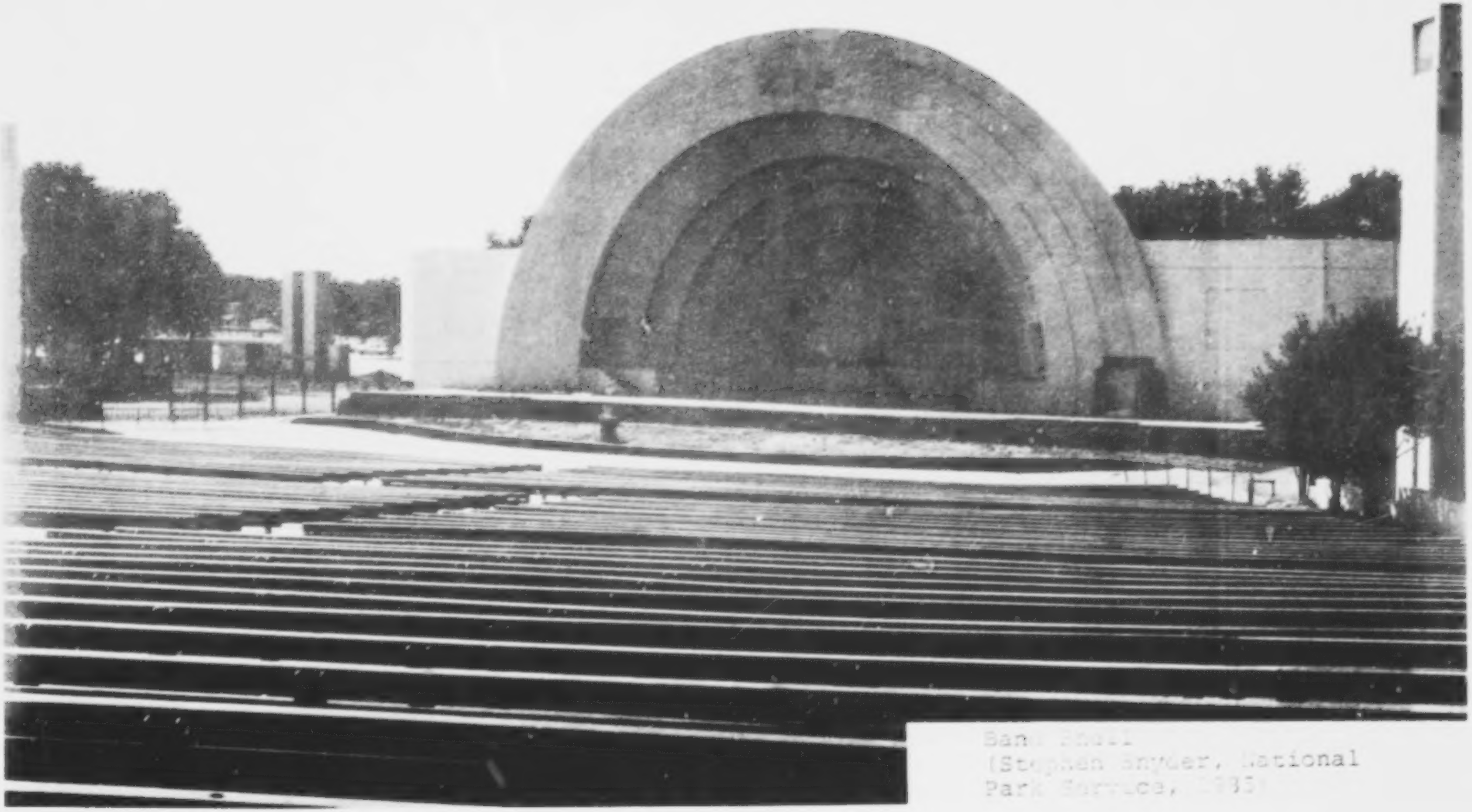


Aquarium. (Stephen Snyder,
National Park Service, 1985)

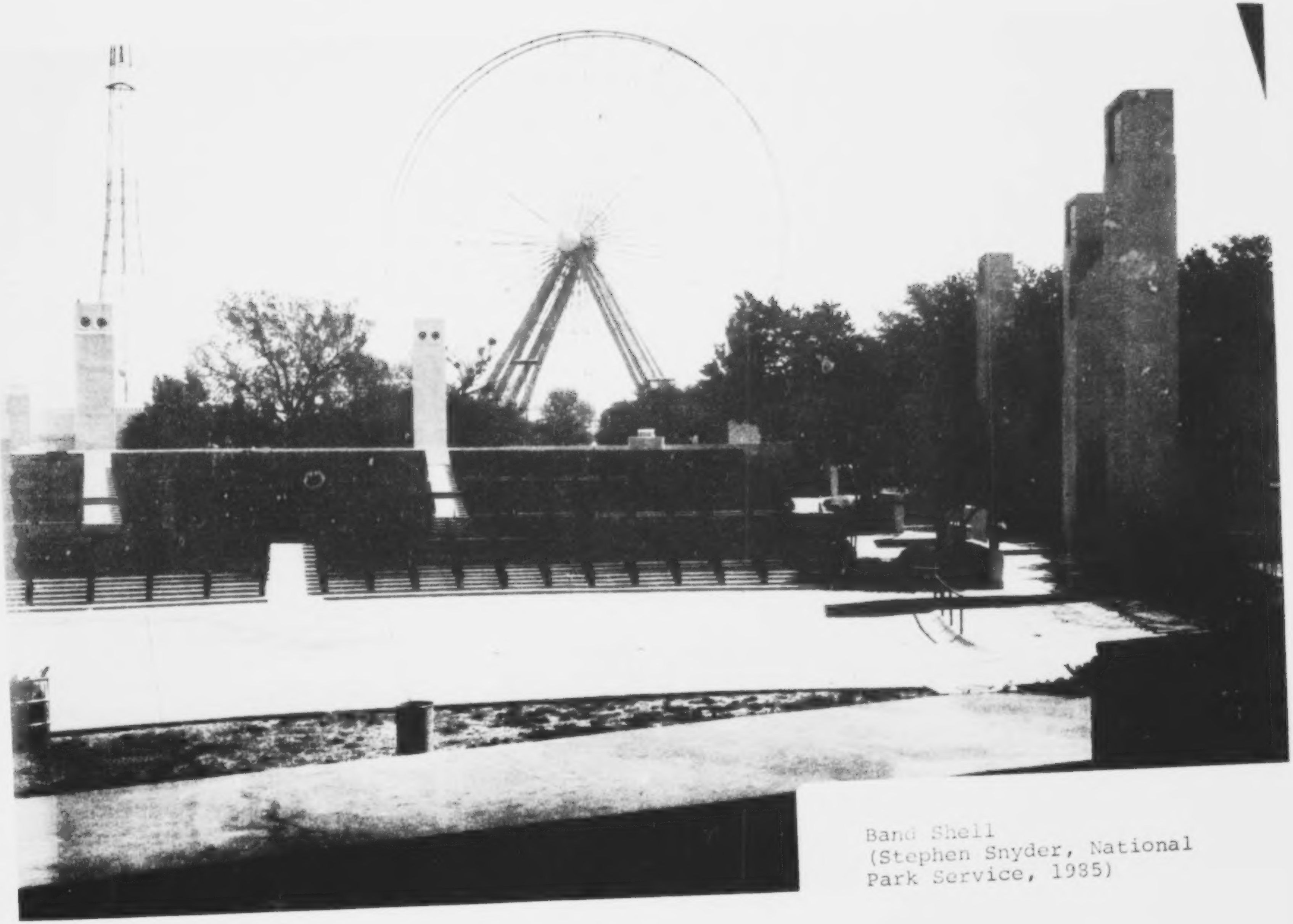




Dallas Museum of Fine Arts.
(Stephen Snyder, National
Park Service, 1985)



Band Shell
(Stephen Snyder, National
Park Service, 1985)



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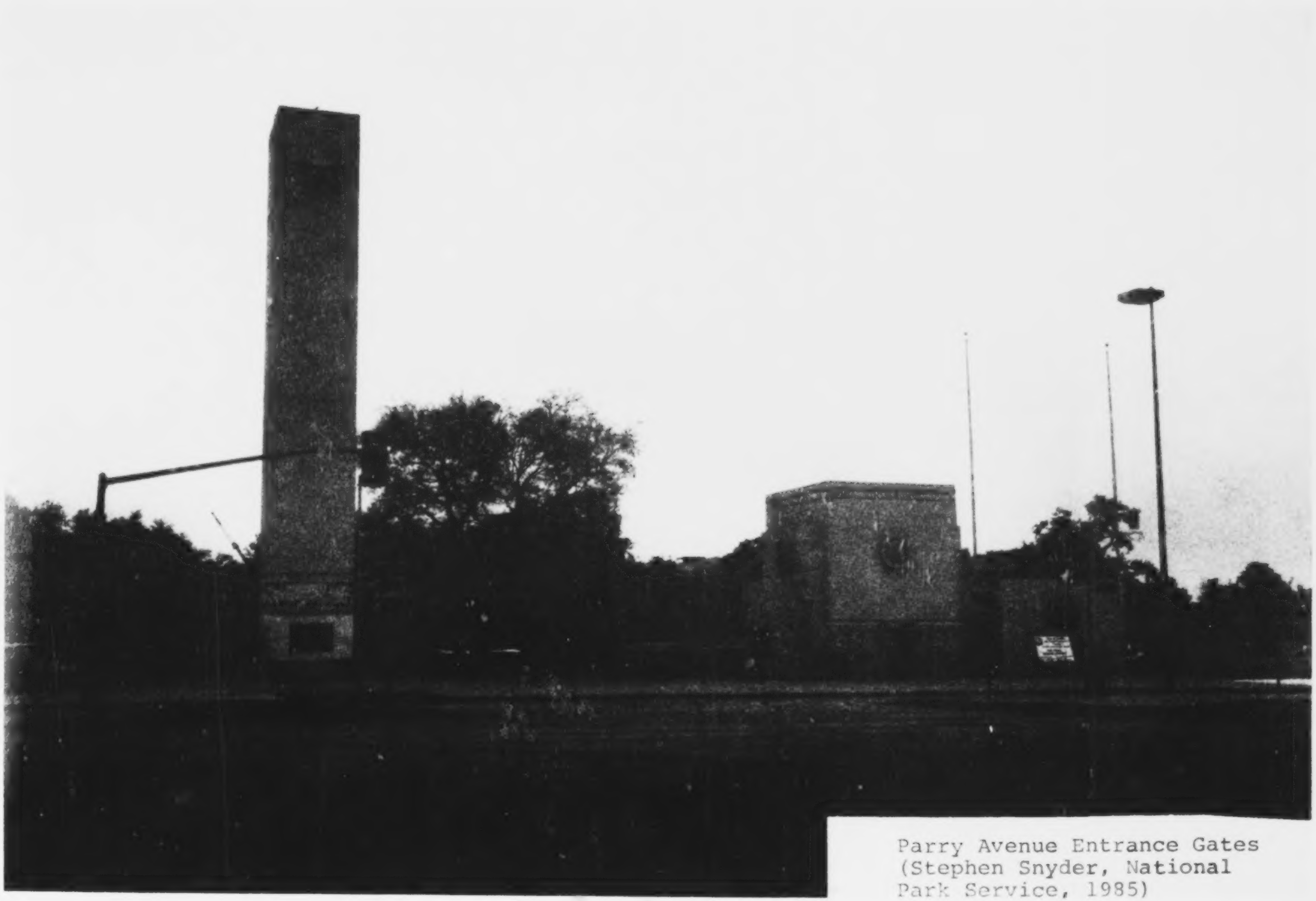
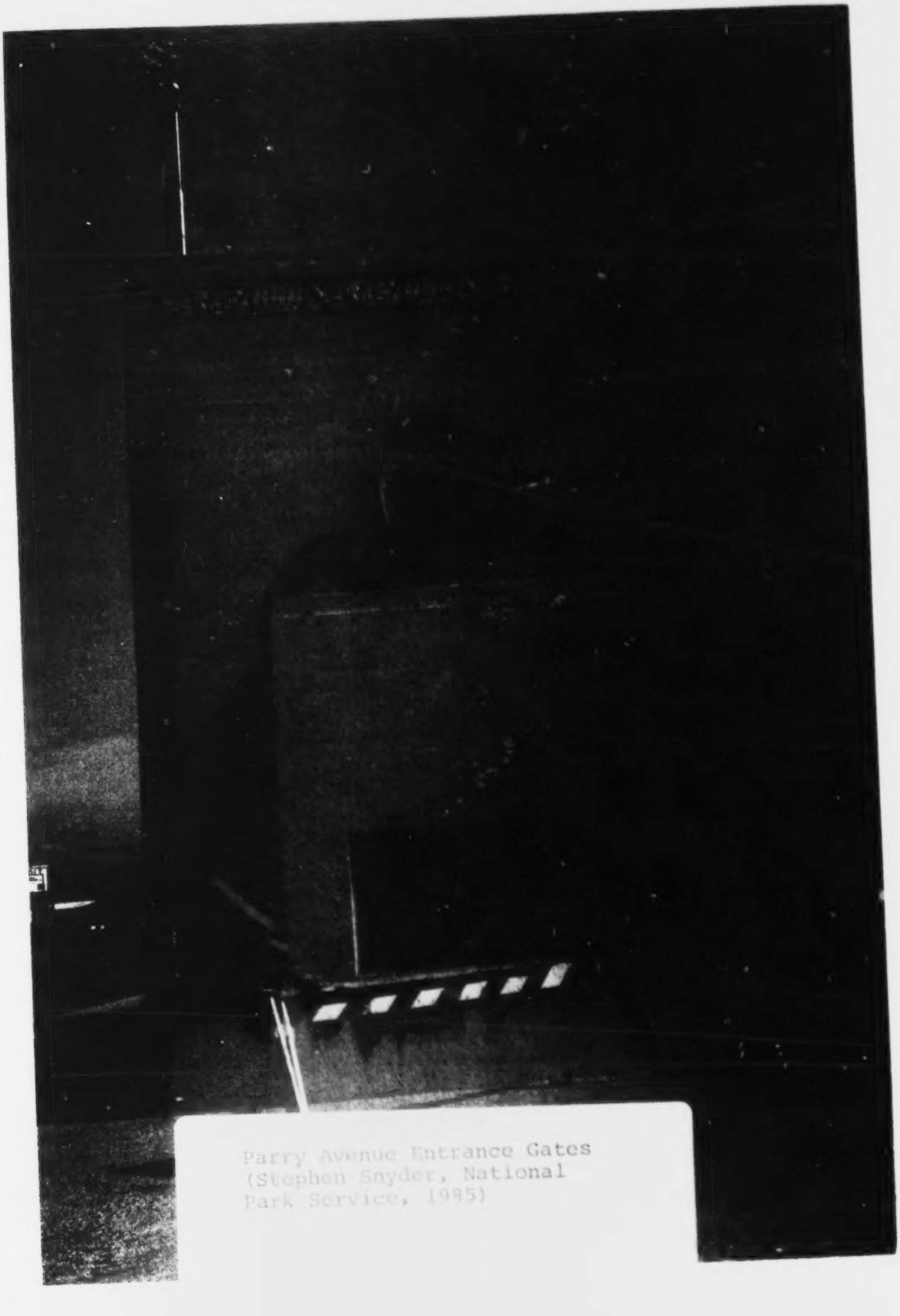


Parry Avenue Entrance Gates
(Stephen Snyder, National
Park Service, 1985)



Parry Avenue Entrance Gates
(Stephen Snyder, National
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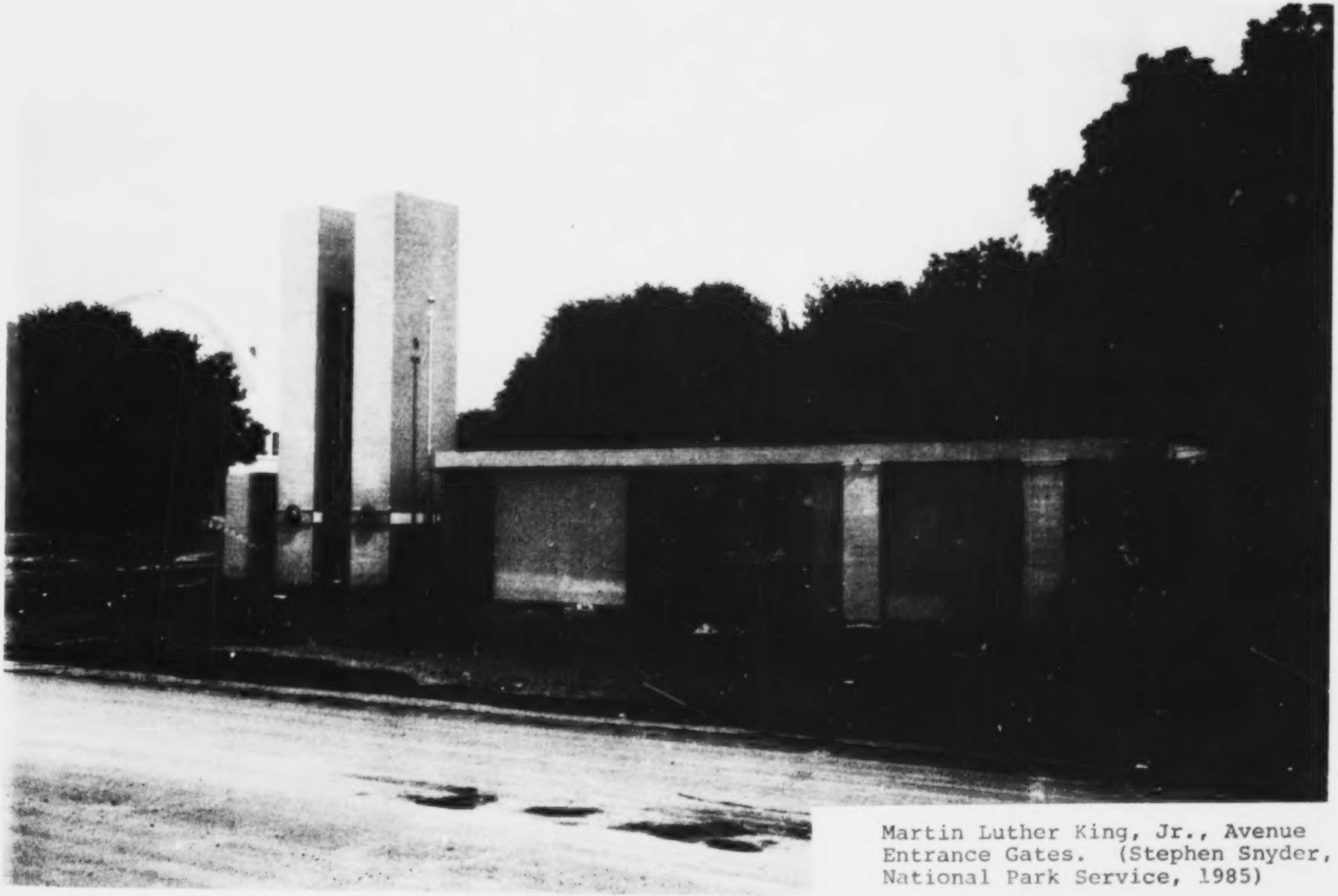

Martin Luther King, Jr., Avenue
Entrance Gates. (Stephen Snyder,
National Park Service, 1985)

AMUSEMENT PARKS, CAROUSELS, AND ROLLER COASTERS

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme IX D. (Recreation)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Mission Beach Roller Coaster

and or common Belmont Amusement Park Roller Coaster ("Earthquake") ("Big Dipper")

2. Location

street & number 3000 Mission Boulevard ___ not for publication

city, town San Diego ___ vicinity of

state California **code** 04 **county** San Diego **code** 073

3. Classification

Category
- ___ district
- ___ building(s)
- _X_ structure
- ___ site
- ___ object

Ownership
- ___ public
- ___ private
- _X_ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- ___ occupied
- _X_ unoccupied
- ___ work in progress

Accessible
- _X_ yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- _X_ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- ___ other:

4. Owner of Property

name See Continuation Sheet

street & number

city, town ___ vicinity of **state**

5. Location of Legal Description

courthouse, registry of deeds, etc. County Recorder's Office

street & number 1222 First Avenue

city, town San Diego **state** California

6. Representation in Existing Surveys

title City of San Diego Historical Site Board Register No. 90 **has this property been determined eligible?** ___ yes ___ no

date 1973 ___ federal ___ state ___ county _X_ local

depository for survey records City Administration Building, Planning Department

city, town San Diego **state** California

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	X unaltered	X original site
X good	___ ruins	___ altered	moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The "Earthquake" is a wooden roller coaster with rolled steel tracks. It has an irregular "footprint" approximately 100 by 500 feet and "hills" that reach a height of 75 feet. Its tracks total about 2,800 linear feet. The structure is oriented with its length along a north/south axis paralleling the beach strand between the Pacific Ocean and Mission Bay. The tracks reach their highest points at each end with various intermediate rises and plateaus. The curved "Belmont" entrance sign is off center left on the west side, mounted on the structural framework below a correspondingly curved section of the tracks.[1]

A tunnel-like building, or "terminal," on the west side of the coaster, to the left of the entrance, is accessory to the basic structure. It houses the ticket booth and mechanical equipment, and provides the stopping place for the cars when loading and unloading passengers; it is open on both ends, with a wood frame and gabled roof, and is sheathed with corrugated metal and wood siding. A portion of the terminal building was repaired in 1957 after a 1954 fire. It has been painted various colors from time to time.

"Earthquake" is situated on a narrow sandy spit between the Pacific Ocean and Mission Bay, in the northeast corner of the site of the former Belmont Amusement Park. The Mission Beach Bathhouse building, completed in 1925, is just west of "Earthquake." It contains a larger than Olympic-size swimming pool, The Plunge, which is still in use. "Earthquake," the Bathhouse building, and the roller rink (to the south of the coaster) are the only remaining structures of more than 30 that once existed in the park. (The bathhouse and the roller rink will be considered for inclusion at a later point in the recreation theme study.)

"Earthquake" is at the southwest corner of the main street intersection in Mission Beach--Mission Boulevard, running north and south, and Ventura Place, starting from the beach and extending east. Because of the consistently low building scale of Mission Beach coupled with the flat topography of the strand, and the openness of Mission Bay and park areas to the east, the roller coaster continues to dominate the local landscape and serves as a symbol of the community's recreational character.

Footnote

1 This description draws on that prepared by Anthony A. and Lisa Ciani, "National Register of Historic Places Nomination, Mission Beach Roller Coaster," 1978.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social/humanitarian
theater
transportation
X other (specify) (Recreation)

Specific dates 1925 **Builder Architect** (Thomas) Frank Prior and Frederick A. Church

Statement of Significance (in one paragraph)

Summary

The "Earthquake" roller coaster is one of the two large wooden scaffolded roller coasters with structural integrity that remain on the West Coast.[1] Although built slightly later than the other, the "Big Dipper" at Santa Cruz, California, erected by Arthur Looff using a Prior and Church license, "Earthquake" is the only one on the West Coast built by Frank Prior and Frederick A. Church themselves that remains. In the nation as a whole, only one other extant design, the "Dragon Coaster" (1928), at "Playland" in Rye, New York, survives of some 30 by this noted firm of whom it has been stated, in referring to the select fraternity of roller coaster designers:

> Perhaps no two gentlemen stand out more than Prior and Church, whose designs were once considered pristine adaptations of ideas no one ever considered before.[2]

"Earthquake" also is the prime survivor and the most visible symbol of the Mission Beach Amusement Center (later Belmont Amusement Park), the celebrated centerpiece of sugar heir John D. Spreckels' ambitious early 20th-century recreational development at Mission Beach.

History

The Mission Beach Company, owned indirectly by John D. Spreckels and his brother Adolph, developed the Mission Beach community in 1914-25, constructing a bridge to San Diego proper, boardwalks along the ocean and bay, streets, and utilities. Their San Diego Electric Railway Company completed a streetcar line across the bridge to Mission Beach in 1924, and a terminal in 1925. The Spreckelses built the Mission Beach Amusement Center, at a cost of approximately $2,500,000, to stimulate real estate sales and attract street car passengers.

Architect Lincoln Rogers and his associate F. W. Stevenson drew up the comprehensive plan for the Spreckels brothers. To construct the roller coaster, Prior and Church, who then operated out of Venice, California, were retained. Most of their work was centered in California, especially at Venice, Santa Monica, and Long Beach. They were well known for a series of racing coasters featuring "Chase Through the Clouds" or similar names, but had recently begun building "Bobs"-type coasters, ones that featured trailer-type cars connected by ball couplers on plans that featured tight curves on high elevation tracks. "Bobs"-type coasters already built by them included the "Bobs" at Riverview Park, in Chicago, and the "Tornado" at Coney Island, New York (both now destroyed).[3]

When it opened in 1925 the amusement center also included the Mission Beach Bath House, with a 60'-X-175' indoor sea water swimming pool (The Plunge); the Mission Beach Ball Room, featuring a dance pavilion and cafe; the Mission Beach Roller (skating) Rink; the Luna Park Fun House, an exact reproduction of Le Palais des Joies in Paris; a large carousel; and a paved parking area for more than 1500 autos. Spreckels intended the amusement center to be an elaborate attraction. The pool was said to be the largest in the country, the Fun House the first of its kind in the United States, the carousel the largest in California, and the roller coaster the largest on the West Coast. Herbert S. Burns, who had been Florenz Ziegfeld's stage manager at the New Amsterdam Theater in New York City for two rooftop revues, and then director of the Ziegfeld Follies for a year, became the general manager of amusements and concessions for the Mission Beach Company.

John D. Spreckels, "the Step-father" of San Diego,[4] and his brother were the leading magnates of the city. At one time or another, between 1887, when John Spreckels arrived in San Diego, and his death in 1926, they owned the south side of Broadway from the Bay to the Plaza, as well as all of Coronado and North Island. They also acquired the Southern California Mountain Water Company; the San Diego Electric Railway, which they rebuilt and rerouted; the Union-Tribune newspaper; and the First National Bank. In addition, they completed the San Diego and Arizona Eastern Railway, the Lower Otay Dam, and the Hotel del Coronado;[5] built the San Diego Hotel, the Union Building, the Spreckels Theater, and the Golden West Hotel in downtown San Diego; and donated the Spreckels Organ Pavilion in Balboa Park.[6]

After John Spreckels' death in 1926, his family company donated the Mission Beach Amusement Center to the city through the State Park Commission. In 1939 the State gave the city full title to the center. The name was changed to Belmont Park in 1954 when the city negotiated a 20-year lease with Jack Ray, a Canadian amusement park designer. Ray redesigned the park with an emphasis on family entertainment and renamed it for a friend in Canada who had introduced him to amusement parks. That same year, the roller coaster (owned by a separate company, but on city land) caught fire and had to be closed down. Unable to make repairs, the coaster company declared bankruptcy in 1957 and sold the roller coaster to Ray, who reopened it. Ray died in 1965, and in 1969 his widow sold the remainder of the park lease to MBA, Inc., who continued to operate the park until 1977.

In that year, the city permitted M.B.A., Inc., to remove or demolish all of the structures and rides except the roller coaster, the Plunge, and the roller rink. The City then tentatively decided to demolish the roller coaster to allow for a "passive" park.[7]

[redacted]

A group of local citizens, however, who believed that the roller coaster should be preserved, formed the "Save the Coaster Committee, Inc." They used a National Trust consultant service grant to study the feasibility of its preservation, and, in 1982, won approval of the city council to assume ownership of the coaster and lease the land on which it rests from the city. The Committee plans to restore the coaster, including reviving its original brilliant color scheme, and possibly operate it for the public.[8]

Footnotes

1 This statement of significance draws generously from that prepared by Anthony A. and Lisa Ciani, "National Register of Historic Places Nomination, Mission Beach Roller Coaster," 1978.

2 Richard W. Munch, President, American Coaster Enthusiasts, "Case Study: The Design Firm of Prior and Church," January 4, 1982, pp. 1-2.

3 Ibid.

4 Florence Christman, The Romance of Balboa Park (San Diego: Neyenesch Printers, 1973), p. 40.

5 The Hotel del Coronado is a National Historic Landmark for its architecture.

6 Spreckels Organ Pavilion is within the existing Balboa Park National Historic Landmark.

7 "Belmont Park Status Report," Report to the Honorable Mayor and City Council from the City Manager (San Diego: November 11, 1977), p. 1.

8 Save the Coaster Committee, Inc. "Development Plan, January 15, 1983" (San Diego, California), passim.

Owner of Property

Hon. Roger Hedgecock
Mayor, City of San Diego
202 C Street
San Diego, California 92109

Save the Coaster Committee
P.O. Box 83067
San Diego, California 92138

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 1.16

Quadrangle name LaJolla

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	11	476580	3635810
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton

organization History Division, National Park Service date October 30, 1984

street & number 1100 "L" Street, NW telephone (202) 343-8165

city or town Washington state DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

Bibliography

Adams, H. Austin. *The Man, John D. Spreckels*. San Diego: Frye and Smith, 1924.

"Belmont Park Status Report," *Report to the Honorable Mayor and City Council from the City Manager*. San Diego: November 11, 1977. 1 p.

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Kyriazi, Gary. *The Great American Amusement Parks, A Pictorial History*. Secaucus, New Jersey: Citadel Press, 1976.

Munch, Richard W., President, American Coaster Enthusiasts. "Case Study: The Design Firm of Prior and Church," January 4, 1982. 2 pp.

Pourade, Richard. *The Glory Years*. San Diego: San Diego Union-Tribune Publishing Company, 1964.

"Roller Coaster Buffs Hold Convention," *Los Angeles Times*, June 10, 1978, I, p. 1.

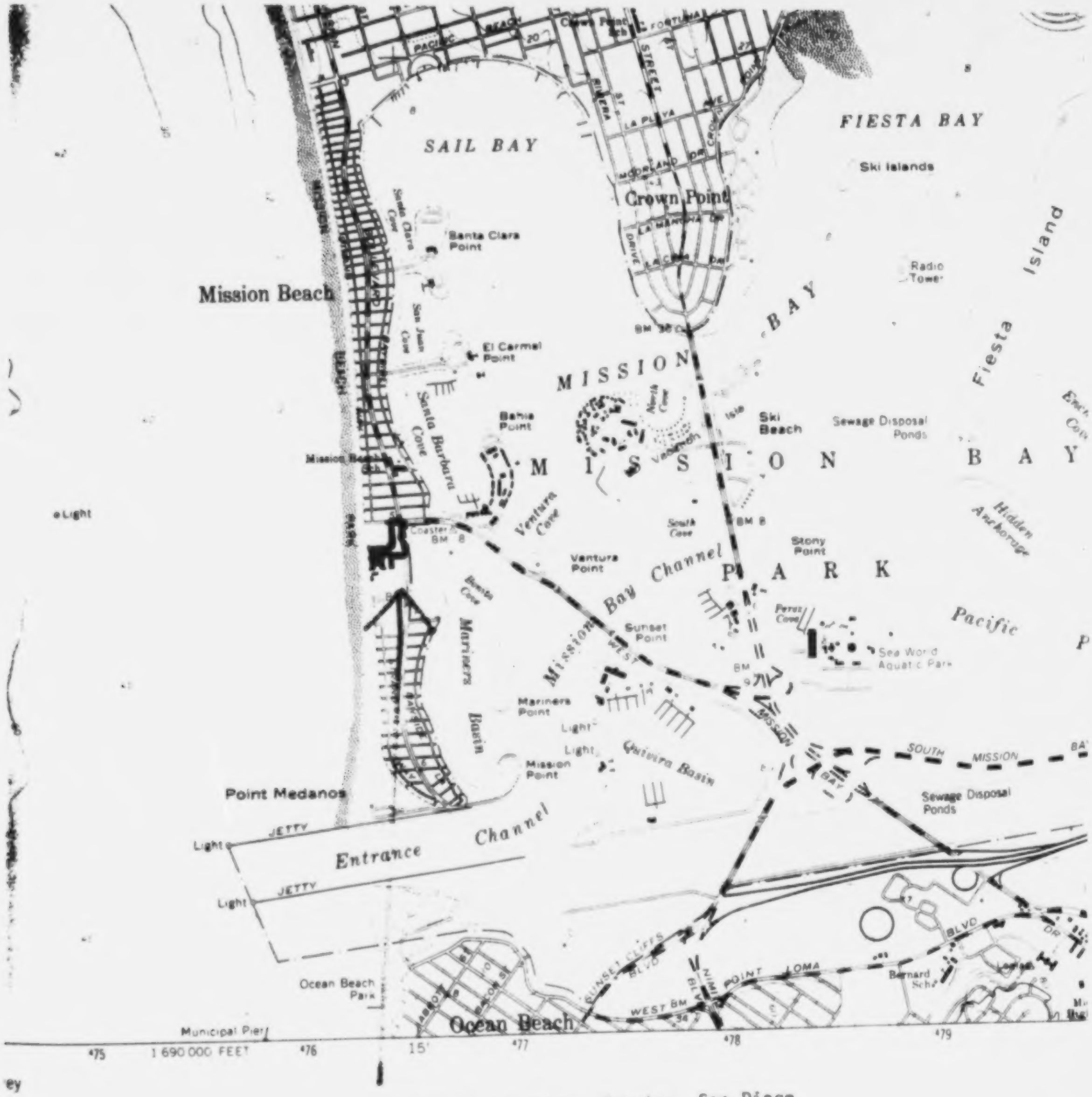
Save the Coaster Committee, Inc. "Development Plan, January 15, 1983." San Diego, California.

"Tail spinning," *Sunset* (July 1976), pp. 70-71.

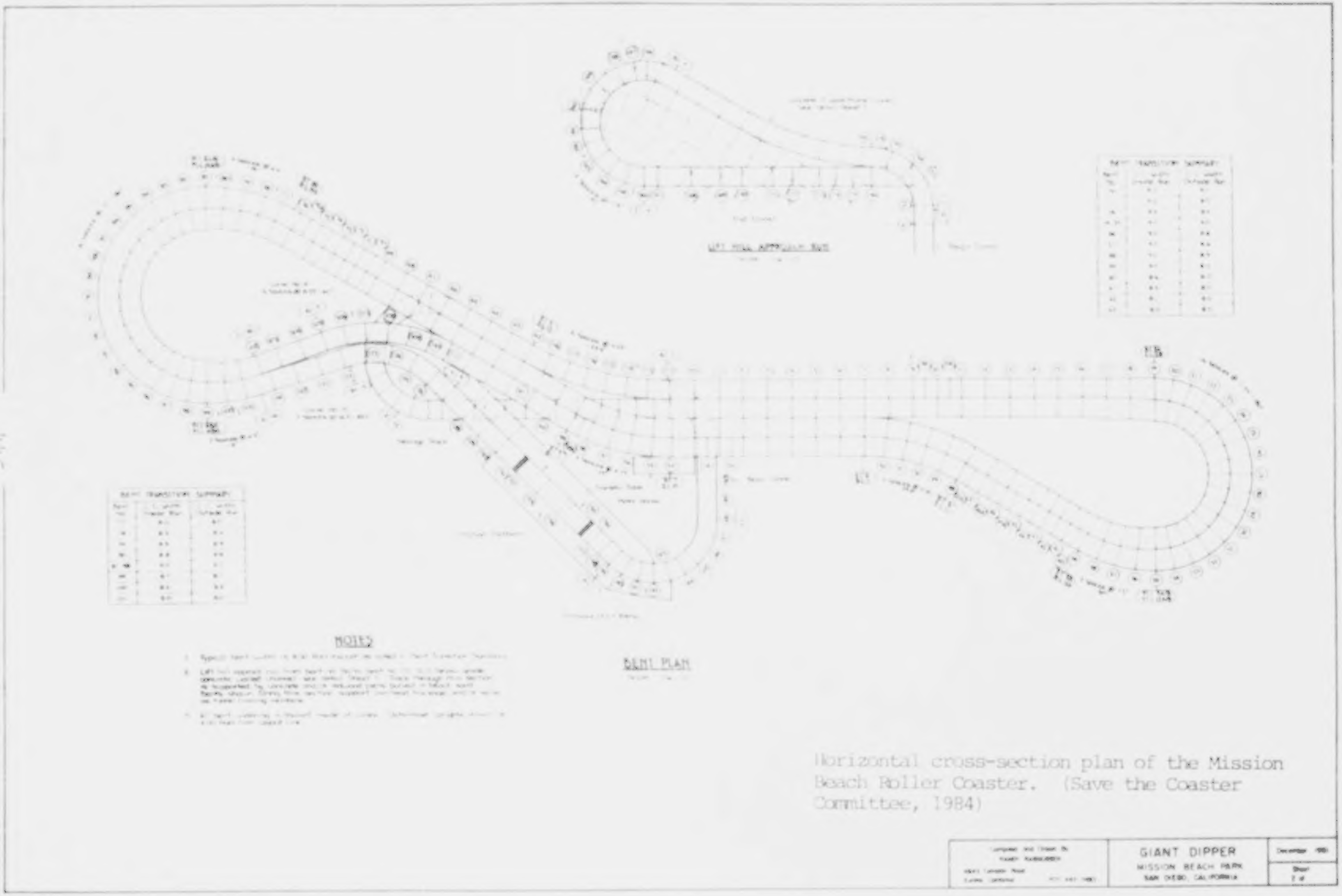
"Those Roller Rides in the Sky," *Time* (July 4, 1977), pp. 36-37.

Verbal Boundary Description

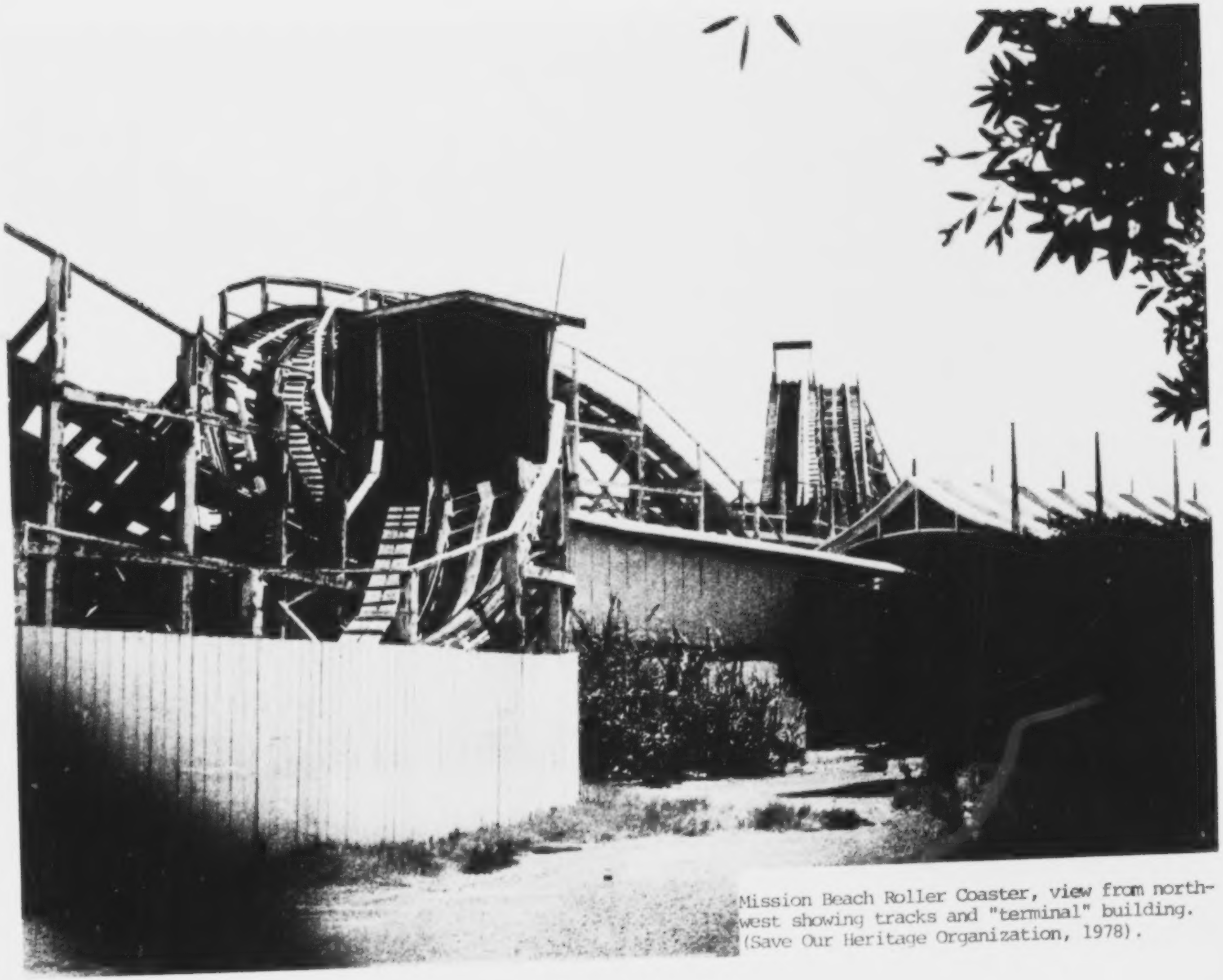
Beginning at a point at the northeast corner of the Belmont Amusement Park property, on the southwest corner of Mission Blvd. and Ventura Place, proceed south approximately 600 feet to a point along the eastern property line. Then turn to the west and proceed 200 feet due west, then turn to the north and proceed due north 600 feet to a point on the northern property line of the amusement park on the southern side of Ventura Place. Then turn to the east and proceed along the northern property line back to the point of beginning.


SAIL BAY
FIESTA BAY
Ski Islands
Crown Point
Santa Clara Cove
Santa Clara Point
Mission Beach
San Juan Cove
El Carmel Point
Radio Tower
Fiesta Island
MISSION BAY
Santa Barbara Cove
Bahia Point
North Cove
Ski Beach
Sewage Disposal Ponds
Vacation Isle
MISSION BAY PARK
Ventura Cove
Coaster BM 8
South Cove
BM 8
Stony Point
Hidden Anchorage
Ventura Point
Mission Bay Channel
Bonita Cove
Mariners Basin
Sunset Point
Perez Cove
Sea World Aquatic Park
Pacific
Mariners Point
Mission Point
Quivira Basin
Light
SOUTH MISSION BAY
Sewage Disposal Ponds
Point Medanos
JETTY
Entrance Channel
Ocean Beach Park
SUNSET CLIFFS BLVD
NIMITZ BLVD
POINT LOMA
Bernard Sch
Ocean Beach
WEST BM 34
Municipal Pier
Light
475
1 690 000 FEET
476
15'
477
478
479

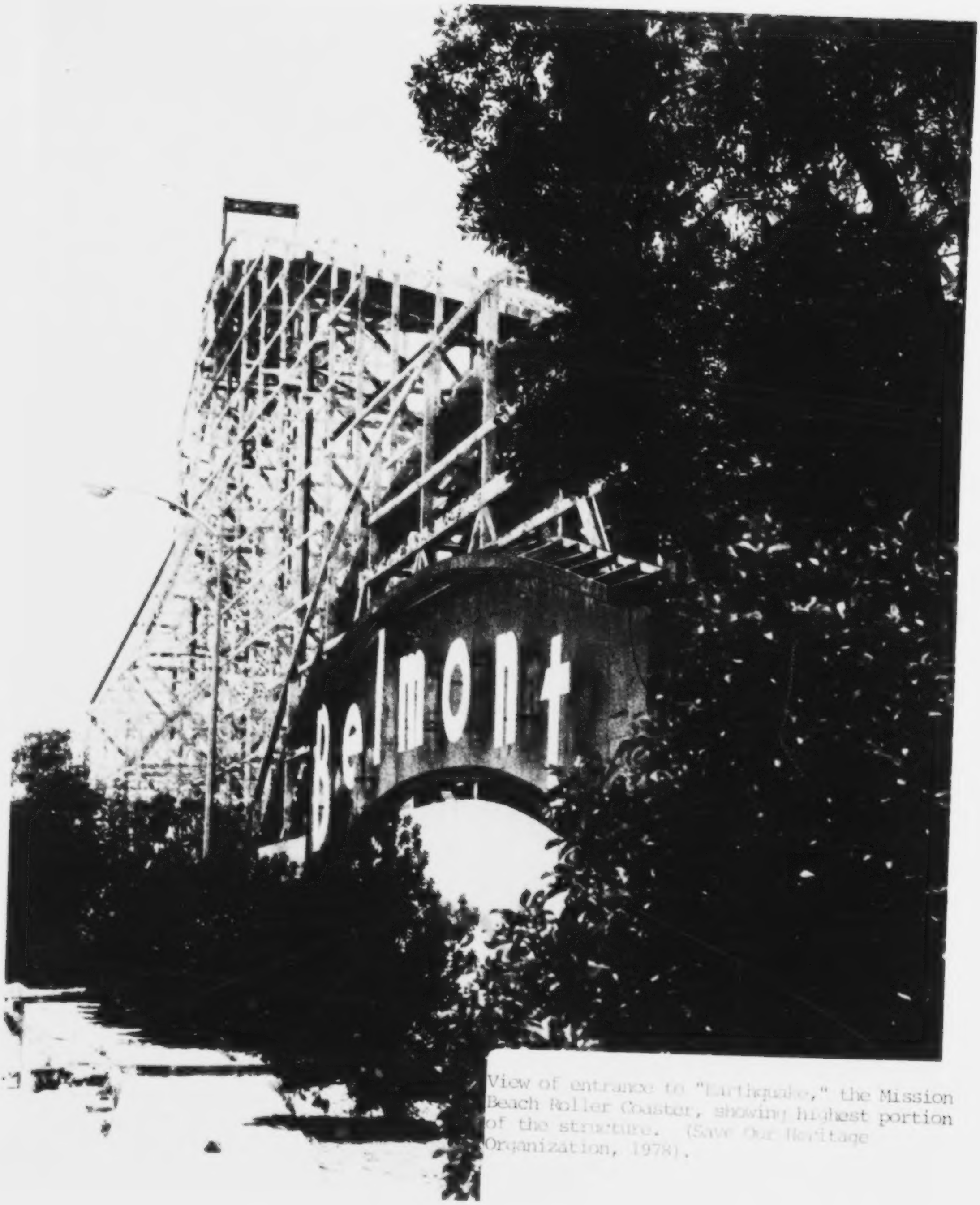
Mission Beach Roller Coaster, San Diego,
California
LaJolla Quadrangle
UTM References:
11/476 580/3625 810


NOTES
BENT PLAN
GIANT DIPPER
MISSION BEACH PARK
SAN DIEGO, CALIFORNIA
Sheet
2 of

Horizontal cross-section plan of the Mission Beach Roller Coaster. (Save the Coaster Committee, 1984)



Mission Beach Roller Coaster, view from northwest showing tracks and "terminal" building. (Save Our Heritage Organization, 1978).



View of entrance to "Earthquake," the Mission Beach Roller Coaster, showing highest portion of the structure. (Save Our Heritage Organization, 1978).

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme IX. D. (Recreation)

OMB No. 1024-0018
Exp. 10-31-84

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Santa Cruz Beach Boardwalk Roller Coaster ("The Big Dipper") and Carousel

and or common

2. Location

street & number along Beach Street ___ not for publication

city, town Santa Cruz ___ vicinity of

state California code county Santa Cruz code

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	X occupied	___ agriculture	___ museum
___ building(s)	X private	___ unoccupied	___ commercial	___ park
X structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
X object	___ in process	___ yes: restricted	___ government	___ scientific
	___ being considered	X yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	X other: Recreatio

4. Owner of Property

name Mr. Charles Canfield, President

street & number Santa Cruz Beach Boardwalk, Inc., 400 Beach Street

city, town Santa Cruz ___ vicinity of state California 95060

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office, County Courthouse

street & number 701 Ocean Street

city, town Santa Cruz state California 95060

6. Representation in Existing Surveys

title See Page entry in bibliography has this property been determined eligible? ___ yes no

date ___ federal ___ state ___ county X local

depository for survey records

city, town state

7. Description

Condition
_X_ excellent
___ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
_X_ original site
___ moved date ___

Describe the present and original (if known) physical appearance

Summary

The Santa Cruz Beach Boardwalk, which contains a variety of amusement facilities, occupies a generally rectangular plot that stretches along the beach in downtown Santa Cruz from the vicinity of the Municipal Pier to the Beach Street bridge over the San Lorenzo River. The complex has undergone changes to fit its facilities to succeeding generations of fashion, as have practically all extant amusement parks. Within the Boardwalk complex two elements have sufficient age and historic integrity to suggest them for National Historic Landmark designation in recognition of the Boardwalk's historic significance: the carousel, which is the oldest ride on the Boardwalk, and the "Big Dipper," the park's roller coaster. Two major early structures in the complex, the Casino and the Natatorium, have been sufficiently altered over the years to effectively rule them out of consideration for designation. The other elements of the Boardwalk are less than 50 years old, and will not be inventoried here.

Carousel

The Santa Cruz Beach Boardwalk Carousel, in place since 1911, features 70 hand-carved horses. It is one of the handful of carousels that feature a ring dispenser. Although not all the horses in place are original, a careful restoration effort, in 1980-82, replaced some 11 horses that had been substituted over the years with original Looff horses, obtained from carousels in Myrtle Beach, South Carolina, and Belmont Park, in San Diego. Looff's horses are characterized by long flowing manes, imitation jewel-studded bridles, highly muscular legs, and smiling expressions. The carousel's music is provided by a 342-pipe Ruth band organ that dates from 1894. This German-made machine is one of the last of its type that survives.

The carousel is housed in a modern shelter, erected in 1967, that does not contribute to its historic significance. It is uncertain whether or not the carousel has remained fixed on this precise spot since it arrived in Santa Cruz, but, contrary to many of its brethren that have been moved repeatedly, it has remained at the Santa Cruz Boardwalk since it arrived.[1]

Roller Coaster

The "Big Dipper" or "Giant Dipper" dates from 1924. It is a classic wooden "twister"-type coaster with sweeping fan curves, providing a half-mile ride. Its arches reach a maximum height of 75 feet. Its basic structure and form are intact, although some wood has been incrementally replaced for safety reasons. Approximately 327,000 board feet of lumber was used in its construction. A replacement loading platform, put up in 1976, features a Victorian-style facade. The roller coaster's cars have also been replaced, most recently in 1984; those now in service have been designed to appear similar to those that operated in the 1920s.[2]

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Continuation sheet   Item number 7   Page 2

The Casino

The Casino at the Santa Cruz Beach Boardwalk was one of several buildings constructed in 1907. As first built, it was a large 2-story wooden structure with "onion" domes reminiscent of Russian architecture. On the ocean front, it possessed a large twelve-sided feature on both floors that protruded toward the sea and ranges of arcades that sprang from both its sides and paralleled the beach front. The arcades covered the wooden boardwalk. Above the arcades, on the second level, were offices and storage rooms.

The Cocoanut Grove Ballroom and lobby of the Casino building were carefully restored in 1981 to a facsimile of their 1907 appearance. Large rooms were also added in a more modern design. Earlier, about 1950, the exterior had been altered extensively. The west, or ballroom, end of the complex received major concrete additions in a modern style. They displaced the arcaded section on that end, and totally altered the structure's external appearance. The twelve-sided section was done over in a stripped-down style that matched the modern additions to its west and its fenestration was altered. The arcaded section to the east, however, retained its original configuration, although much of it has been rebuilt. The boardwalk was done over in concrete at an unknown date.[3]

The Natatorium

This large 1907 structure with a great bowed roof retains a fair measure of exterior integrity. It is behind the eastern arcaded section of the casino complex. Its swimming pool has, however, been filled in with concrete and the structure now serves as a miniature golf course.

FOOTNOTES

1 Santa Cruz Beach Boardwalk, "Boardwalk Features Classic Carousel," Santa Cruz Beach Boardwalk News, pp. 1-3; National Carousel Association, National Carousel Association Census (Los Angeles: National Carousel Association, 1983), p. 6; "The Looff at Santa Cruz, California," Merry-Go-Roundup, 5, 1 (Winter 1978), p. 29.

2 Santa Cruz Beach Boardwalk, "Giant Dipper to Celebrate 60th Birthday," Santa Cruz Beach Boardwalk News, pp. 1-3.

3 Santa Cruz Beach Boardwalk, "The Cocoanut Grove: From Nostalgic Ballroom to Modern Conference Center," Santa Cruz Beach Boardwalk News, pp. 1-4.

8. Significance

Period
___ prehistoric
___ 1400–1499
___ 1500–1599
___ 1600–1699
___ 1700–1799
___ 1800–1899
_X_ 1900–

Areas of Significance—Check and justify below
___ archeology-prehistoric
___ archeology-historic
___ agriculture
___ architecture
___ art
___ commerce
___ communications

___ community planning
___ conservation
___ economics
___ education
___ engineering
___ exploration settlement
___ industry
___ invention

___ landscape architecture
___ law
___ literature
___ military
___ music
___ philosophy
___ politics government

___ religion
___ science
___ sculpture
___ social/humanitarian
___ theater
___ transportation
_X_ other (specify) Recreation

Specific dates Carousel (1911) Roller Coaster (1924)

Builder Architect Carousel (Charles I. D. Looff) Roller Coaster (Arthur Looff)

Statement of Significance (in one paragraph)

Summary

The Santa Cruz Beach Boardwalk is the last major operating seaside boardwalk-amusement park on the Pacific Coast. It is a mixture of past and present amusement attractions that reflect 77 years of evolution of this aspect of recreation. Its intact historic remains are a carousel and a roller coaster by members of the Looff family, one of the major early manufacturers of carousels, who later built notable roller coasters. The carousel is one of the six Looff carousels that survive in the United States.[1] The "Big Dipper," or "Giant Dipper," roller coaster is one of the two large wooden scaffolded roller coasters that remain on the West Coast, and is slightly older than the other, that at Mission Beach in San Diego by Frank Prior and Fred Church. The "Big Dipper," however, was built using Prior and Church patents. The Santa Cruz coaster is the only one on the West Coast that remains the centerpiece of an active amusement park.

History

Although Santa Cruz, with its mild climate and attractive beaches, became something of a resort as early as 1865, when the first public bathhouse was built in the town, it did not attract amusement park development until after the turn of the century. In 1904, Fred W. Swanton, a great promoter, laid plans for a casino and boardwalk patterned after those at Coney Island. His Neptune Casino operated only until 1906, when it was destroyed by fire. Undeterred, Swanton retained architect William W. Weeks, who drew plans that included a new casino, an indoor swimming pool or natatorium, a "pleasure" pier, and a boardwalk. The new facilities opened in June 1907. The next year, the first "thrill" ride at the Santa Cruz Boardwalk opened; it was the L.A. Thompson Scenic Railroad, a miniature train with small "hills" of a roller coaster type that ran through the area presently occupied by the "Big Dipper."[2]

In 1911, the Boardwalk acquired its carousel from the Long Beach, California, "factory" of Charles I.D. Looff, one of the nation's foremost carousel carvers. The carousel, which remains at the Boardwalk, has been one of its primary attractions over the years and has carried some 60 million passengers.[3]

Charles I.D. Looff was one of the earliest manufacturers of carousels in the United States. He built his first carousel at Coney Island, New York, in 1876 and was probably the first person in the United States to carve carousel horses

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(3-82)

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date entered

Continuation sheet | **Item number** 8 | **Page** 2

and to make their frames. Although he did not build nearly the number of carousels that other manufacturers did, his work was noted for its quality. His early work was done in the East but at the turn of the century he moved to Long Beach and thereafter executed nearly all of his work in the West.

In 1924, Charles I.D. Looff's son, Arthur Looff, persuaded the Boardwalk's owners to replace the Scenic Railway with the "Giant Dipper" roller coaster. Since its opening, the coaster has carried more than 25 million riders and remains one of the most popular attractions at the Boardwalk. That same year, the first Miss California Pageant was held at the Boardwalk, and the winner went on to become Miss America.

During the 1930's Depression and 1940's wartime travel restrictions, the Boardwalk's business went into eclipse. The Natatorium, which had featured water shows including daredevil diving and water ballet (and served as a location for swimming instruction) also drew fewer patrons, especially after 1942, when local officials curtailed the more spectacular stunts for safety reasons. The Casino, with its Cocoanut Grove Ballroom, however, was at the height of its popularity, attracting celebrity performers of the "big band" era.

In the 1930s, names such as Paul Whiteman, Artie Shaw, Benny Goodman, Buddy Rogers, Xavier Cugat, Vincent Lopez, and Glen Gray adorned the marquee. In the 1940s, Gene Krupa, Dick Jurgen, Tommy Dorsey, Freddy Martin, Russ Morgan, Merv Griffin, Lawrence Welk, Kay Kyser, and Harry Owens packed in large crowds of servicemen from nearby military installations, drawing up to almost 4,000 people in an evening.

Although the big band era faded in the 1950s, orchestras such as those led by Billy May, Les Elgart, Hal McIntyre, and Si Zentner continued the dances at the Cocoanut Grove. The emphasis switched to teen dances in the 1960s, with a few contemporary artists; vocalists, including Nat "King" Cole, Sonny and Cher, the New Christy Minstrels, and the Four Freshmen, appearing. Following a renovation in 1965, the ballroom was used mostly for private events with very few public dances, but did enjoy something of a renaissance during the "big band" revival of the late 1970s.[4]

The Santa Cruz Beach Boardwalk remains a popular "family-style" attraction and includes an array of facilities that permit vistors to sample several generations of amusements. It is a rare survivor of a vanishing breed, the old-style amusement park.

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National Park Service

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FOOTNOTES

1 This conclusion was reached by study of the Looff-related entries in National Carousel Association, *National Carousel Association Census* (Los Angeles: National Carousel Association, 1983), *passim*.

2 Santa Cruz Beach Boardwalk, "Behind-The-Scenes Facts," pp. 1-2.

3 Santa Cruz Beach Boardwalk, "Boardwalk Features Classic Carousel," *Santa Cruz Beach Boardwalk News*, pp. 1-3.

4 Santa Cruz Beach Boardwalk, "The Cocoanut Grove: From Nostalgic Ballroom to Modern Conference Center," *Santa Cruz Beach Boardwalk News*, pp. 1-3.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property Approximately 24

Quadrangle name Santa Cruz **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	10	587250	4091130	**B**	10	588180	4091400
C	10	588200	4091200	**D**	10	587300	4091010
E				**F**			
G				**H**			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 15, 1984

street & number 1100 "L" Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ **national** ___ **state** ___ **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet **Item number** 9 **Page** 1

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Page, Charles Hall and Associates, Inc. *Santa Cruz Historic Buildings Survey*. San Francisco, 1976.

"Santa Cruz," *Merry-Go-Roundup*, (October 1978), pp. 9-11.

"Santa Cruz Beach Boardwalk," *Amusement Park Journal*, 4,3 (Fall 1982), pp. 22-23.

Santa Cruz Beach Boadwalk. "Behind-the-Scenes Facts." 2 pp. (Fact sheet, ca. 1983.)

______________________. "Boardwalk Features Classic Carousel," *Santa Cruz Beach Boardwalk News*. 3 pp. (Press release, 1984.)

______________________. "The Cocoanut Grove: From Nostalgic Ballroom to Modern Conference Center," *Santa Cruz Beach Boardwalk News*. 4 pp. (Press release, 1984.)

______________________. "Giant Dipper to Celebrate 60th Birthday," *Santa Cruz Beach Boardwalk News*. 3 pp. (Press release, 1984.)

______________________. "The Santa Cruz Beach Boardwalk: California's Only Remaining Beachside Amusement Park," *Santa Cruz Beach Boardwalk News*. 6 pp. (Press release, 1984.)

______________________. "Santa Cruz Beach Boardwalk Fact Sheet," *Santa Cruz Beach Boardwalk News*. 3 pp. (Press release, 1984.)

"The Looff at Santa Cruz, California," *Merry-Go-Roundup*, 5, 1 (Winter 1978), pp. 29-31.

"The West Coast Boardwalk," *Amusement Park Journal*, 2, 1 (March 1980), pp. 35-37.

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National Register of Historic Places Inventory—Nomination Form

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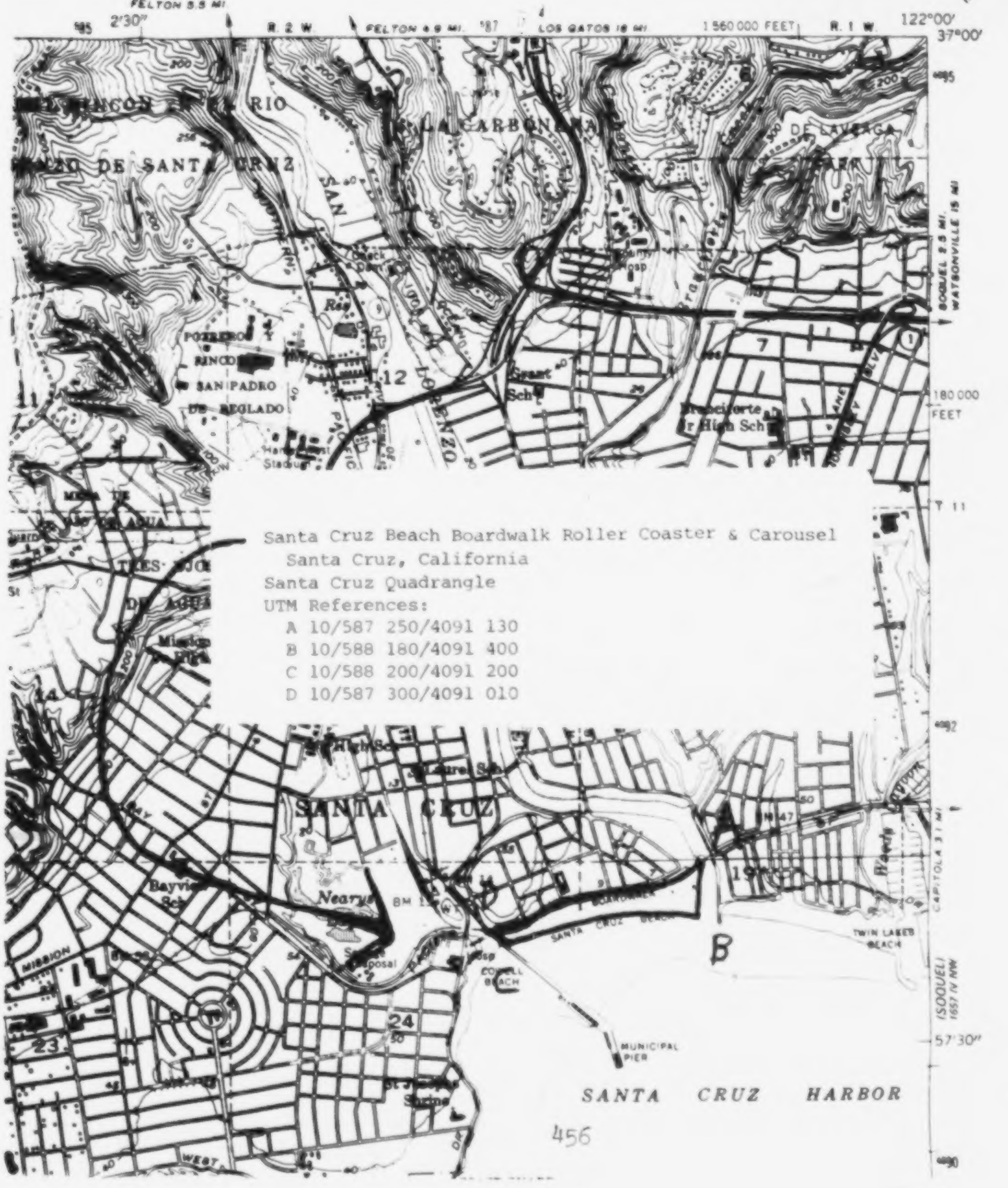
Verbal Boundary Description and Justification

Because of the proximity of the roller coaster to other amusement facilities, some movable, at the Santa Cruz Beach Boardwalk, it is not easy to draw a boundary that would exclude impinging on other resources. The carousel, which is not adjacent to the roller coaster, is housed in a non-historic structure and may not historically have remained on its present precise site, although it has remained within the amusement zone since it was brought to the Boardwalk in 1911. Therefore, for convenience's sake, the boundaries assigned are those indicated on the attached map, which are those of the entire amusement zone at the boardwalk. These boundaries are, roughly speaking, Beach Street, on the north; the San Lorenzo River, on the east; the sea, on the south; and the east edge of the the Boardwalk's parking lot, on the west. The only structures that are presently judged to contribute to the historic significance of the property, however, are the "Giant Dipper" roller coaster and the 1911 Looff carousel.

SANTA CRUZ QUADRANGLE
CALIFORNIA–SANTA CRUZ CO.
5 X 11 MINUTE (TOPOGRAPHIC)


1658 III SW
(LAUREL)
FELTON 5.5 MI
2'30"
R. 2 W.
FELTON 6.9 MI.
LOS GATOS 18 MI
1 560 000 FEET
R. 1 W.
122°00'
37°00'
RINCON DEL RIO
RINCON DE SANTA CRUZ
LA CARBONERA
DE LAVEAGA PARK
SAN LORENZO
POTRERO Y RINCON DE SAN PADRO DE REGLADO
SOQUEL 2.5 MI.
WATSONVILLE 15 MI
180 000
FEET
T. 11
Harvey West Stadium
Branciforte Jr High Sch
Mission
Bayview Sch
SANTA CRUZ
Laurel Sch
Nearys
Cowell Beach
MUNICIPAL PIER
SANTA CRUZ BEACH
TWIN LAKES BEACH
CAPITOLA 3.1 MI
SOQUEL 1657 IV NW
57'30"
SANTA CRUZ HARBOR
WEST
St Joseph Shrine
B

Santa Cruz Beach Boardwalk Roller Coaster & Carousel
Santa Cruz, California
Santa Cruz Quadrangle
UTM References:

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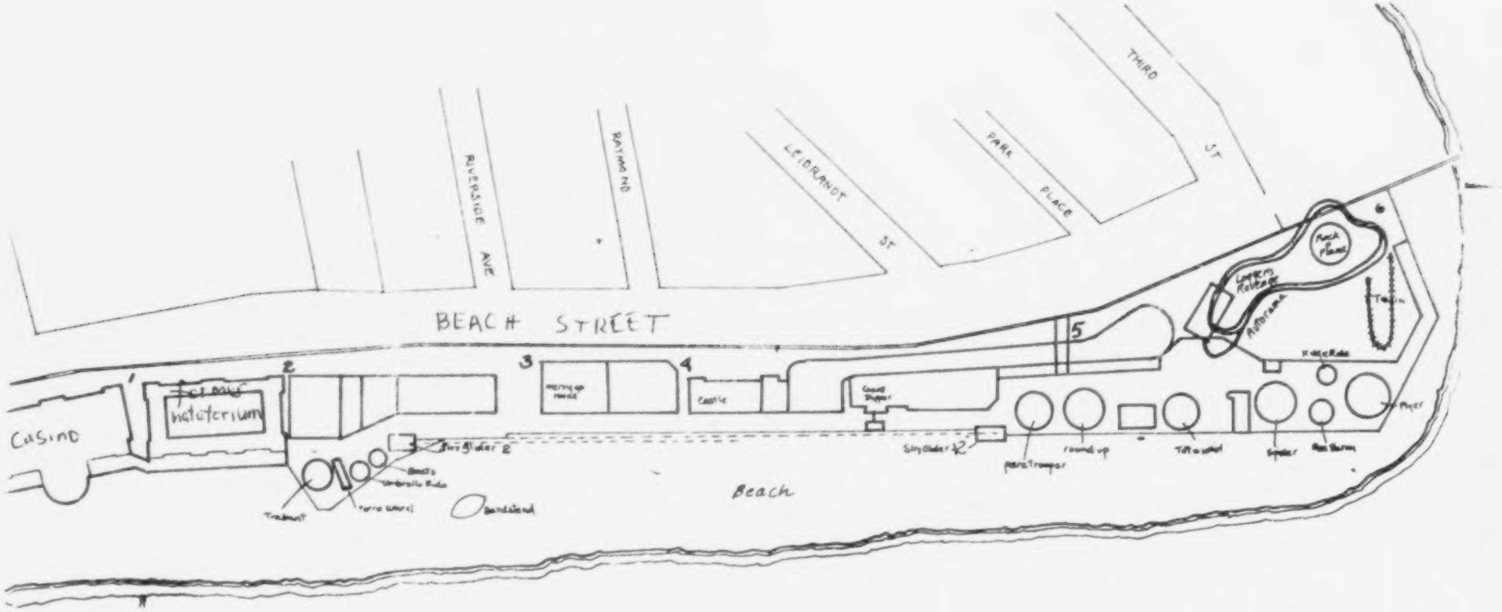
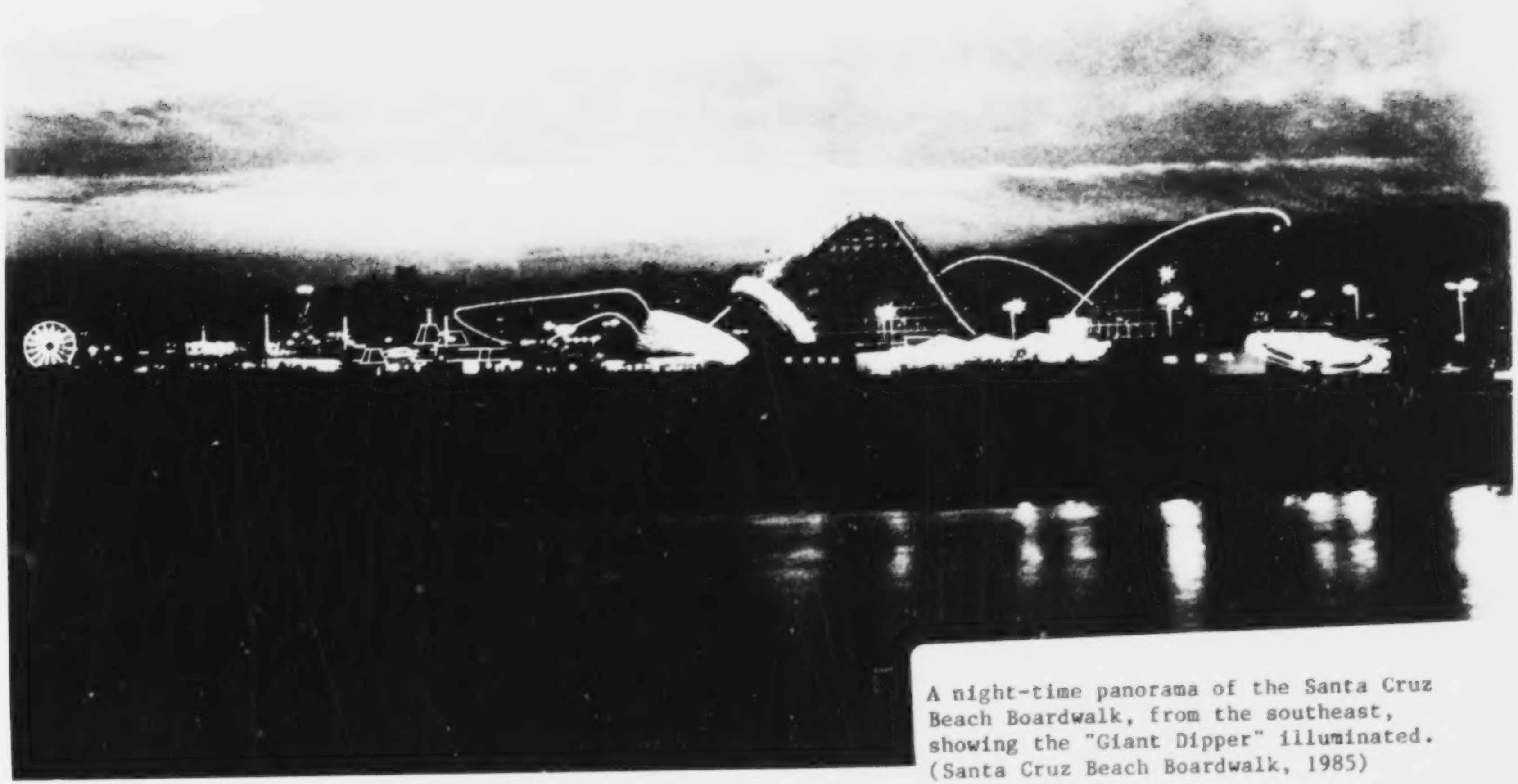
B	10/588 180/4091 400	
C	10/588 200/4091 200	
D	10/587 300/4091 010	

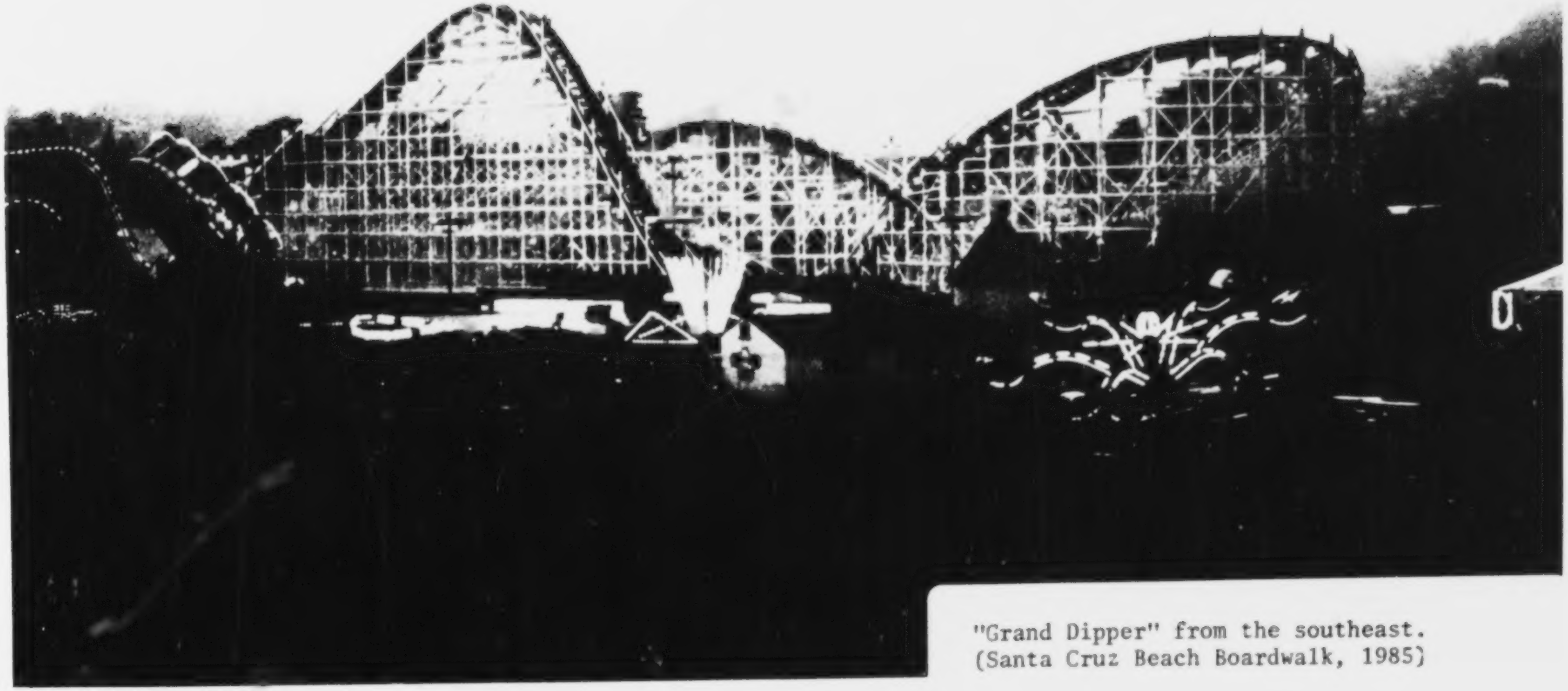
456


THIRD ST
PARK PLACE
LEIBRANDT ST
RAYMOND
RIVERSIDE AVE
BEACH STREET
Casino
Former
Natatorium
1
2
3
4
5
6
Merry-go-round
Castle
Cave Train
Skyglider 2
Skyglider 12
Boats
Umbrella Ride
Ferris Wheel
Tradewind
Bandstand
Beach
Paratrooper
Round up
Tilt-a-whirl
Spider
Red Baron
Flyer
Kiddie Ride
Train
Autorama
Logger Revenge
Rock o Plane

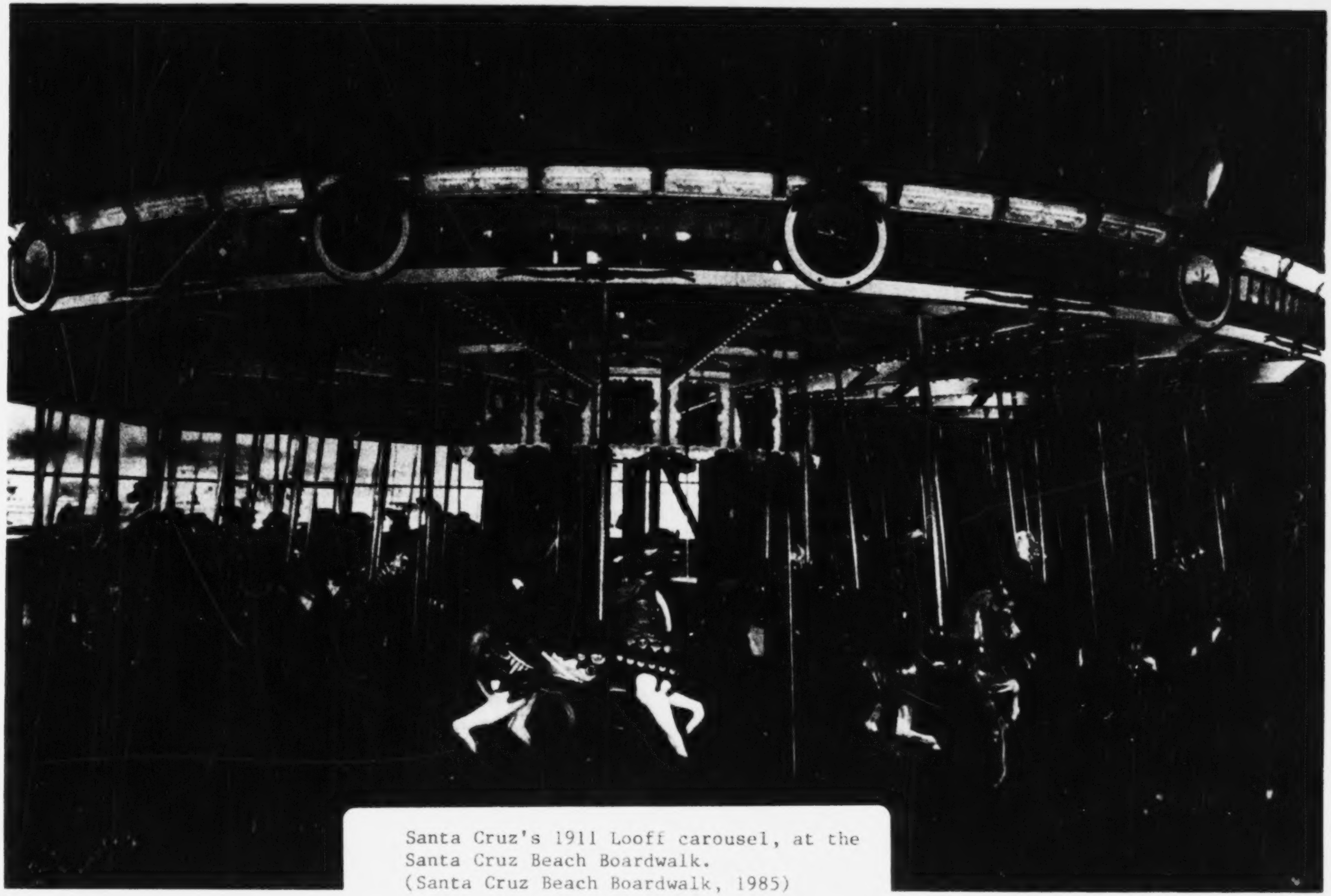
SANTA CRUZ SEASIDE COMPANY



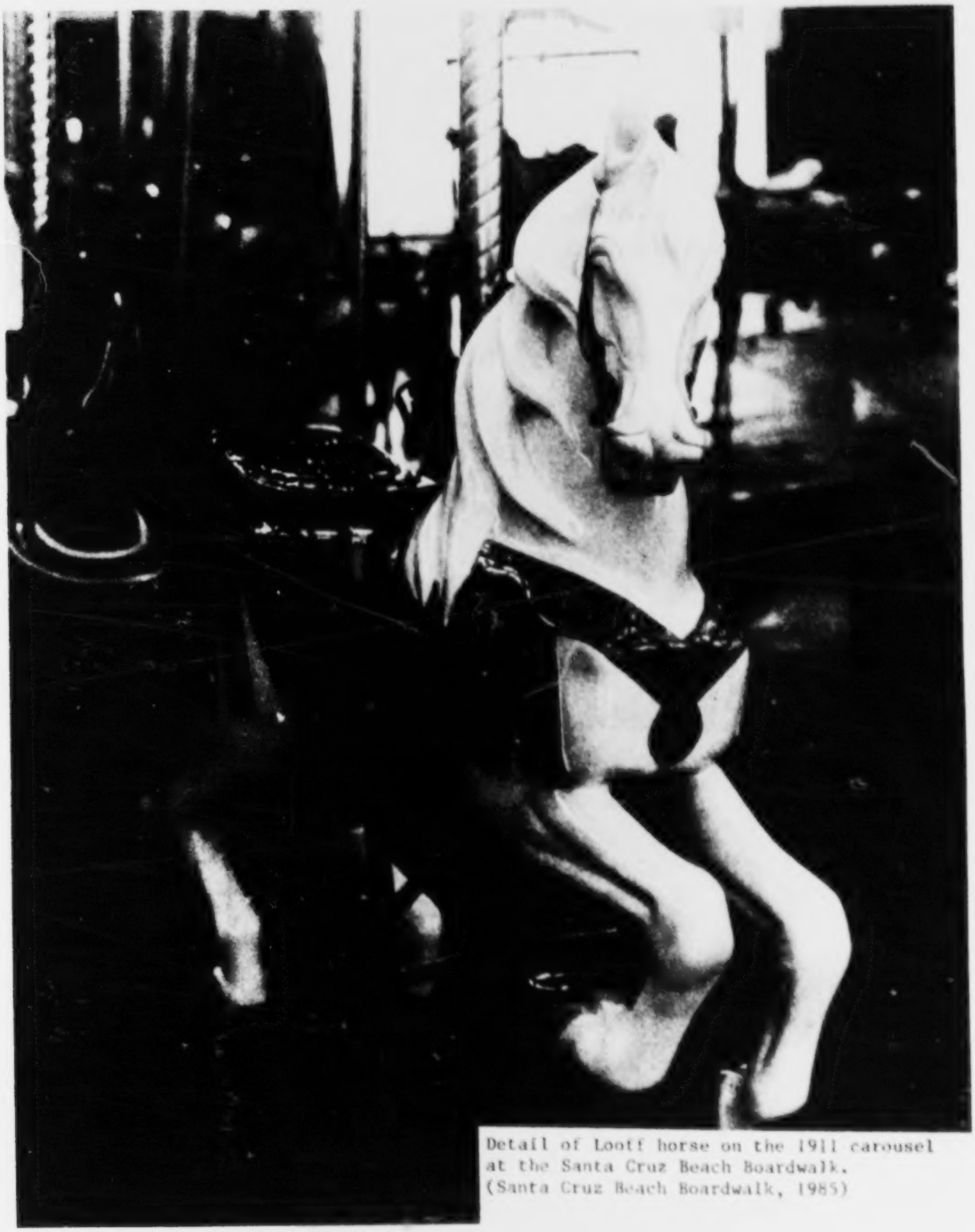
A night-time panorama of the Santa Cruz Beach Boardwalk, from the southeast, showing the "Giant Dipper" illuminated. (Santa Cruz Beach Boardwalk, 1985)



"Grand Dipper" from the southeast.
(Santa Cruz Beach Boardwalk, 1985)



Santa Cruz's 1911 Looff carousel, at the
Santa Cruz Beach Boardwalk.
(Santa Cruz Beach Boardwalk, 1985)



Detail of Looff horse on the 1911 carousel at the Santa Cruz Beach Boardwalk. (Santa Cruz Beach Boardwalk, 1985)

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National Historic Landmark Nomination
Theme IX. D. (Recreation)

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Looff's Hippodrome

and or common Santa Monica Amusement Pier Carousel Building (Looff's Amusement Pier Carousel Building)

2. Location

street & number 276 Santa Monica Pier ___ **not for publication**

city, town Santa Monica ___ **vicinity of**

state California **code** **county** Los Angeles **code**

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
___ occupied
___ unoccupied
X work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Recreation (Carousel)

4. Owner of Property

name City of Santa Monica

street & number c/o Pier Manager, 276 Santa Monica Pier

city, town Santa Monica ___ **vicinity of** **state** California

5. Location of Legal Description

courthouse, registry of deeds, etc. Building Department, City Hall

street & number 1685 Main Street

city, town Santa Monica **state** California 90401

6. Representation in Existing Surveys

title None **has this property been determined eligible?** ___ yes X no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town **state**

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	unaltered	X original site
X good	___ ruins	X altered	moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

Looff's Hippodrome, or Santa Monica Pier Carousel Building, is the most intact element on the former "Looff Pleasure Pier," that was built in 1916 abutting the original Santa Monica Municipal Pier (1905). The Hippodrome is a 2-story frame structure that was designed to house a Looff carousel emplaced there the same year, but which was later sold. A different carousel is now in the building.

Additional Description

The Hippodrome Building rests on a portion of the former Looff Pleasure Pier, which abutts the original municipal pier. A square structure, it features octagonal 3-story towers at the corners with seven bays intervening between the towers. Each bay includes an arched opening on the lower level and paired arched windows above. Over the second, fourth, and six bays on each side decorative semi-domes or finials were originally positioned.[1] The openings on the first floor originally permitted free access to the carousel on the interior; they were closed at an unknown date to limit traffic. The corner towers contain restrooms and other conveniences for visitors.

The second level of the Hippodrome contains a series of offices and storage areas, built around the large interior space that shelters the carousel. Crowning the structure is a giant tent-like roof that culminates in a clerestory capped by a bulbous tower similar to the onion-shaped dome commonly found on Russian churches.

The vertical members (exposed wood beams) of the frame of the Hippodrome's plain interior converge at a peak over the central space where the carousel is installed. Except for non-historic railings and benches and the paint scheme, the interior of the Hippodrome is largely unaltered.

The original Looff carousel was removed from the Hippodrome in 1939; the present carousel, Philadelphia Toboggan Company #62, was installed in 1947. Until 1977, the structure was used for a variety of other purposes and underwent relatively minor alterations. In the latter year, a local group of carousel enthusiasts undertook restoration of the carousel. Since the carousel's restoration was completed in 1981, they have continued to operate it as a tourist attraction.

The Hippodrome has also recently been restored by the City of Santa Monica, the current owner of the building, as part of a master plan to revitalize the pier for recreational use by the community and tourists.

FOOTNOTE

[1] The correlation of present physical appearance with historic photographic views has been performed by Raymond Girvigian in his study, "Santa Monica Carousel, A Restoration Report" (Pasadena, California: May 27, 1983).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (carousel shelter)

Specific dates 1916

Builder Architect Charles and Arthur Looff

Statement of Significance (in one paragraph)

Summary

Looff's Hippodrome (Santa Monica Amusement Pier Carousel Building) is a rare intact example of an early shelter structure built to house a carousel in an amusement park. It is one of only two such structures that remain on the West Coast.[1] Its location on an amusement pier adds to its novelty, and it is also the principal intact historic element of the formerly extensive collection of amusement facilities at the Santa Monica Amusement Pier (Looff's Amusement Pier). The carousel presently in the Hippodrome is not, however, the Looff carousel originally installed there in 1916, when the Hippodrome opened, but is a Philadelphia Toboggan Company specimen that dates from 1922 and was emplaced in the Hippodrome in 1947.

History

Charles I.D. Looff and his son Arthur were well-known carousel crafters, roller coaster builders, and amusement park operators, who worked primarily on the West Coast after the turn of the century, although Charles' career had begun at Coney Island in 1876. Their center of operations on the West Coast was their factory in Long Beach (now largely demolished). One of their early carousels (1911) and a roller coaster (1924), at the Santa Cruz Beach Boardwalk, and a carousel and its shelter at East Providence, Rhode Island (their headquarters before moving to Long Beach) are described elsewhere in this study.

In 1915-16, the Looffs constructed the "Looff Pleasure Pier," over the waters adjacent to the existing 1000-foot Santa Monica Municipal Pier, which had been advertised since 1905 as the "largest concrete pier in the world."[2] Over the next few years, they built an impressive and popular set of attractions. These included the Hippodrome Building with its carousel of their own construction (1916); the "Blue Streak" roller coaster (ca. 1917); a giant rotating swing ride, known as the "Aeroscope"; the Bowling and Billiard Building (ca. 1917); and the La Monica Ballroom (1924), a vast structure of eclectic Byzantine, Persian, and Mission Revival motifs that accommodated 5,000 dancers. The Looff pier also featured picnic shelters and electric trams.[3]

Looff's amusement pier was accessible by electric trolley from Venice and downtown Los Angeles. Its attractiveness and ease of access were also enhanced when the main Santa Monica pier was rebuilt in 1921, widened, and extended to nearly 1600 feet. All the Looff facilities remained to the south of the landward end of the city's pier.[4] Looff sold his interests in 1924.

The height of the Santa Monica Amusement Pier's popularity was from 1924, when the La Monica Ballroom opened, through World War II, before the freeway system (begun only in 1939) made more distant coastside attractions and new inland theme parks, such as Knott's Berry Farm (1940) and Disneyland (1955), easily accessible to the burgeoning population and tourist trade of Southern California. The pier's popularity persisted into the 1950s, and the La Monica Ballroom became the first in the nation to televise its programs.[5]

The "Blue Streak" roller coaster, on the other hand, had survived only until 1931. The La Monica Ballroom was demolished in 1968.[5] Today, other than the Looff pier itself, only the Hippodrome, the Bowling and Billiard Building, now used as a gift shop, and one minor structure survive. The Bowling and Billiard Building, which once featured early automatic pin-setting machinery,[7] has been extensively altered on the interior; for that reason it is not recommended for inclusion in this nomination. Likewise, the Looff Pier and the Municipal Pier have both been so modified that they cannot be said to possess clear historic integrity.

The Carousel

The Carousel presently in the Hippodrome is Philadelphia Toboggan Company #62, a 3-row carousel that began its career in Cumberland Park, in Nashville, Tennessee, in 1922. It was emplaced at Santa Monica in 1947.[8] As an intact carousel by a first-rate manufacturer and of the general period represented by the Hippodrome, its presence contributes to the integrity of the structure, since it maintains the building's historic use. The interior of the Hippodrome is, furthermore, being restored to its original appearance to provide an approximation of the historic setting of the former carousel.

On the other hand, the carousel is not the original Looff carousel that was manufactured for the Hippodrome. And, of itself, as a rather typical example of Philadelphia Toboggan Company carousel work in the early 1920s, it is, while quite attractive, not exceptionally early, rare, or unusually distinguished. It was, however, featured in the film "The Sting," and is well known from its appearance in other films and a host of television series episodes.

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FOOTNOTES

1 Raymond Girvigian, "Santa Monica Carousel, A Restoration Report" (Pasadena, California: May 27, 1983), p. 4.0-3.

2 Ibid., pp. 2.01-2 and 2.01-10.

3 Ibid., pp. 2.01-7--2.01-9 and 2.01-17.

4 Ibid., pp. 2.01-9 and 2.01-15.

5 Ibid., p. 2.01-17.

6 Ibid.

7 Ibid., p. 2.01-13.

8 National Carousel Association, "National Carousel Association Census" (Los Angeles, California: National Carousel Association, 1983), p. 6.

9 The basis for this conclusion is a review of all the Philadelphia Toboggan Company entries in the "National Carousel Association Census" and the list of the Philadelphia Toboggan Company carousels in Charles J. Jacques, Jr., "The Carousels of the Philadelphia Toboggan Company," Amusement Park Journal, 5, 4 (1983), pp. 36-37.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property Less than 1

Quadrangle name Beverly Hills **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 1	3 6 1 9 1 0	3 7 6 4 0 9 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

Only the Hippodrome building

List all states and counties for properties overlapping state or county boundaries

state		code		county		code	
state		code		county		code	

11. Form Prepared By

name/title James H. Charleton

organization History Division, National Park Service **date** November 2, 1984

street & number 1100 "L" Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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National Park Service

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received
date entered

Continuation sheet Item number 9 Page 1

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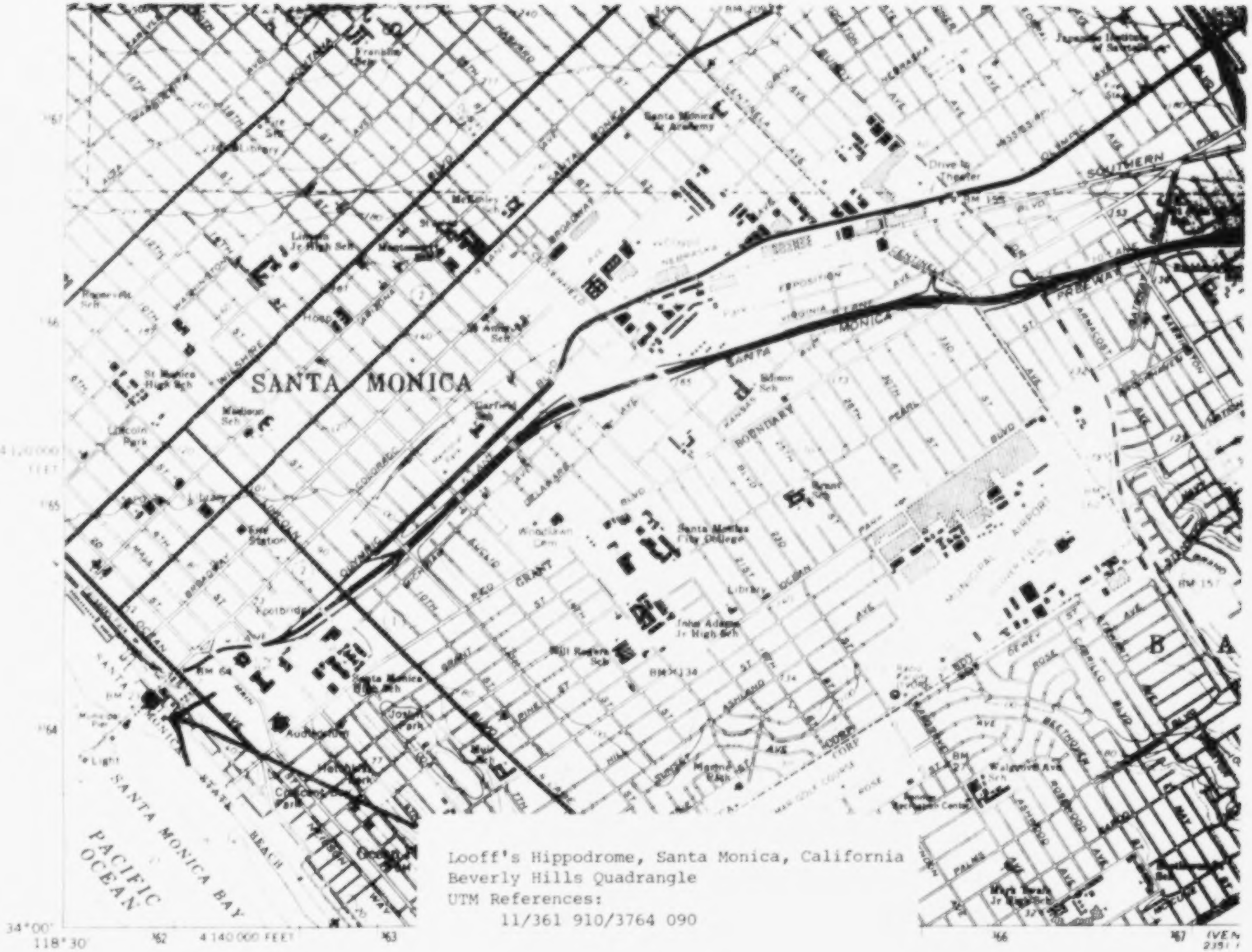
__________________. "Santa Monica...not without pier," Merry-Go-Roundup 5, 1 (Winter 1978), pp. 13-15.

__________________. "The Carousel on the Pier," Merry-Go-Roundup, 10, 4 (Winter 1984), entire issue.


SANTA MONICA
SANTA MONICA BAY
PACIFIC OCEAN
Santa Monica City College
Municipal Airport
Santa Monica Academy
St Monica High Sch
Lincoln Park
Lincoln Jr High Sch
John Adams Jr High Sch
Will Rogers Sch
Edison Sch
Madison Sch
Woodlawn Cem
Library
Footbridge
Auditorium
SOUTHERN
FREEWAY
34°00'
118°30'
4 140 000 FEET
4 120 000 FEET
362
363
364
365
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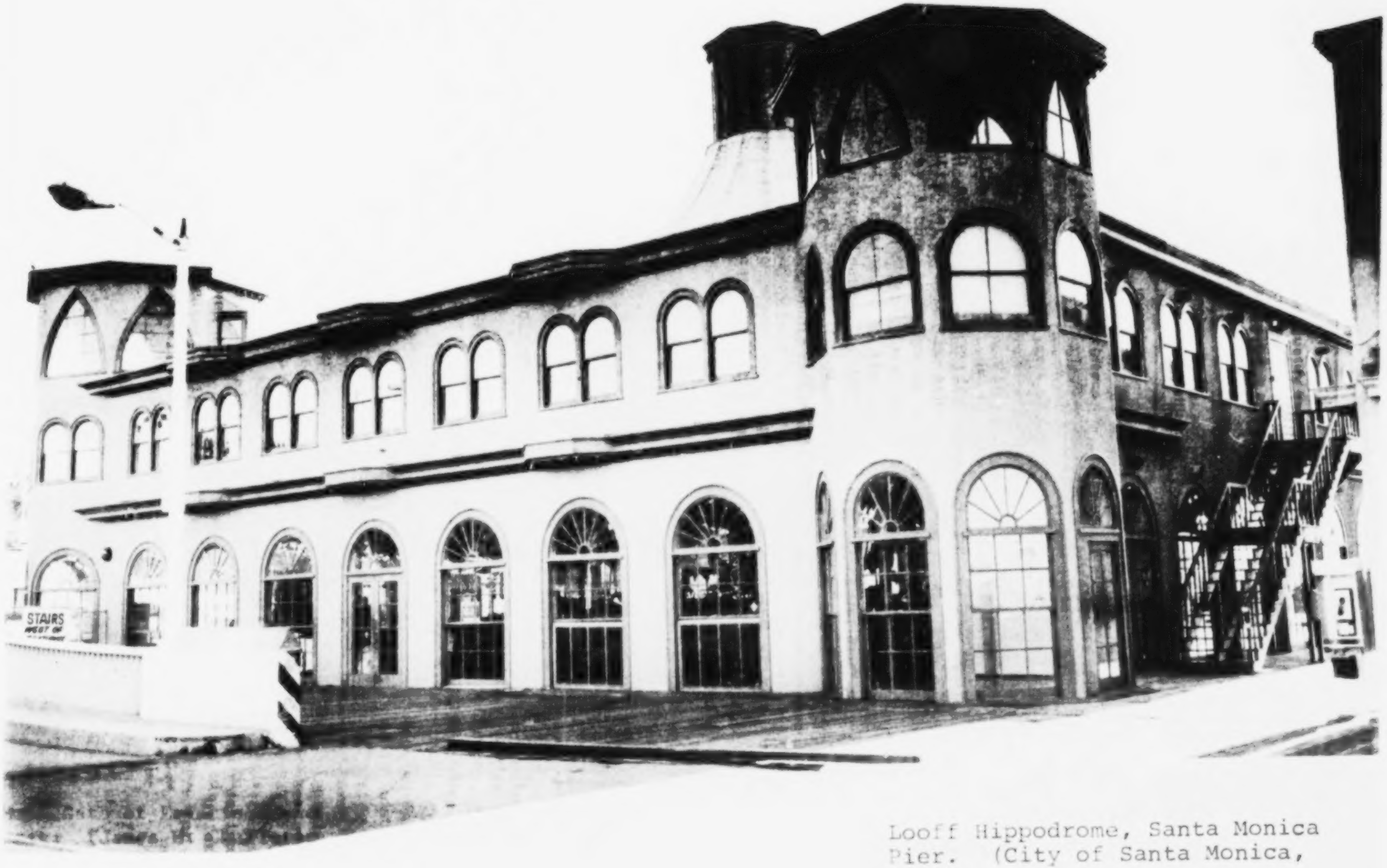
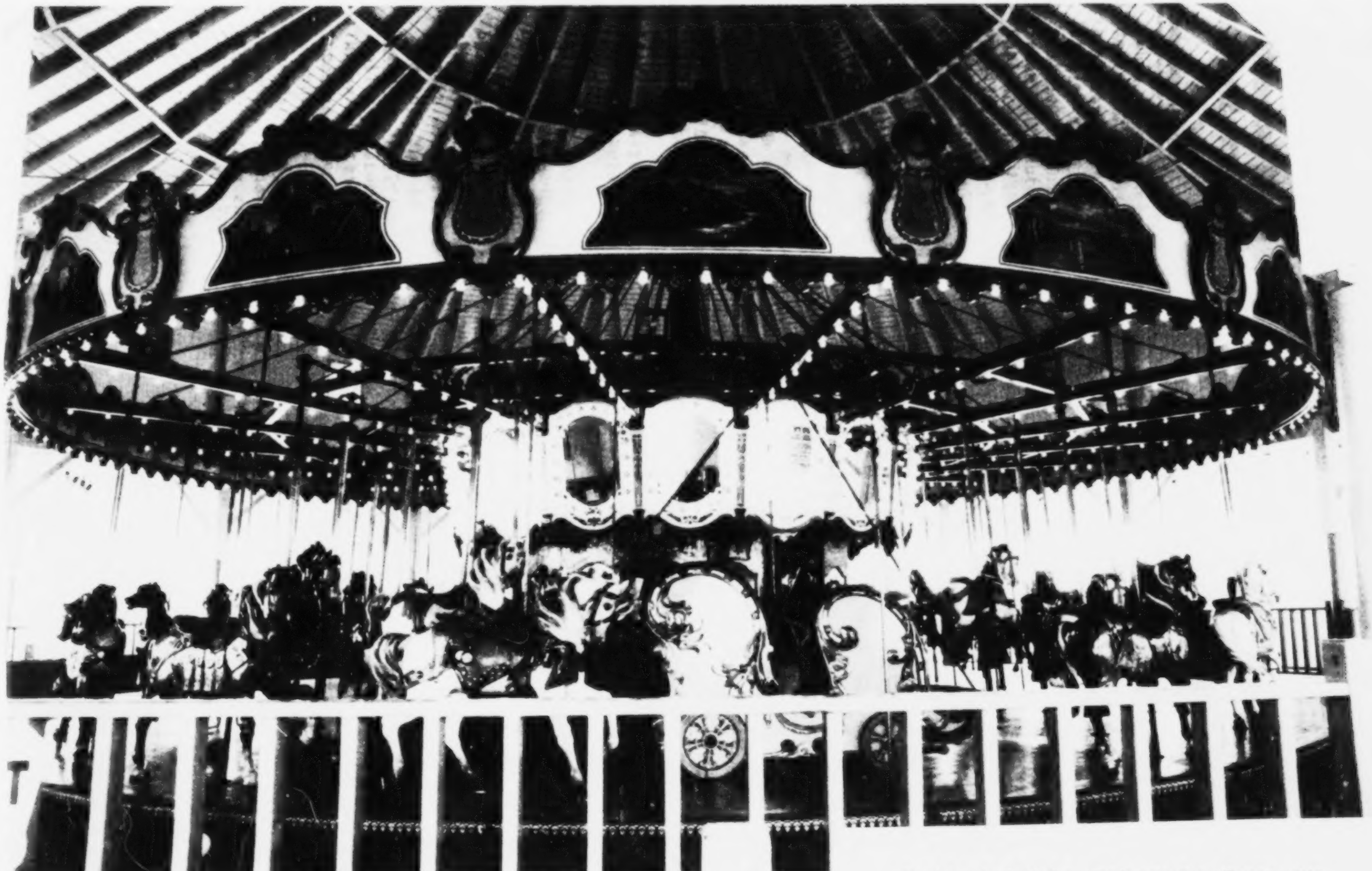
367

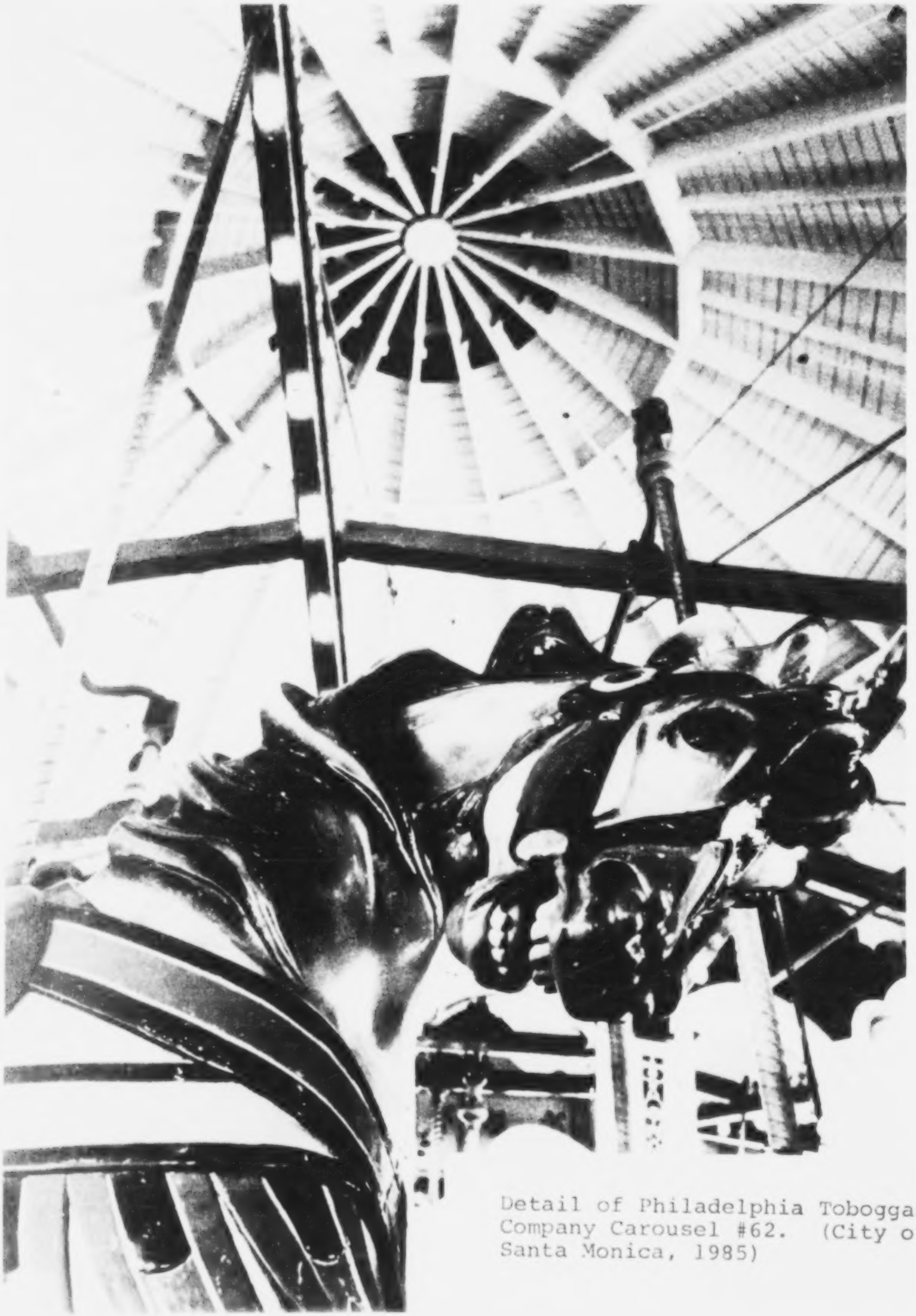
Looff's Hippodrome, Santa Monica, California
Beverly Hills Quadrangle
UTM References:
11/361 910/3764 090



Looff Hippodrome, Santa Monica Pier. (City of Santa Monica, 1985)



Philadelphia Toboggan Company Carousel #62, in the Looff Hippodrome. (City of Santa Monica, 1985)



Detail of Philadelphia Toboggan Company Carousel #62. (City of Santa Monica, 1985)

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received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Philadelphia Toboggan Company Carousel #6

and or common Elitch Gardens Carousel (1905-28); Kit Carson County Carousel (1928-date)

2. Location

street & number Kit Carson County Fairgrounds — not for publication

city, town Burlington — vicinity of

state Colorado — code 03 — county Kit Carson — code 063

3. Classification

Category	Ownership	Status	Present Use	
district	X public	occupied	agriculture	museum
building(s)	private	unoccupied	commercial	park
structure	both	work in progress	educational	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
X object	in process	X yes: restricted	government	scientific
	being considered	yes: unrestricted	industrial	transportation
		no	military	X other: Recreation (Carousel)

4. Owner of Property

name Kit Carson County

street & number P.O. Box 248

city, town Burlington — vicinity of — state Colorado

5. Location of Legal Description

courthouse, registry of deeds, etc. Kit Carson County Courthouse

street & number 251 16th Street

city, town Burlington — state Colorado

6. Representation in Existing Surveys

title Colorado Inventory of Historic Sites (#32/06/0001) — has this property been determined eligible? yes no

date Ongoing — federal X state county local

depository for survey records State Historical Society of Colorado, 1300 Broadway

city, town Denver — state Colorado 80203

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	___ original site
___ good	___ ruins	X altered	X moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary[1]

The Kit Carson County fairgrounds at Burlington, Colo., features the county's fully restored and operating carousel, a 3-row Philadelphia Toboggan Company machine housed in a dodecagonal shelter structure. The carousel has all its 46 original stationary animals and 4 sleighs, all of which rotate in a counterclockwise direction on a platform 45' in diameter. It also retains 45 original paintings on its central core and its 1912 Wurlitzer Monster Military Band Organ.

Shelter

The dodecagonal structure, built specifically to house the carousel and its organ, is a 1-story building, topped by a 12-sided enclosed cupola featuring 12 small windows, each of which contains 3 vertical panes. The original lap-siding has recently been replaced with steel. There are two entrances, one on the east side and one on the west. When the carousel is in operation, shuttered openings on all sides are raised until parallel with the ground and perpendicular to the walls.

Although of interesting construction, the shelter dates from the carousel's move to Burlington in 1928, and is not regarded as contributing to the historic significance of the carousel.

Carousel

The animals featured in the 3-row carousel include sealions, horses with horse-hair tails, antelopes, deer with antlers, goats, giraffes, and camels, as well as a "seahorse," a dog, an Indian pony, a tiger, a zebra, and a lion (the lead animal). Except for the paired animals flanking the sleighs, all others are arranged in sets of three. Within each set the animal on the outside is the largest and most ornately detailed; the middle animal is smaller with less carving; and the inside animal is the smallest and plainest.

No two animals were carved in the same stance or with the same decorations. Secondary carvings adorning the saddles or the animals themselves include full-blown roses, figures of Cupid, a cat with a mouse in its mouth, a cornucopia, and a wooden medallion with the figure of an Arab shiek. A giraffe has a snake twined around its neck and on the neck of a deer is a woodpecker. Behind the saddle of the zebra is a gnome sitting in a shell aiming a spear at the rider's seat.

The texture of the individual animal coats has been faithfully detailed and teeth, tongues, and hooves are carefully carved. Toed animals have their dewclaws and hooved animals are shod. The antlers on the deer are authentic, as are the horses' tails. All figures have glass eyes carefully matched to those of their natural counterparts.

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[redacted]

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Two of the sleighs are positioned on the outside of the circle and are very colorful and ornately carved. The two inside sleighs -- like the inside animals -- have less decoration. On the back of each of the sleigh seats is a painting similar in character to those around the central core.

Most of the 45 carnival-type paintings that adorn the central core feature bucolic scenes. Of them, 36 measure 38" x 46" and nine 42" x 65." They are arranged in three tiers around the central core, except above the organ where there are only two tiers. Among the paintings is found a sign advertising the carousel's manufacturer. Originally handpainted on canvas, the paintings were completely restored by early May 1977. Carved and painted wooden valances in a repetitive design top each tier of paintings and embellish the circumference of the superstructure. (Before the carousel's move to Burlington in 1928, there may have been 18 additional paintings around the outside perimeter of the top of the carousel; attempts to verify this fact and to locate the paintings have failed.[2])

The central core houses the mechanical driving system, originally steam-operated and belt-driven, but now powered by electricity. This conversion to electrical power is the only alteration that has been made to the carousel. Set into the central core and flanked by the paintings is the Rudolph Wurlitzer Monster Military Band Organ.

The Monster Military Band Organ, Style 155, was designed for use in large skating rinks, amusement parks, and the like. It measures 6'10-1/2" high, 8'9" wide, and 8'3" deep. It is housed in its original oak cabinet with leaded glass panels at the front, which afford a view of some of the enclosed brass horns. Through the use of music rolls, this 100-key instrument is equivalent to a 12-15-piece band. The organ's 285 pipes include the following: 30 pipes for basses; 22 for accompaniments; 100 for violin, violoncello, stopped and open pipes and "clarionets"; and 72 for piccolos and flutes. The brass section is composed of 51 brass trumpets and 10 brass trombones. In addition to both snare and bass drums the organ also features eight stops: two for piccolo and flutes and one each for "clarionets," trumpets, trombones, stopped basses, open basses, and bass octavo. In the 1930s the carousel building was used for storage, and mice destroyed some of the organ parts; the instrument, however, was restored in 1976.

Footnotes

[1] This description of the carousel is an edited version of that appearing in the National Register of Historic Places nomination, prepared by Karen Patterson of the Colorado Historical Society in 1978, and a revised form submitted to the National Register and the History Division in 1983, which was prepared by Jo Downey of the Kit Carson County Carousel Association, in cooperation with Gloria Mills of the Colorado Historical Society.

[2] Kit Carson County Carousel Association, "Kit Carson County Carousel" (undated pamphlet).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (Carousel)

Specific dates 1905

Builder Architect Philadelphia Toboggan Company

Statement of Significance (in one paragraph)

Summary[1]

The Kit Carson County, or Burlington, Carousel is the oldest carousel made by the Philadelphia Toboggan Company extant, in virtually unaltered condition. Its exceptional state of preservation is, in fact, an important element in its significance. It was built in 1905 and was the 6th of some 89 manufactured by the Philadelphia Toboggan Company between 1904 and 1934.[2] It was built for the Elitches Gardens amusement park in Denver where it remained until 1928, when it was sold to the commissioners of Kit Carson County, a rural county southeast of Denver near the Kansas State line.

The carousels manufactured in Germantown, Pennsylvania, by the Philadelphia Toboggan Company have been highly praised, described, for example, as the "world's finest and most substantially made."[3] The company's work, in any case, was among the more artistically elaborate and expensive of the lines of carousels available.

In common, however, with the work of other manufacturers, relatively few, less than 20, Philadelphia Toboggan Company carousels survive.[4] One, dating from 1922, is housed in the Looff Hippodrome at the Santa Monica Pier in California, where it replaced an original Looff; another, the last owned by the Company, is one of the carousels at the Cedar Point Amusement Park, near Sandusky, Ohio. (Both these properties are included elsewhere in this theme study.)

The Rudolph Wurlitzer Monster Military Band Organ, Style 155, installed on the carousel in 1912, while it was at Elitches Gardens, is also of note because it is apparently the only one of its kind remaining in operating condition.

History

The Philadelphia Toboggan Company, which still survives, was founded in 1903 by Henry Auchy, an amusement park manager, and Chester Albright, who ran his family's purse business. The partners wanted to produce the finest in amusements, especially roller coasters, or "toboggans," and carousels. They successfully tapped the wave of interest in amusement parks that followed the opening that year of Luna Park on Coney Island, and remained important producers of "top-of-the-line" carousels until the Great Depression, when the Company stopped building carousels and concentrated on other amusements, including old mills; their old stand-by, roller coasters; and, after World War II, skee ball.[5]

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In 1905, the management of Elitches Gardens, a popular amusement center in Denver, selected and ordered the carousel to replace a simpler and smaller one then in use. It operated until 1928, when Elitches decided to replace it with a new and larger model.

It was at this point that the Kit Carson County commissioners purchased the carousel and the organ, moved them to fairgrounds, and built the dodecagonal structure to house them. The commissioners who approved the carousel's purchase met with such widespread disapproval over the $1,250 price, a sum that was considered extravagant, that they chose not to run for reelection.

In 1931-37, the Depression forced the county's officials to suspend the holding of the county fair, at which the carousel had been displayed and operated. In those years, the fairgrounds were neglected. Cornstalks and hay were stored in the carousel building and elsewhere on the fairgrounds. Vermin infested the carousel building and waste accumulated in it; mice devoured portions of the insides of the band organ.

When annual fairs resumed in 1937, the carousel and its building were cleared of the accumulated debris and cleaned. The carousel was revarnished and put back into operation. Phonographs and tape recorders provided the music for nearly 40 years, during which time the carousel continued to serve the community.

In 1975, a committee of civic-minded Kit Carson County citizens, eager to undertake a project that would be appropriate for the Bicentennial observance, took note of the state of the carousel. They chose to begin its restoration. An expert was retained to restore the band organ, which was accomplished just in time for the 1976 fair.

Grants and donations were sought to continue the work and the committee reconstituted itself as the Kit Carson County Carousel Association. In 1977, the oil paintings were restored by trained conservators. Two years later, restoration of the animals began. The original paint in most instances turned out to be in astonishingly good condition.

Today, the finely restored carousel is the oldest working carousel in Colorado, although it operates infrequently--principally on the last three days of the annual county fair and in the course of fund-raising drives for its restoration.

Recently, the Burlington Carousel has drawn national interest for its historic qualities. Representatives of the Smithsonian Institution have visited the site to document the early vintage of the carousel and organ. The Conservation Committee of the National Carousel Association has endorsed the object as worthy of preservation. Marianne Stevens, president of the American Carousel Society, has described it as "without equal.... absolutely the finest original American carousel left in the world...."[6]

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(3-82)

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Footnotes

[1] The basis of the historical data included in this statement is the National Register of Historic Places nomination forms referenced in Note 1 of the Description, with the exceptions noted below.

[2] National Carousel Association, National Carousel Association Census (Los Angeles, Calif.: National Carousel Association, 1983); and Charles J. Jacques, Jr., "The Carousels of the Philadelphia Toboggan Company," Amusement Park Journal, 5, 4 (1984), pp. 36-37.

[3] Jacques, op. cit., p. 3.

[4] National Carousel Association Census, op. cit. This conclusion is based on a review of all Philadelphia Toboggan Company entries.

[5] These notes on the Company's history are abstracted from Jacques, op. cit., pp. 3-11.

[6] From the text of a letter to Gloria Mills of the Colorado Historical Society, May 18, 1983. The full text is reproduced with this nomination.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 0.5

Quadrangle name Burlington **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 3	7 3 5 3 6 0	4 3 5 4 4 1 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The carousel shelter building and the carousel, situated in the eastern portion of the Kit Carson County Fairgrounds, and bounded on the east by the Home Economics Buildings and on the north by the county Rodeo Arena.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date**

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-785

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National Park Service

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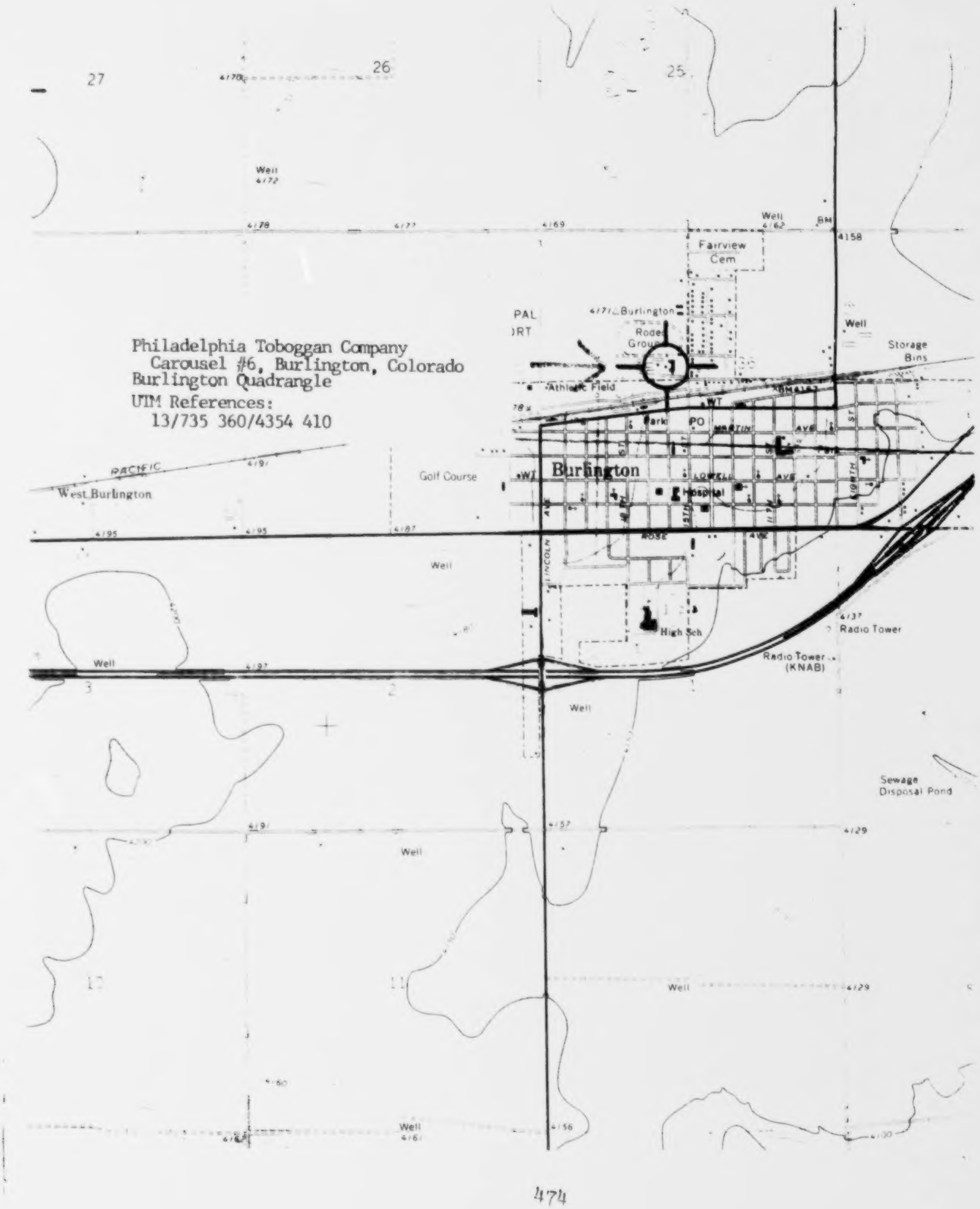

Philadelphia Toboggan Company
Carousel #6, Burlington, Colorado
Burlington Quadrangle
UTM References:
13/735 360/4354 410

27
26
25
Well
Fairview Cem
Burlington Rodeo Grounds
Athletic Field
Storage Bins
Well
Park
PO
Martin Ave
Burlington
Lowell Ave
Hospital
Rose Ave
Lincoln Ave
Golf Course
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High Sch
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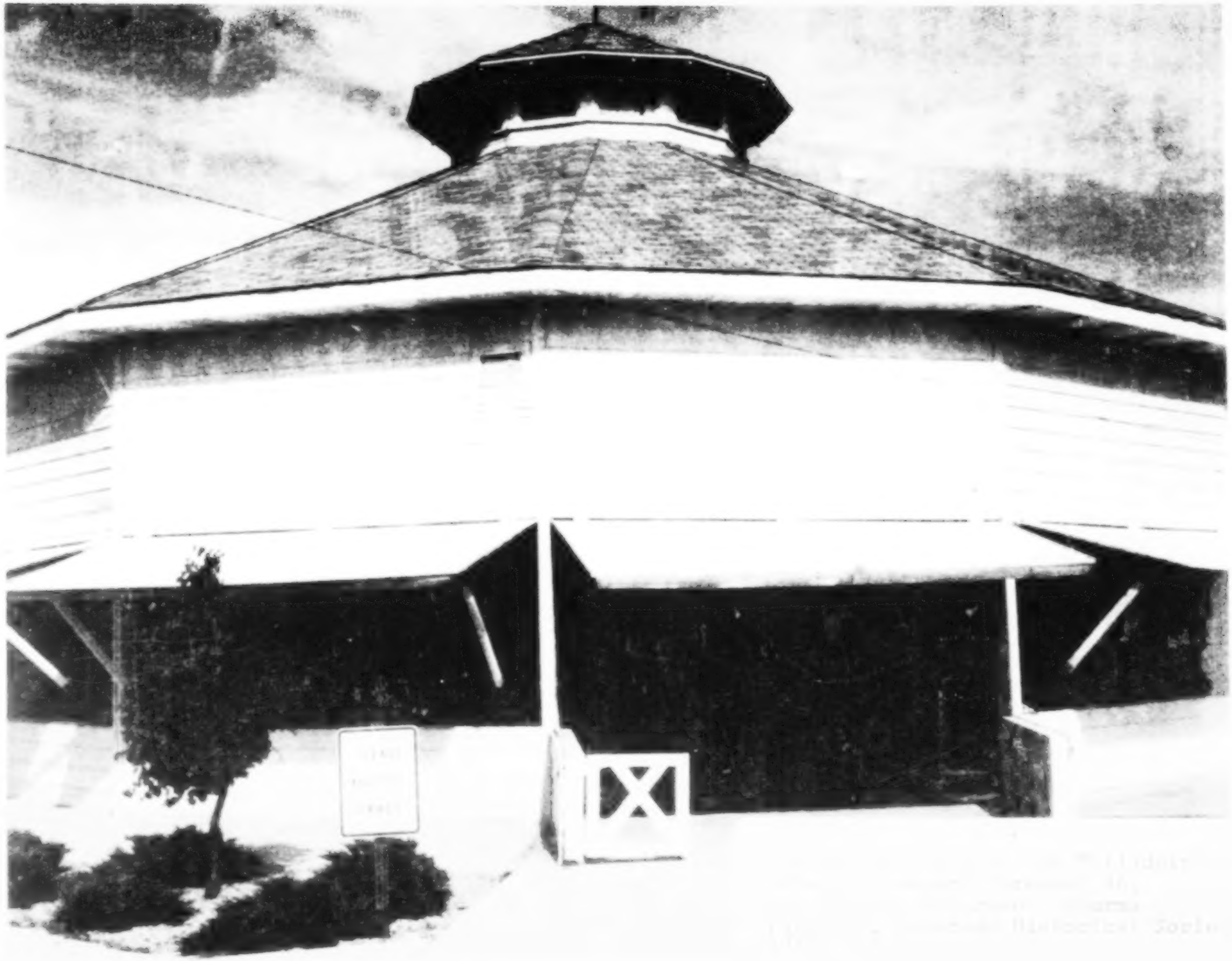
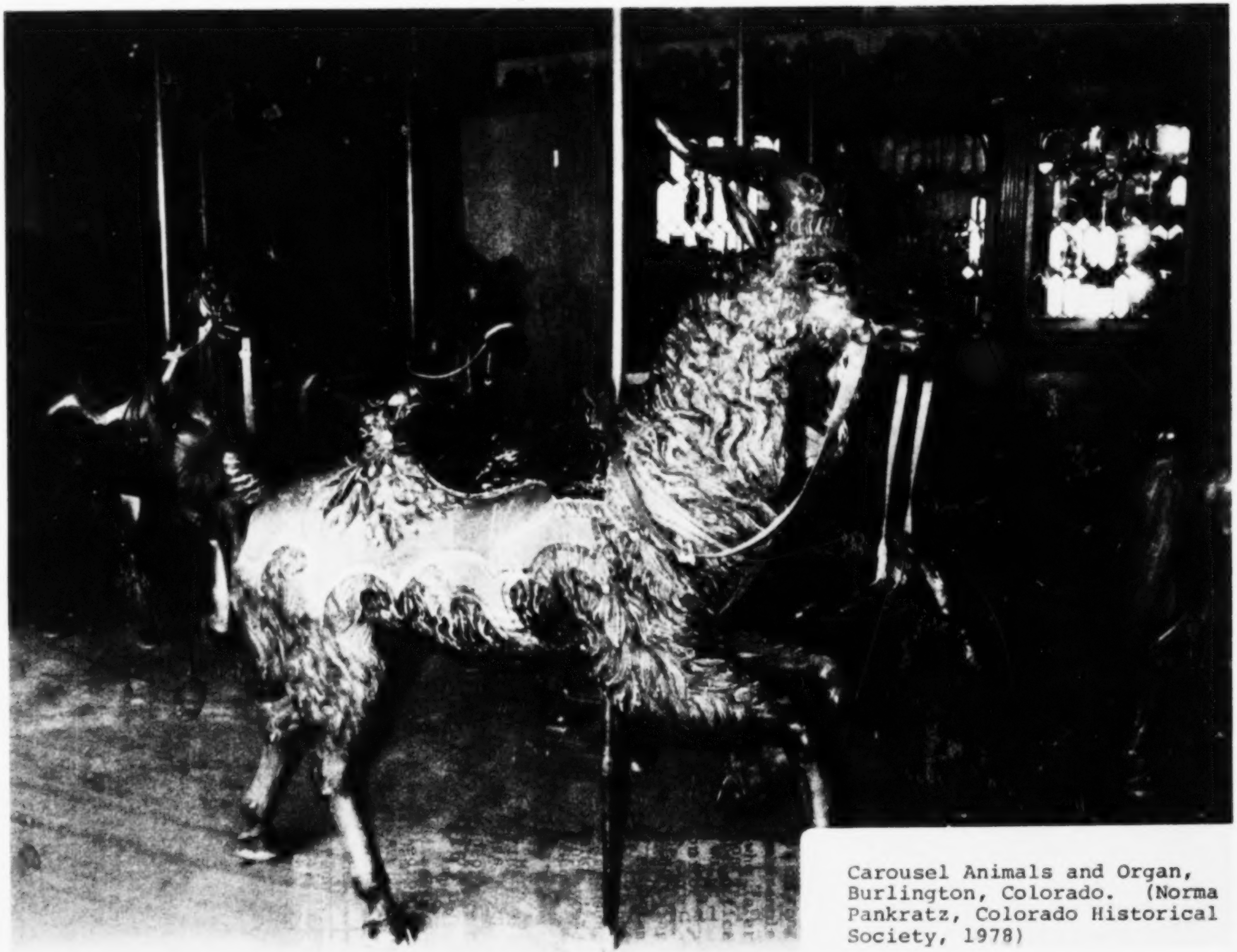
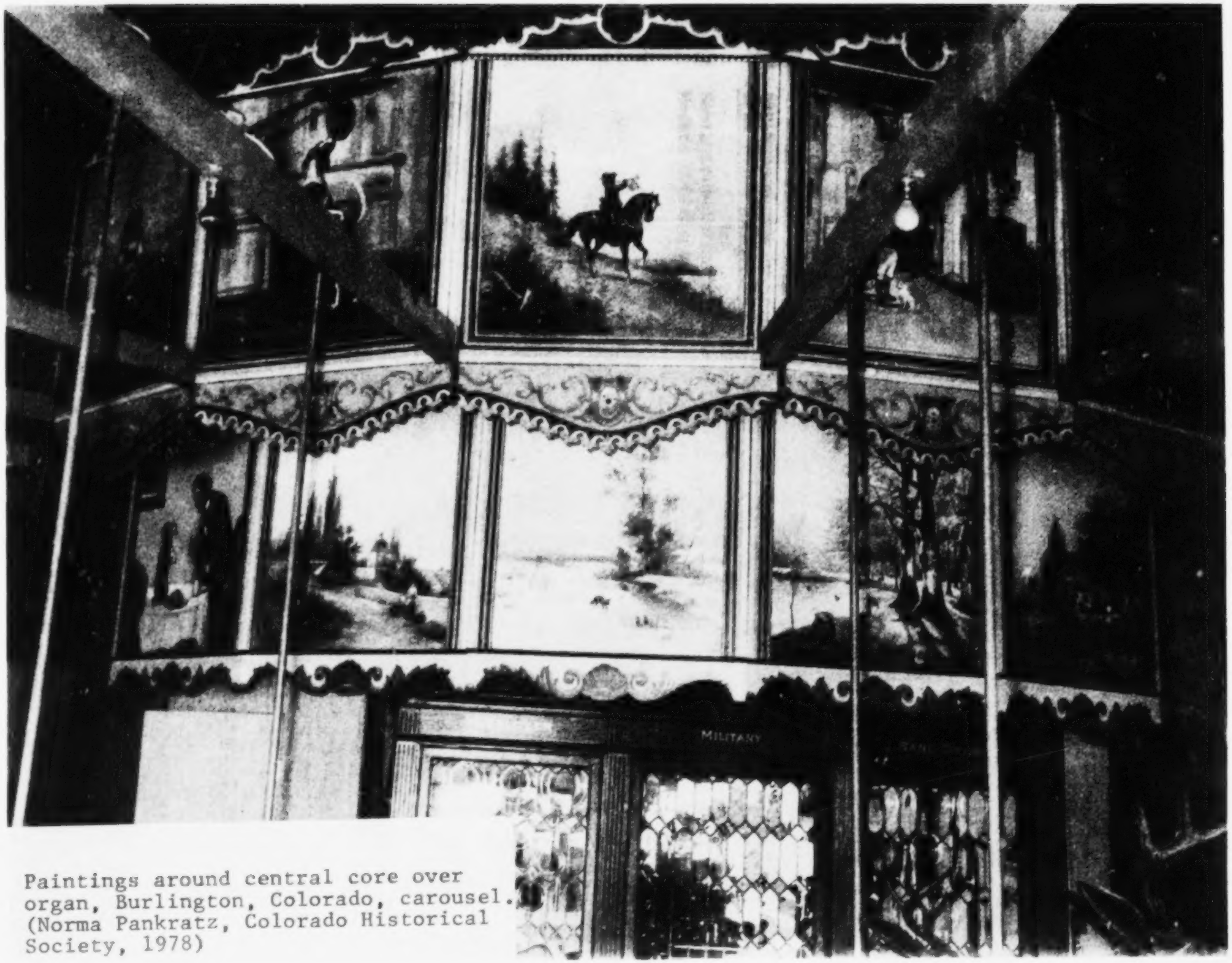


[illegible] Building
[illegible] 16,
[illegible]
[illegible] Historical Society



Carousel Animals and Organ, Burlington, Colorado. (Norma Pankratz, Colorado Historical Society, 1978)



Paintings around central core over
organ, Burlington, Colorado, carousel.
(Norma Pankratz, Colorado Historical
Society, 1978)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Broad Ripple Park ("White City") Carousel

and or common Children's Museum Carousel

2. Location

street & number 5th floor, Children's Museum, Meridian St. at 30th St. ___ not for publication

city, town Indianapolis ___ vicinity of

state Indiana code county Marion code

3. Classification

Category
- ___ district
- ___ building(s)
- ___ structure
- ___ site
- X object

Ownership
- ___ public
- X private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- ___ occupied
- ___ unoccupied
- ___ work in progress

Accessible
- X yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- X other: Recreation (carousel)

4. Owner of Property

name Mr. Peter V. Sterling, Executive Director, Children's Museum

street & number P.O. Box 3000

city, town Indianapolis ___ vicinity of state Indiana 46206

5. Location of Legal Description

courthouse, registry of deeds, etc. N/A

street & number

city, town state

6. Representation in Existing Surveys

title National Carousel Association Census has this property been determined eligible? ___ yes X no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition		**Check one**	**Check one**
X excellent	___ deteriorated	___ unaltered	___ original site
___ good	___ ruins	X altered	X moved date 1956; 1975
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The Children's Museum carousel began its career in Indianapolis in 1917 as a composite, apparently assembled by the Mangels-Illions Company, using its mechanical equipment and Dentzel Company animals. The most historic elements of the Children's Museum carousel are its pre-1900 animals, which include the following: one lion, one tiger, three goats, three giraffes, three reindeer, and 31 horses of different sizes. Eighteen of the animals are "jumpers." Of the total of 42, 41 are the Dentzels used on the carousel during its historic residence (1917-56) at Broad Ripple Park. The single missing horse has been replaced by a compatible Dentzel.

As is explained in the Significance statement of this study, the 1917 Mangels mechanism was not available when the restoration of the carousel began in 1975. A substitute Mangels-Illions was used.

The Children's Museum Carousel operates in the southwest corner of the fifth floor of the museum's modern building, which is presumably the largest museum building in the world designed exclusively for children. The carousel is housed in an interior pavilion, which, though it is of modern construction, represents a composite of the designs of several historic carousel pavilions.[1]

Additional Data

The "borrowing" or "trading" of parts was a relatively common practice among carousel manufacturers when they needed to fill orders in a hurry. Mangels-Illions likely obtained the animals from a pre-1900 Dentzel carousel and installed them on their own mechanism, when the carousel was ordered for the "White City" amusement park in Indianapolis. The animals' history prior to 1917 is not known.

In keeping with the pattern used by Mangels-Illions, and in accord with historic photographic evidence on the carousel's appearance, the carousel was restored with animals in alternating rows of jumpers and stationary animals, three abreast. The animals in the outside row have jewels; although they were not manufactured with jewels, they were decorated in that fashion when in Broad Ripple Park.

The animals are mounted on the substitute 40' diameter Mangels-Illions mechanism, which is perhaps close in appearance to the original. In reassembly of the carousel, the exterior scenery, on the large outside rim panels, was painted by a Pennsylvania artist, using other carousel art as models. The outside mirror frames and decorative carving above them are also replicas. New scenery was fabricated for the interior in the museum's shops.

The carousel's band organ is a 1919 "Special Carousel Organ" (Model 146B) that long operated on a carousel at an amusement park in San Francisco. This style of organ was produced strictly for carousels of that period. The interior of the organ was rebuilt in 1976, before installation.

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date entered

Continuation sheet Item number 7 Page 2

Footnote

[1] This description is based on information in Dwight Crandell, "The Children's Museum's Carousel," Merry-Go-Roundup 8,2, pp. 17-19, as well as onsite inspection of the carousel.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (carousel)

Specific dates pre-1900; 1917 (See below)

Builder Architect Dentzel (animals)
Mangels-Illions (mechanism)

Statement of Significance (in one paragraph)

Summary

The wooden carousel at the Children's Museum in Indianapolis, although it incorporates other elements, is one of the three earliest carousels that is virtually intact in terms of its Dentzel menagerie animals. Its closest contemporary, coincidentally also in Indiana, at Logansport, has not been as finely restored. Logansport is dated variously between 1900 and 1903 though it may predate 1900; the Children's Museum's animals probably antedate 1900 although their history cannot be documented prior to 1917. The only older extant Dentzel is that at Meridian, Mississippi, which may date as early as 1885-89, but is more likely from 1892-97.

Dentzel Carousels

Although extant carousels by other manufacturers included in this study are of earlier date, these three earliest Dentzels are fine representatives of the mature carousel work by this important manufacturing family. The Dentzels' work has been praised for the artistry of its carving and described as "the finest built." This characterization especially applies to their work up to 1910.[2]

The Dentzels have been credited with giving the carousel industry in America its real start. Gustav A. Dentzel, a young German immigrant, began building carousels in Philadelphia in 1867. Parts of his first American carousel, it appears, were imported from his father, who manufactured carousels in Kreuznach, Germany. The family continued in the business in Philadelphia until 1929.[3]

Of an unknown total number of carousels manufactured by the Dentzel company, certainly upward of a hundred, some 21 (including the 3 mentioned above) still exist.[4] The integrity of several of the survivors has been marred by replacement of animals with those by other manufacturers. (Two Dentzels [1905-15 and 1921] at Cedar Point, Ohio, are described in a separate nomination of that great amusement park; the Dentzel [1927] at Kennywood Park, in W. Mifflin, Pa., near Pittsburgh, is similarly treated.)

Although other Dentzel carousels might have been included in this study, it has been noted that the company's later work showed the effects of mass manufacture.[5] Even these standardized specimens are now so rare that they might be deemed worthy of consideration. A large percentage, however, of all remaining Dentzel carousels have been repeatedly moved or greatly modified.

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History of the Children's Museum's Carousel[6]

Key elements in the Children's Museum's carousel, i.e., the animals, are those of the carousel which operated in Broad Ripple Park in northern Indianapolis from 1917 to 1956. The animals, however, appear to be pre-1900.

The carousel was brought there in 1917 to be part of an amusement park known as White City, owned by the Union Traction Company. In 1922, the Broad Ripple Amusement Company purchased the park and renamed it. A giant roller coaster, baseball diamonds, a football field, cinder track and bath houses were other features. At first, the carousel was housed in a large enclosed building near the pool. In 1927, the park was sold to Oscar and Joseph Baur who removed many rides and added new attractions such as the Temple of Mystery, Huffman's Auto Speedway and Dodge 'em Cars. The ownership again changed in 1938 when William McCurry acquired it. He moved the carousel to the children's playground and housed it in a domed pavilion without walls.

By the time McCurry sold the park to the city in 1954 the amusement rides had all but disappeared. By 1956 deterioration was such that the pavilion collapsed on the carousel, destroying its sweeps and mechanism. Except for the animals, which the city stored in a warehouse, the rest of the carousel was junked.

In 1965, the Children's Museum acquired two of the Broad Ripple carousel horses for display. Later on, in 1969, the museum acquired all of the others, with the exception of three reindeer and two horses, and put them in storage. Many were in poor condition.

When the museum decided to move into a new building it was felt that two or three animals would be displayed and the rest sold to benefit the museum. With that in mind, Mrs. Mildred Compton, the museum's executive director, went to the first National Carousel Roundtable at Sandwich, Mass., in the fall of 1973 to find buyers. Instead, she returned to Indianapolis convinced that the museum should restore the carousel and put it in operation as a permanent exhibit.

Restoration of the carousel, in 1975-78, was a time-consuming and expensive project. The remaining animals, except for one, were finally located. A Mangels-Illions carousel mechanism was delivered in November 1975 and erected. A whole new platform was constructed and covered with indoor-outdoor carpeting. Work on the animals was so extensive that it was not until the fall of 1977 that the last of the restored animals was put on the carousel.

Changes have been made to make the carousel durable and reliable in daily operation. Added bracing was installed, and the mechanism belt drive was exchanged for a fluid drive. The animals are periodically "touched up" in the museum's conservation lab. The Children's Museum's Carousel accommodates about 200,000 riders a year. The modest fee charged goes to insure its continued maintenance.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Indianapolis West

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	572260	4406890	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

Only the carousel

List all states and counties for properties overlapping state or county boundaries

state		**code**		**county**		**code**	
state		**code**		**county**		**code**	

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** February 13, 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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National Park Service

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date entered

Continuation sheet **Item number** 8 **Page** 3

Footnotes

[1] These conclusions are based on a compilation of data that appear in National Carousel Association, National Carousel Association Census (Los Angeles, California: National Carousel Association, March 1983), passim, which were rearranged chronologically for this study and supplemented by data appearing in successive issues of Merry-Go-Roundup, a periodical of the National Carousel Association.

[2] Frederick Fried, "The Dentzel Carousel, A Condensed History," Merry-Go-Roundup 8,2, p. 6.

[3] Ibid., pp. 3-5.

[4] National Carousel Association, op. cit.

[5] Fried, op. cit., p. 8.

[6] This history has been compiled from the accounts in Dwight Crandell, "The Children's Museum's Carousel," Merry-Go-Roundup 8,2, 16-19; and Nancy Kriplen, Keep an Eye on that Mummy (Indianapolis: The Children's Museum of Indianapolis, 1982), pp. 185-193.

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National Park Service

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Crandell, Dwight. "The Children's Museum's Carousel," *Merry-Go-Roundup* 8,2, pp. 16-19. (This article duplicates part of the typescript "The Children's Museum Carousel History" that Crandell prepared in 1981. The latter was also consulted.)

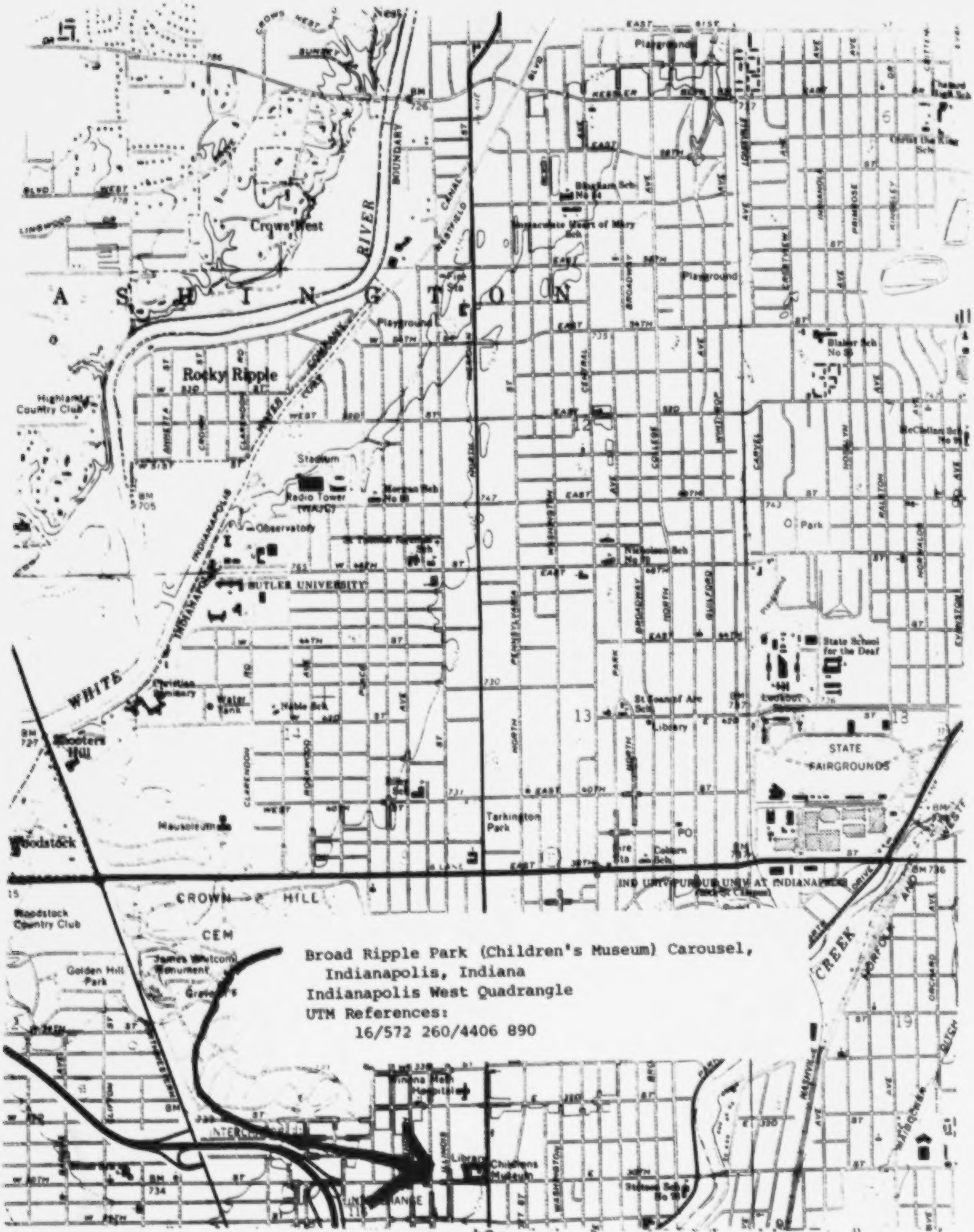
Fried, Frederick. "The Dentzel Carousel, A Condensed History," *Merry-Go-Roundup* 8,2, pp. 3-8.

Kriplen, Nancy. *Keep an Eye on that Mummy, A History of the Children's Museum of Indianapolis*. Indianapolis: The Children's Museum of Indianapolis, 1982.

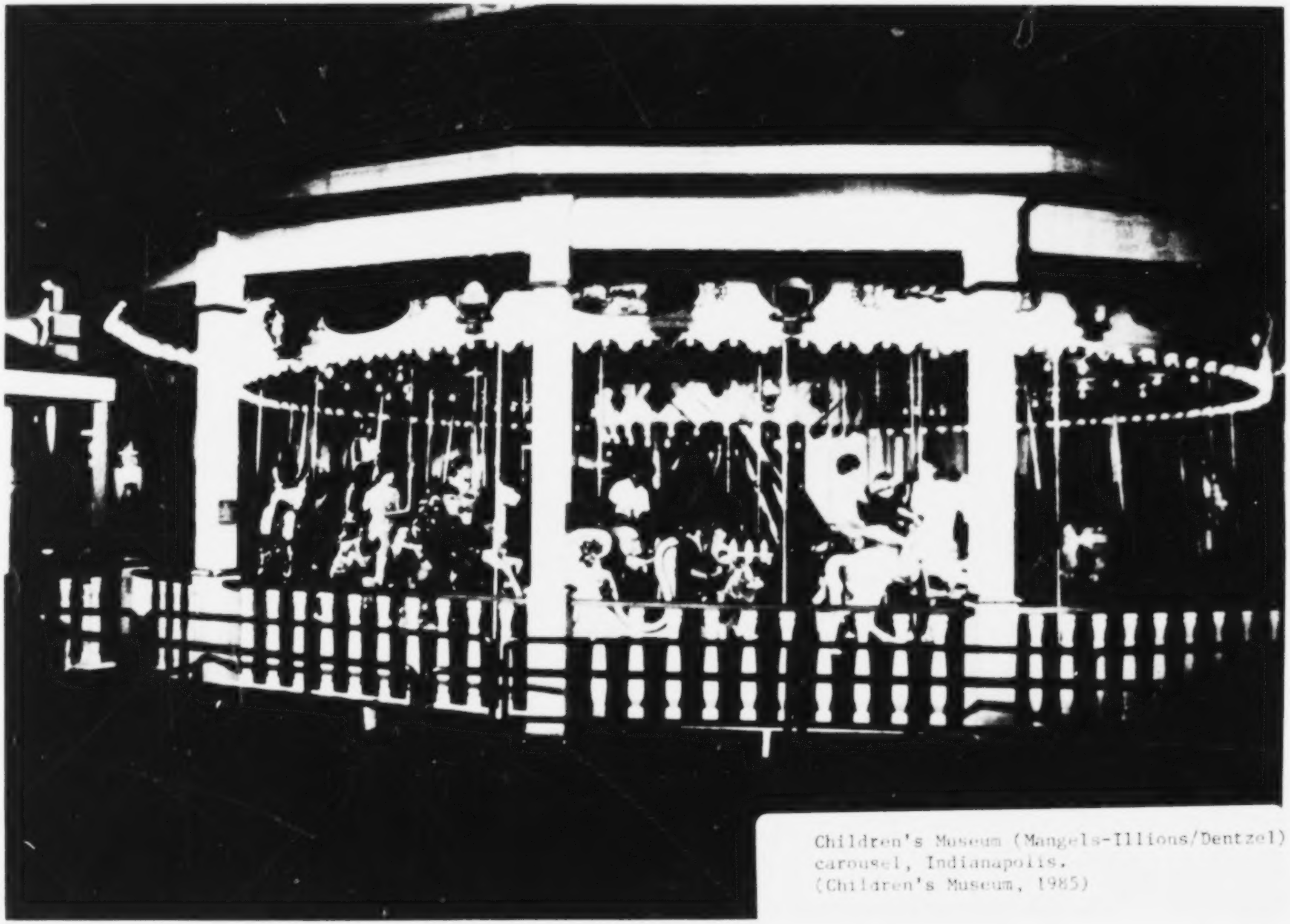
Maxwell, Margaret M., ed. "The Children's Museum of Indianapolis." Indianapolis: The Children's Museum of Indianapolis, 1983. 24 pp. (Information pamphlet.)

Mendelsohn, Ink. "Carousels Caught in Vicious Circle," *Smithsonian News Service*. May 1981, March 1982. 8 pp. (Press packet.)

National Carousel Association. *National Carousel Association Census*. Los Angeles, Calif.: National Carousel Association, March 1983.


Crows West
WASHINGTON
WHITE RIVER
Rocky Ripple
Highland Country Club
Stadium
Radio Tower (WAJC)
Observatory
BUTLER UNIVERSITY
Christian Seminary
Water Tank
Mausoleum
Woodstock
Woodstock Country Club
Crown Hill
CROWN HILL CEM
Golden Hill Park
James Whitcomb Riley Monument
Playground
Bikham Sch No 84
Immaculate Heart of Mary Sch
Blaker Sch No 55
McClellan Sch No 91
Christ the King Sch
Tarkington Park
Park
State School for the Deaf
STATE FAIRGROUNDS
St Joan of Arc Sch
Library
PO
IND UNIV PURDUE UNIV AT INDIANAPOLIS
Library
Childrens Museum
FALL CREEK
INDIANAPOLIS WATER COMPANY CANAL
PENNSYLVANIA
MERIDIAN
WASHINGTON
CENTRAL
COLLEGE
BROADWAY
GUILFORD
KESSLER
NORTH
MONON
CARVEL
PARK
ALLISONVILLE
CAPITOL
ILLINOIS
NORFOLK AND WESTERN

Broad Ripple Park (Children's Museum) Carousel,
Indianapolis, Indiana
Indianapolis West Quadrangle
UTM References:
16/572 260/4406 890



Children's Museum (Mangels-Illions/Dentzel)
carousel, Indianapolis.
(Children's Museum, 1985)

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Exp. 10-31-84

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National Register of Historic Places Inventory—Nomination Form

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date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Spencer Park Dentzel Carousel (1919-62)

and or common Riverside Park Dentzel Carousel (1962-date); Logansport Carousel

2. Location

street & number Riverside Park ___ not for publication

city, town Logansport vicinity of

state Indiana code county Cass code

3. Classification

Category
- district
- building(s)
- structure
- site
- X object

Ownership
- public
- X private
- both

Public Acquisition
- in process
- being considered

Status
- occupied
- unoccupied
- work in progress

Accessible
- X yes: restricted
- yes: unrestricted
- no

Present Use
- agriculture
- commercial
- educational
- entertainment
- government
- industrial
- military
- museum
- park
- private residence
- religious
- scientific
- transportation
- X other: recreation (carousel)

4. Owner of Property

name Mr. Wayne Thomas, President, Cass County Carousel Corporation

street & number c/o 1st National Bank of Logansport, 1st National Plaza

city, town Logansport vicinity of state Indiana 46947

5. Location of Legal Description

courthouse, registry of deeds, etc. N/A

street & number

city, town state

6. Representation in Existing Surveys

title National Carousel Association Census has this property been determined eligible? ___ yes X no

date federal state county local

depository for survey records

city, town state

7. Description

Condition		**Check one**	**Check one**
___ excellent	___ deteriorated	___ unaltered	___ original site
X good	___ ruins	X altered	X moved date 1919; 1962
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The Logansport Dentzel carousel occupies a shelter building in the playground area of Riverside Park, one of the city's public parks.[1] The shelter building is a shed of simple multi-sided design and recent construction and is strictly utilitarian; its sides, which are protected with metal bars, are opened during the summer months to provide light and air while the carousel is operating.

The Logansport Dentzel is a stationary 3-abreast carousel of the No. 103 style, described in the Dentzel company catalog (c. 1885), as follows:

> Caroussel is built with animals, three abreast, such as lion, goats, deer, giraffe, tiger, and different styles of horses, containing 40 in number, together with four double-seated chariots, of fine design and architecture, handsomely carved, fresco painted and upholstered in plush. The Caroussel is 42 feet in diameter, with sixteen section platform, 40 feet in diameter. All upright rods are encased in brass tubing. All working parts are enclosed by high class oil paintings, mounted upon scroll-worked frames, finely painted. Includes concert organ, with two cylinders of music, also ring board and attachments, also power of steam or electric, as desired.[2]

For the Logansport carousel, the Dentzels supplied a slightly different group of 42 animals (31 horses, three goats, three reindeer, three giraffes, one lion, and a tiger), exactly the same menagerie combination as on the Children's Museum carousel in Indianapolis. All of these animals remain in place on it. The ring dispenser is also in place.

Additional Data

The origins and date of the carousel's musical equipment are speculative. Most of its other parts have survived rather well. (It is uncertain whether the decorative interior and exterior panels, now obscured, might be restored by removing overlays of paint.)

The Cass County Carousel Association has, however, in the process of restoring the carousel, discovered that dry rot has begun to affect the carousel's animals, some of which have been painted as many as 20 times. If not eventually restored and housed in climate-controlled surroundings, the animals are certain to deteriorate further.

To its credit, the Cass County Carousel Association is striving to raise the funds necessary to complete the carousel's restoration and to build a more suitable shelter for it.

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Footnotes

[1] The bulk of this description has been prepared from data included in the following newspaper articles: "Carousel's 44 Animals To Undergo Restoration," Pharos-Tribune (Logansport, Ind.), Sunday, January 23, 1983; Dave Kitchell, "Logansport's Carousel," Pharos-Tribune (Logansport, Ind.), February 19, 1984, pp. 1,8; Deborah Pines, "Carousel's riders feel joy, glory," The Indianapolis Star, Sunday, July 8, 1984 (Spectrum Section), pp. 1,3; and Dawne Slater, "Grabbing brass ring still possible," Kokomo (Ind.) Tribune, Friday, August 31, 1984.

[2] "Catalogue of Caroussels and Organs" (Philadelphia: G.A. Dentzel, c. 1885), unpaginated.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
recreation

Specific dates c. 1900-03 **Builder Architect** Dentzel Carousel Corporation (carousel)

Statement of Significance (in one paragraph)

Summary

The wooden carousel in Riverside Park in Logansport is one of the three earliest Dentzel menagerie carousels that are virtually intact. Its closest contemporary, coincidentally also in Indiana, in the Children's Museum, in Indianapolis, has been finely restored, but includes a substitute Mangels-Illions mechanism. The Logansport carousel, which is only partially restored, is dated variously between 1900 and 1903, although it may predate 1900. The only extant Dentzel that may be older is that at Meridian, Mississippi, which may date to 1885-89, and is certainly pre-1900.[1]

Dentzel Carousels

Although extant carousels by other manufacturers included in this study are of earlier date, these three earliest Dentzels are fine representatives of the mature carousel work by this important manufacturing family. The Dentzels' work has been praised for the artistry of its carving and described as "the finest built." This characterization especially applies to their work up to 1910.[2]

The Dentzels have been credited with giving the carousel industry in America its real start. Gustav A. Dentzel, a young German immigrant, began building carousels in Philadelphia in 1867. Parts of his first American carousel, it appears, were imported from his father, who manufactured carousels in Kreuznach, Germany. The family continued in the business in Philadelphia until 1929.[3]

Of an unknown total number of carousels, certainly upward of a hundred, manufactured by the Dentzel company, some 21 (including the 3 mentioned above) still exist.[4] The integrity of several of the survivors has been marred by replacement of animals with those by other manufacturers. (Two Dentzels [1905-15 and 1921] at Cedar Point, Ohio, are described in a separate nomination of that great amusement park; the Dentzel [1927] at Kennywood Park, in W. Mifflin, Pa., near Pittsburgh, is similarly treated.)

Although other Dentzel carousels might have been included in this study, it has been noted that the company's later work showed the effects of mass manufacture.[5] Even these standardized specimens are now so rare that they might be deemed worthy of consideration. A large percentage, however, of all remaining Dentzel carousels have been repeatedly moved or greatly modified.

History of the Logansport Carousel[6]

The Dentzel carousel in Logansport has delighted visitors to this northern Indiana community of 14,000, since 1919. Until 1962, it was in Spencer Park, and was then moved to its present location in Riverside Park.

The Logansport Dentzel has been dated to c. 1900-1903, although it may be as early as 1885-90, inasmuch as Dentzel manufactured mostly stationary animals, such as those on the Logansport carousel, prior to 1890, and afterward made relatively few. From 1903 to 1905 it apparently toured, and then found a home in Fort Wayne, Indiana, from where it was removed to Logansport in 1919.

In Logansport, the carousel served the public in Spencer Park, which was then at the end of a local streetcar line. It operated under the management of a succession of private owners and was moved to Riverside Park by Lawrence Kandler, the last of them, in 1962.

After Kandler's death in 1969, his estate sought to dispose of the carousel, and it remained idle until 1972. In that year, the local Jaycees began a "Save Our Carousel" drive that raised $15,000 to purchase it. Once this was accomplished, the carousel was turned over to a non-profit corporation, the Cass County Carousel Association, which continues to operate the carousel in Riverside Park during the summer months. The association is using the proceeds from 43,000-odd tickets sold each year to maintain and operate the carousel. The association has also made a valiant, though modest, beginning in its restoration.

Footnotes

[1] These conclusions are based on a compilation of data that appear in National Carousel Association, National Carousel Association Census (Los Angeles, Calif.: National Carousel Association, March 1983), passim, which were rearranged chronologically for this study and supplemented by data appearing in successive issues of Merry-Go-Roundup, a periodical of the National Carousel Association.

[2] Frederick Fried, "The Dentzel Carousel, Condensed History," Merry-Go-Roundup 8,2, p. 6.

[3] Ibid., pp. 3-5.

[4] National Carousel Association, op. cit.

[5] Fried, op. cit., p. 8.

[6] This brief sketch of the carousel's residence in Logansport derives from newspaper articles graciously furnished by Mr. Eric Wolf of the Cass County Carousel Association. They are cited in Footnote 1 of the Description.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Logansport

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 6	5 5 4 3 9 5	4 5 1 2 0 4 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

Only the carousel, not including the present temporary shelter building.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** March 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 9 **Page** 1

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"Carousel's 44 Animals To Undergo Restoration," Pharos-Tribune (Logansport, Ind.), Sunday, January 23, 1983.

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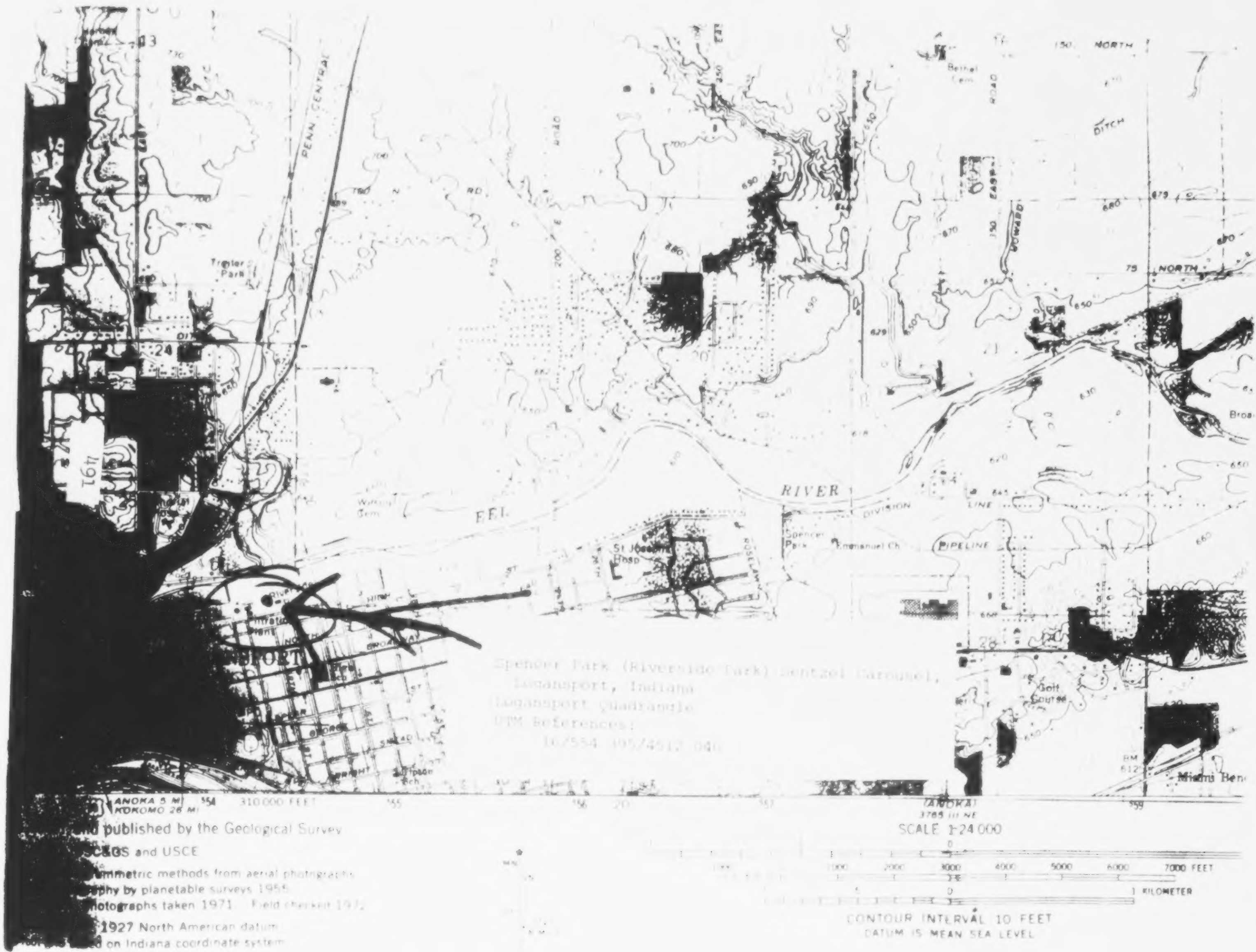
Kitchell, Dave. "Logansport's Carousel," Pharos-Tribune (Logansport, Ind.), February 19, 1984, pp. 1,8.

Mendelsohn, Ink. "Carousels Caught in Vicious Circle," Smithsonian News Service. May 1981, March 1982. 8 pp. (Press packet.)

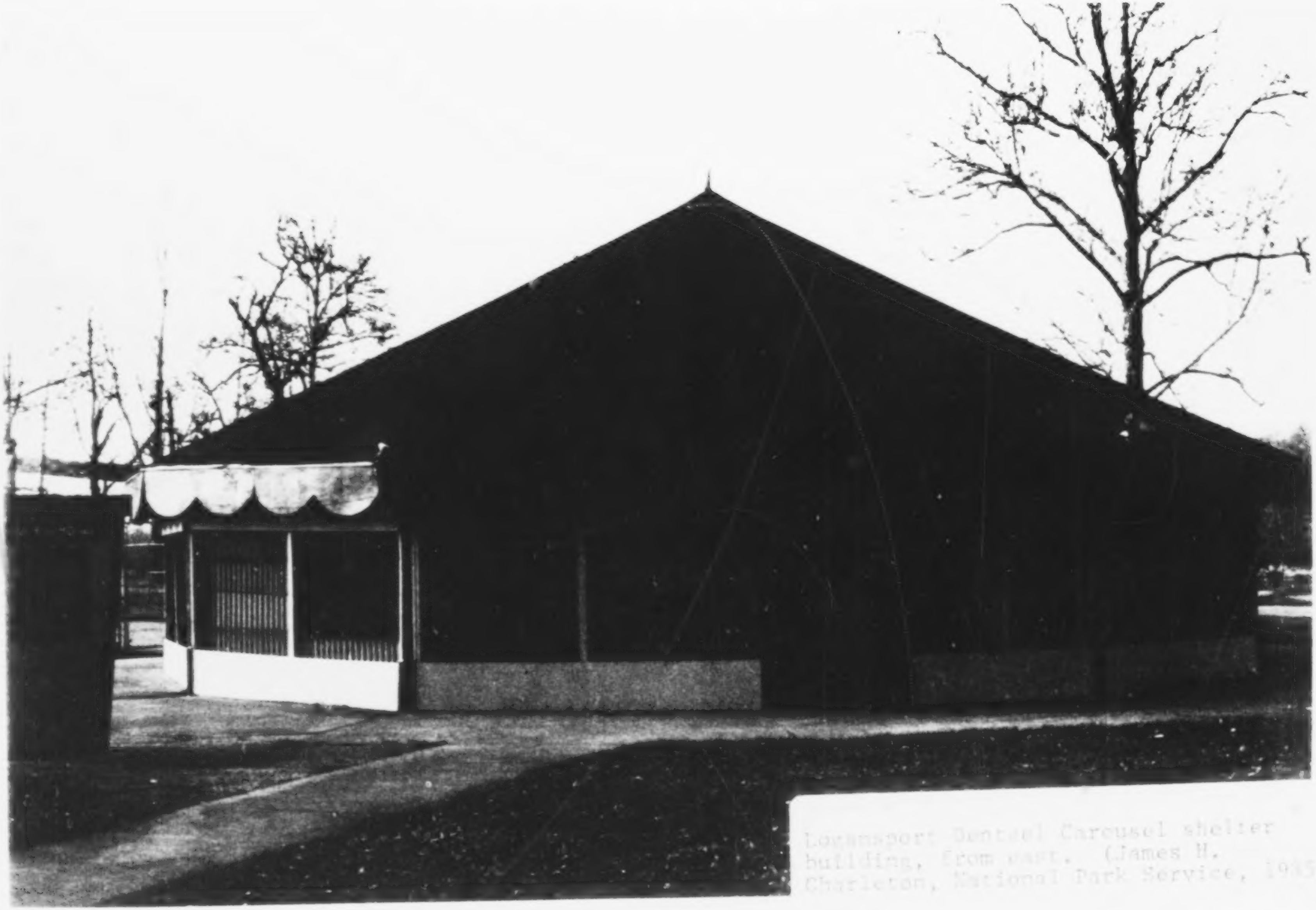
National Carousel Association. National Carousel Association Census. Los Angeles, Calif.: National Carousel Association, March 1983. (Typescript.)

Pines, Deborah. "Carousel's riders feel joy, glory," The Indianapolis Star, Sunday, July 8, 1984 (Spectrum Section), pp. 1,3.

Slater, Dawne. "Grabbing brass ring still possible," Kokomo [Ind.] Tribune, Friday, August 31, 1984.

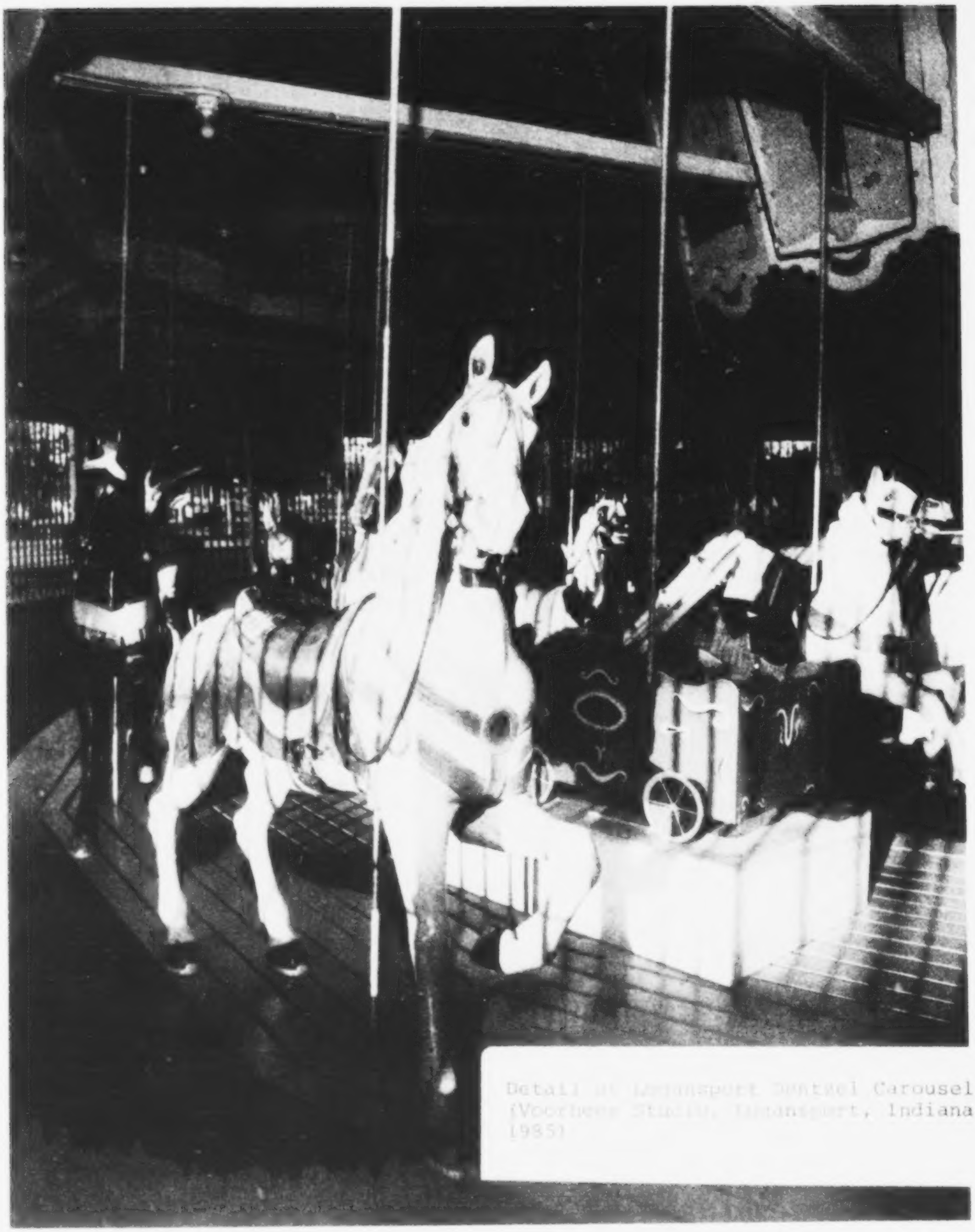

EEL RIVER
PENN CENTRAL
Trailer Park
Bethel Cem
St Joseph Hosp
Spencer Park
Emmanuel Ch
PIPELINE
DIVISION LINE
ROSELAWN
Golf Course
Miami Bend
DITCH
NORTH
HOWARD
ROAD
24
28
20
21
491
ANOKA 5 MI
KOKOMO 26 MI
310 000 FEET
ANOKA
3765 III NE
published by the Geological Survey
C&GS and USCE
metric methods from aerial photographs
phy by planetable surveys 1955
photographs taken 1971 Field checked 1972
1927 North American datum
on Indiana coordinate system
SCALE 1:24 000
7000 FEET
1 KILOMETER
CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL

Spencer Park (Riverside Park) Dentzel Carousel,
Logansport, Indiana
Logansport Quadrangle
UTM References:
16/554 095/4512 040

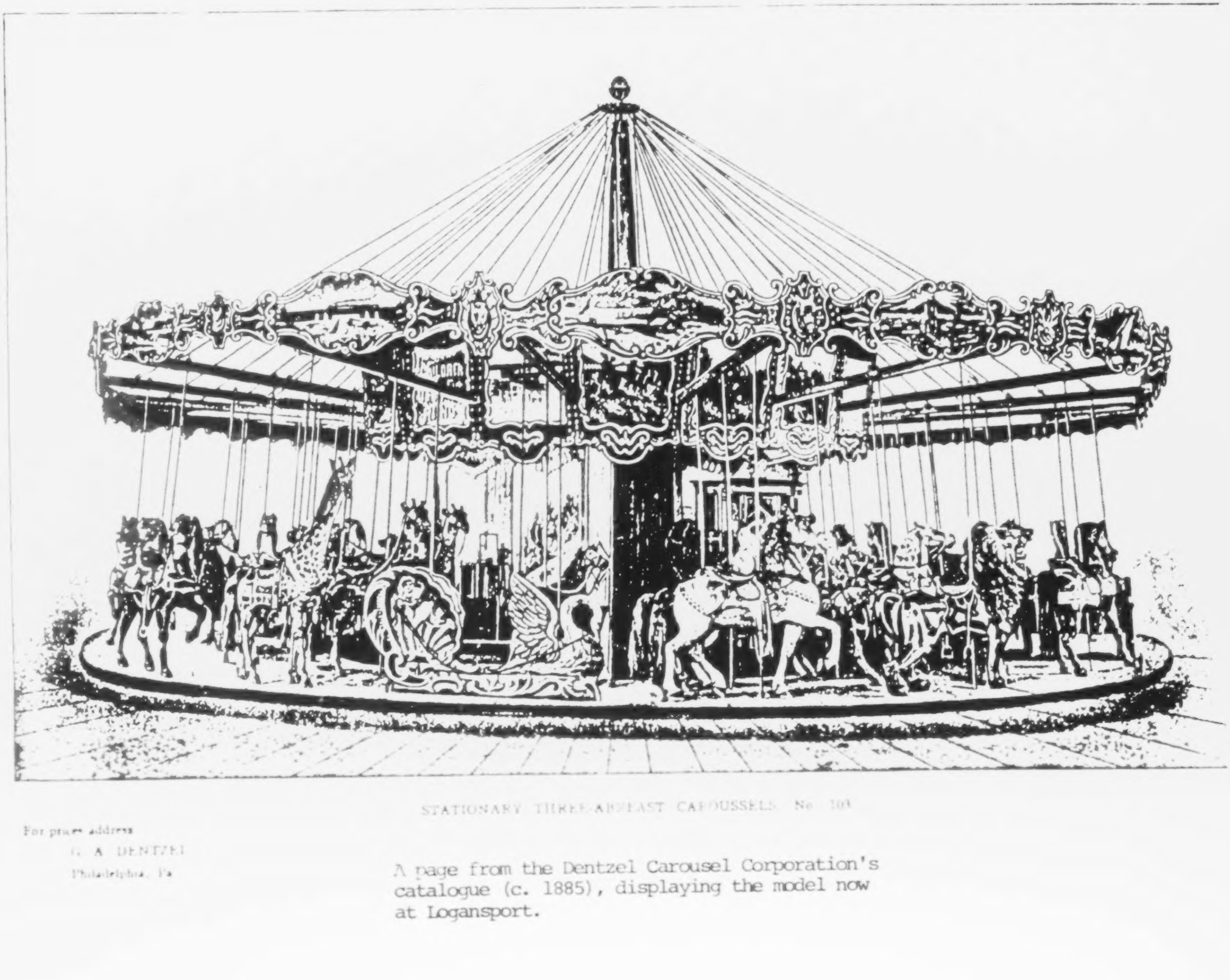


Logansport Dentzel Carousel shelter building, from east. (James H. Charleton, National Park Service, 1985)

Logansport Dentzel Carousel (Rich
Voorhees, Voorhees Studio, Inc.,
1985)



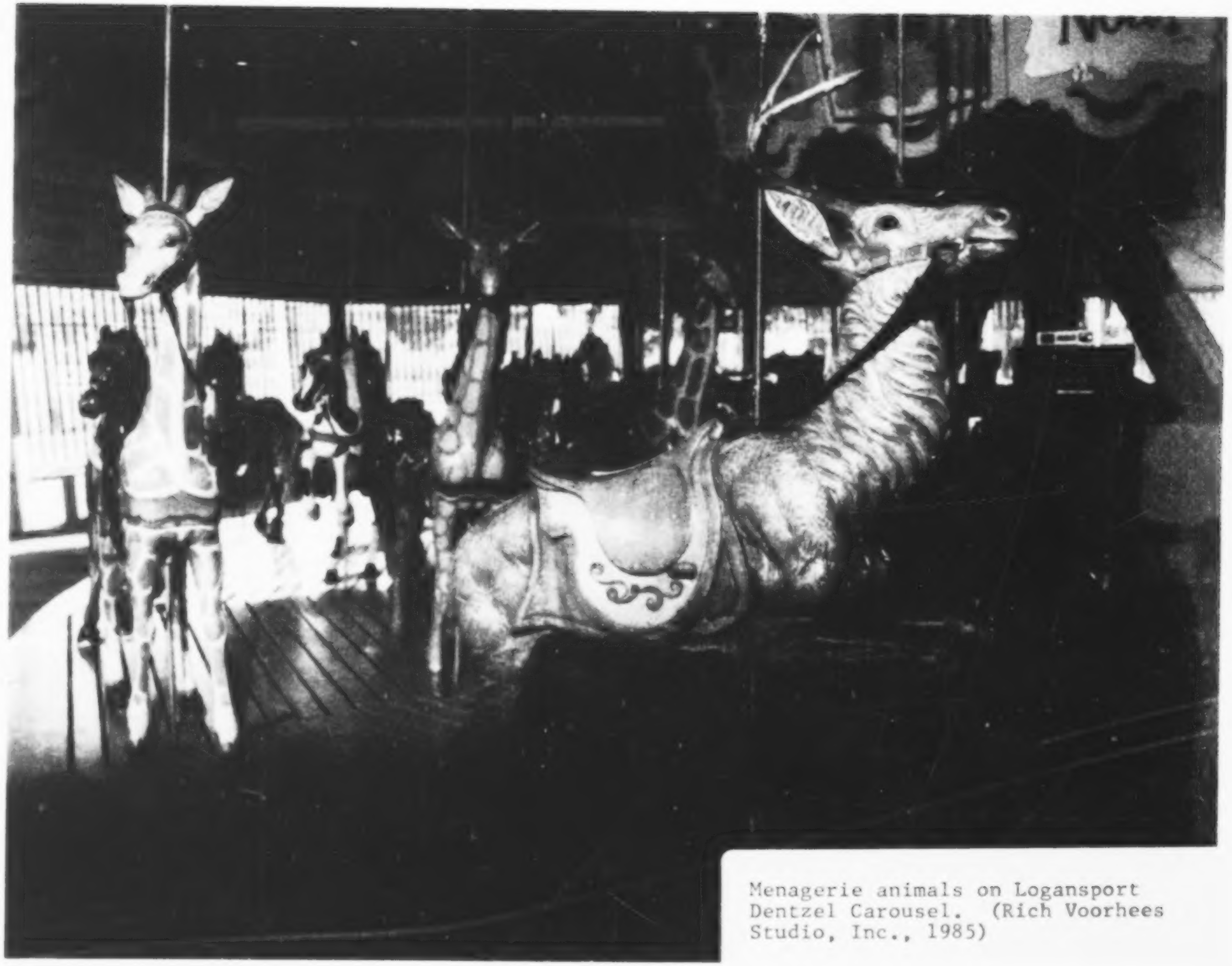
Detail of Logansport Dentzel Carousel.
(Voorhees Studio, Logansport, Indiana,
1985)



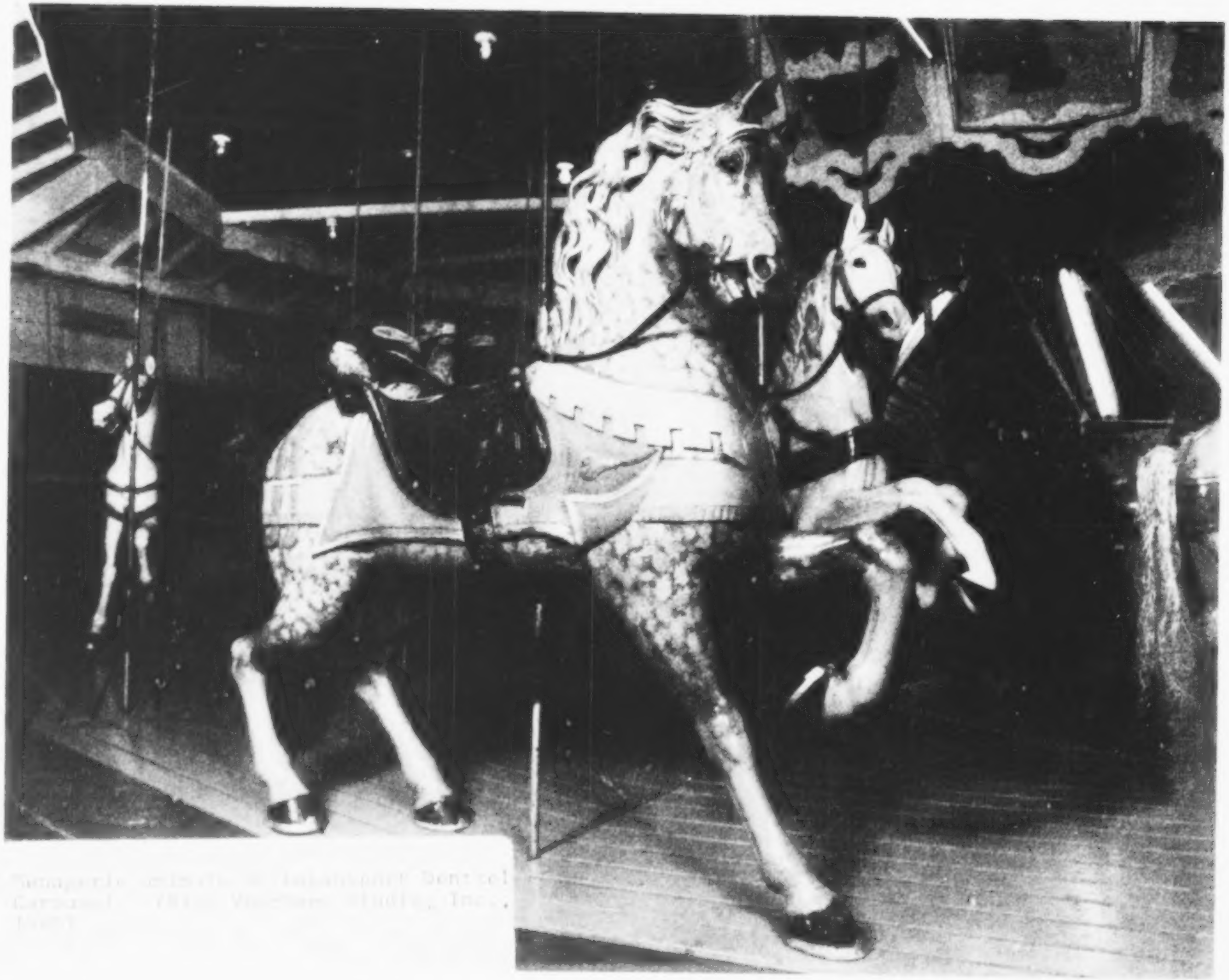
STATIONARY THREE-ABREAST CAROUSSELS. No. 103

For prices address
G. A. DENTZEL
Philadelphia, Pa

A page from the Dentzel Carousel Corporation's catalogue (c. 1885), displaying the model now at Logansport.



Menagerie animals on Logansport Dentzel Carousel. (Rich Voorhees Studio, Inc., 1985)



Menagerie animals of Lakemont Dentzel Carousel. (Rick Vaughan Studio, Inc., 1987)

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(3-82)

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Exp. 10-31-84

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Lander Parker Carousel (1928-58)

and or common Dickinson County Parker Carousel; Riverton Parker Carousel (1959-76)

2. Location

street & number 412 S. Campbell Street — not for publication

city, town Abilene — vicinity of

state Kansas — code — county Dickinson — code

3. Classification

Category	Ownership	Status	Present Use	
district	public	occupied	agriculture	museum
building(s)	X private	unoccupied	commercial	park
structure	both	work in progress	educational	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
X object	in process	yes: restricted	government	scientific
	being considered	yes: unrestricted	industrial	transportation
		no	military	X other: carousel

4. Owner of Property

name Dickinson County Historical Society

street & number 412 S. Campbell Street

city, town Abilene — vicinity of — state Kansas

5. Location of Legal Description

courthouse, registry of deeds, etc. Not applicable

street & number

city, town — state

6. Representation in Existing Surveys

title None — has this property been determined eligible? yes no

date — federal state county local

depository for survey records

city, town — state

7. Description

Condition
___ excellent
_X_ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
___ original site
_X_ moved date ________________

Describe the present and original (if known) physical appearance

Summary

The Abilene carousel is a 2-abreast, track-type machine. It has 24 Parker horses and 4 Parker chariots (2 with large yellow sunflowers on the sides) on a platform 40' in diameter, one of the largest made by the Charles W. Parker Amusement Company. The paired horses, though mostly unrestored, are in generally excellent condition. When the carousel is in operation, they are mounted on flexible metal frames, or rocking mechanisms, that produce a ride much more realistic than the up-and-down motion of later carousels with horses mounted on poles. There is no top to the carousel, as it was intended to be set up under a tent.

Alterations and Other Equipment

The platform rests on wheels running on a track on the ground. Some of the wooden planks mounted on the frame have required replacement; otherwise the platform is in good condition. The military band organ designed to accompany the carousel is no longer with it.

The carousel has traditionally been powered by a 2-cylinder, 2-horsepower steam engine, which is set up a short distance away and connected to the carousel drive wheels by a cable. The boiler on the original steam engine has been replaced to accommodate current safety regulations so that the carousel can again be operated by the steam engine.

A new building to house the carousel is under construction behind the Dickinson County Historical Museum, just east of the Eisenhower Library and Memorial in Abilene. The 3,600 square-foot carousel building will be octagonal, with portions of five of the walls capable of being raised as viewing windows. An extension of the octagon will house the steam engine and serve as a workshop. An electric motor will power the carousel in its day-to-day operation, but the steam engine will be on display and will operate the carousel on special occasions.[1]

Footnote

[1] Bob Guenthner, "The Abilene Parker" (Abilene, Kansas: Dickinson County Historical Society, 1984), unpaginated leaflet, provided the bulk of the data on which this description is based.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (carousel)

Specific dates ca. 1898-1901 **Builder Architect** Charles W. Parker Amusement Company

Statement of Significance (in one paragraph)

Summary

Of some 68 carousels built by the Parker firm in Abilene between 1896 and 1910,[1] the Abilene carousel is one of only three that survive essentially intact. It is the earliest of the three, dating sometime from 1898 to 1901.[2] This rare and wandering survivor has returned to the community in which it was built; it is the only tangible evidence of the company's presence in the city.

Parker's early hand-carved wooden horses have been described as

> in a class by themselves. They were long sinewy creatures with long leg muscles carved in interesting shapes. Their heads were thin, long, and sensitive; their manes rolled back in gentle "s" curves and forelocks flowed back under the ears, following the contours of the head.[3]

History

Charles W. Parker, an Abilene native, began making carousels in Abilene in 1898. He manufactured many other amusements and carnival accessories, including mechanical shooting galleries, portable electric lighting plants, concessions, show fronts, hand-painted banners, tents, and band organs. Parker employed the best skilled carvers and artists for the carving and painting of his merry-go-rounds. He brought craftsmen from Switzerland, Germany, and Austria to hand-carve the horses and is generally credited with inventing the mechanism that makes his horses rear up and down. His carousels became particularly well known in the Midwest and West.

Parker also at one time owned four complete carnivals. In addition, he operated an amusement center, "The Midway," or "Parker's Playhouse," in Abilene. (Neither the carousel factory nor "The Midway" is extant.)

He continued manufacturing the equipment in Abilene until 1910, when he moved his plant to Leavenworth, Kansas. In Leavenworth, he began using carving machines that gave the carousels a standardized mass-produced appearance. They are not, for that reason, as attractive to carousel connoisseurs as his earlier work. The Parker Company quit making carousels in the late 1930s, after Charles' death in 1932.[4]

The "Abilene" Carousel

A mechanic in Lander, Wyoming, James Weisner, purchased this carousel from one of Parker's traveling carnivals in 1928. Thereafter he annually put it up for the town's 4th of July celebration. He sold it in 1959, shortly before his death, to

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date entered

Continuation sheet | Item number 8 | Page 2

Tom Knight, of Riverton, Wyoming, who operated it at a drive-in theater he owned in the community. Following Knight's death, his widow, desiring to dispose of the carousel to a party who would keep it intact, contacted the Smithsonian Institution in 1975. The Smithsonian in turn contacted the Dickinson County Historical Society in Abilene.

By mid-1976, the historical society and the associated Abilene Carousel Committee had raised enough money to purchase the carousel from Mrs. Knight. The carousel was brought back to Abilene and placed in storage.[5] The need for funds to build a secure shelter and to restore the carousel has caused work to proceed slowly.

Construction at last began on the shelter building in June 1984. The society expects to complete it and begin operation of the carousel on a regular basis in the summer of 1986.

Footnotes

[1] Arthur McClure, "C.W. Parker: Kansas Amusement King," Amusement Park Journal, 5, 3 (Fall 1983), p. 26.

[2] Based on review of data in National Carousel Association, National Carousel Association Census (Los Angeles, 1983).

[3] Frederick Fried, cited in McClure, op. cit., p. 25.

[4] McClure, op. cit., pp. 20-27; and Jeanne Von Essen, "Small part of Abilene Heritage reclaimed in Wyoming," Star-Tribune [Casper, Wyoming], March 17, 1976, p. 3.

[5] Bob Guenthner, "The Abilene Parker" (Abilene, Kansas: Dickinson County Historical Society, 1984), unpaginated leaflet.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Abilene, Kansas

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 4	6 5 5 3 2 0	4 3 0 8 2 6 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The area embraced by the carousel shelter building. (The nomination, however, covers only the carousel itself.)

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date November 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

United States Department of the Interior
National Park Service

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received
date entered

Continuation sheet Item number 9 Page 1

Bibliography

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Charles, Barbara. "The Parker Collection ...," Merry-Go-Roundup, 7, 1 (1979), pp. 3-8.

__________. "Parker REALLY made animals," Merry-Go-Roundup, 4, 1 (January 1977), pp. 5-10.

Dickinson County Historical Society. "What Ever Happened to the Carousel?" Merry-Go-Roundup, 7, 1 (1979), p. 10.

Guenthner, Bob. "The Abilene Parker." Abilene, Kansas: Dickinson County Historical Society, 1984. (Leaflet.)

Hintz, Forrest. "Life a Merry-go-round," The Wichita Eagle, October 1, 1975, p. 12A.

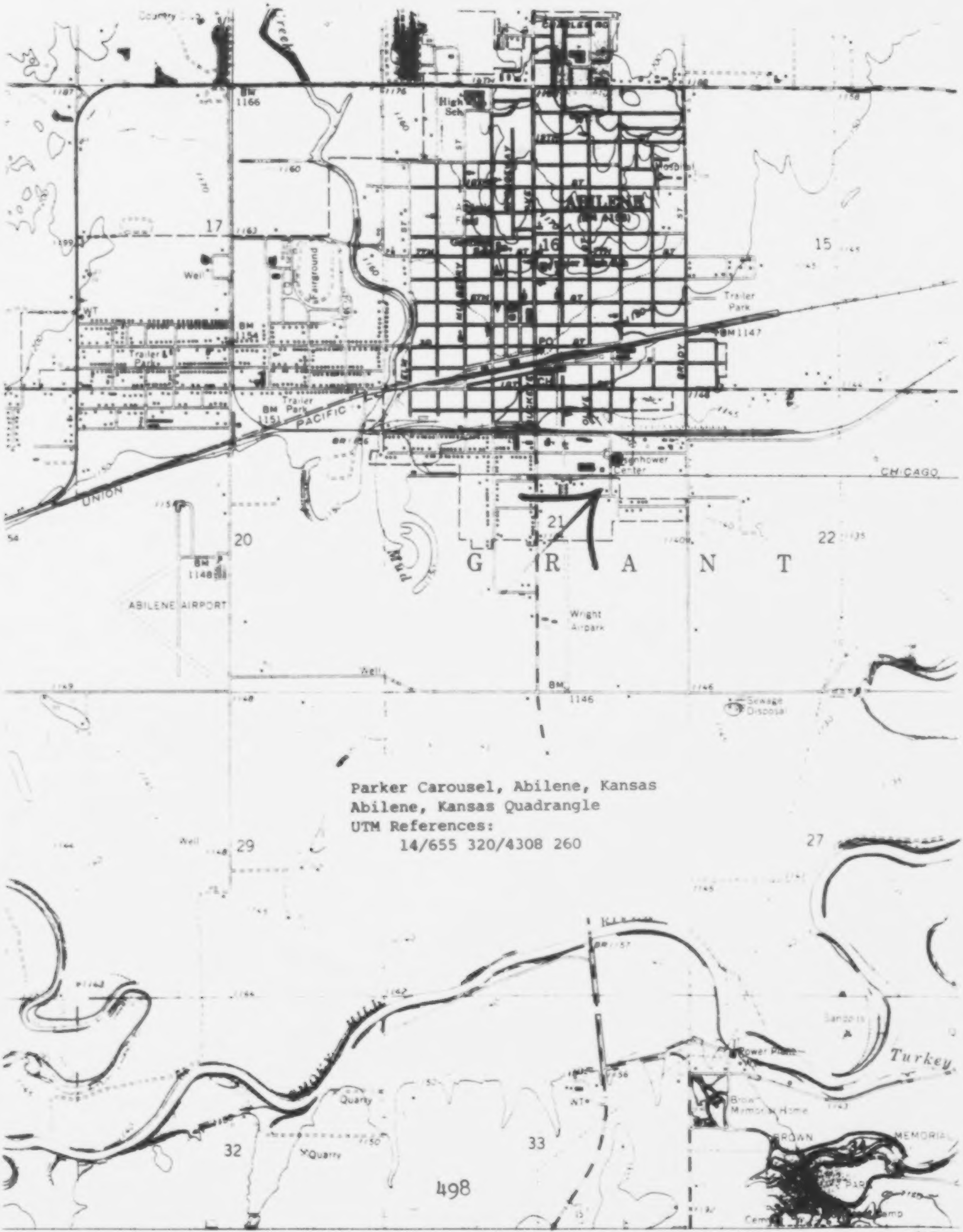
Jones, Vi. "Abilene Effort," Merry-Go-Roundup, 4,1 (January 1977), p. 3.

McClure, Arthur. "C.W. Parker: Kansas' Amusement King," Amusement Park Journal, 5, 3 (Fall 1983), pp. 20-27.

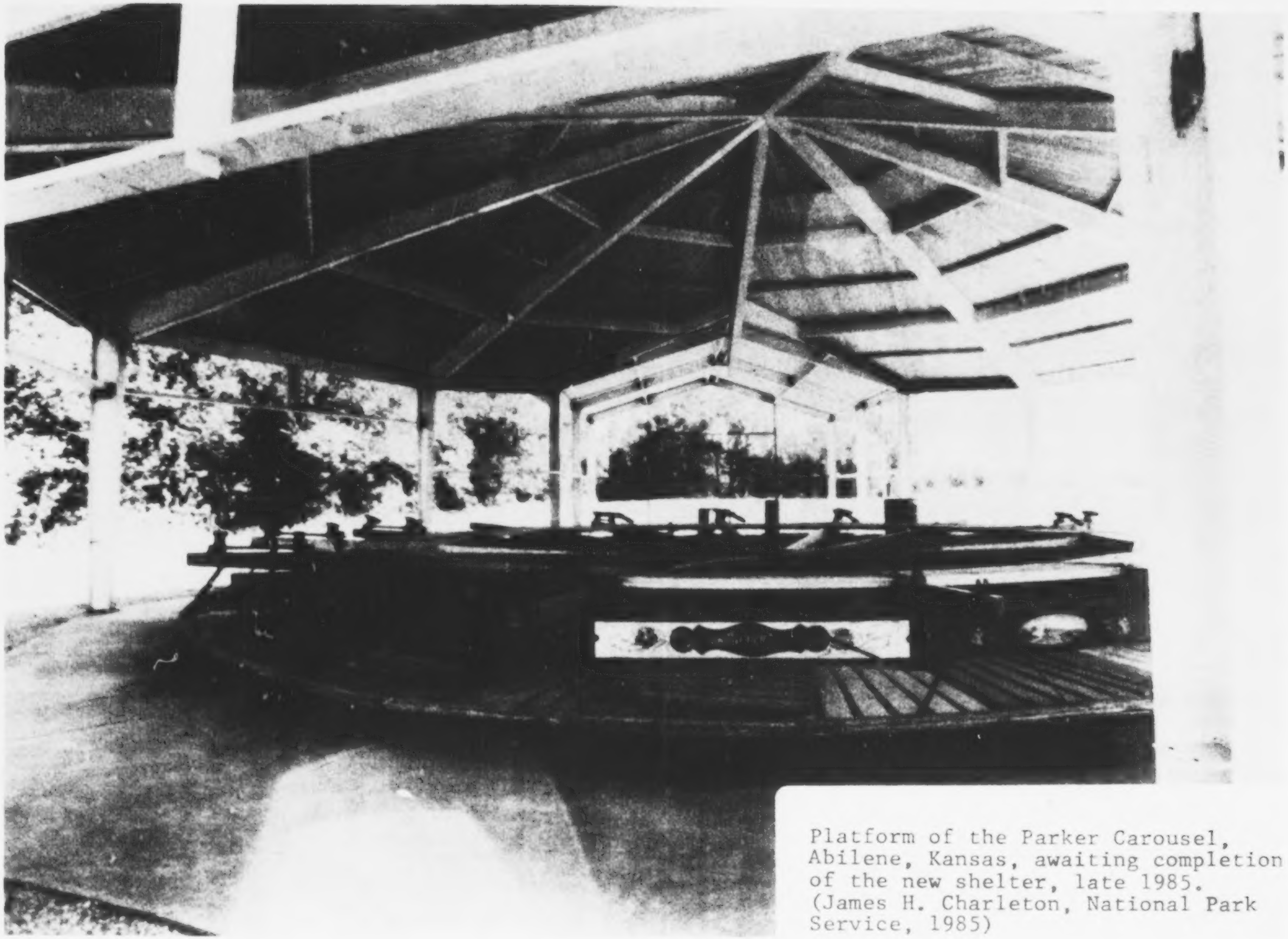
National Carousel Association. National Carousel Association Census. Los Angeles, California: National Carousel Association, 1983. (Typescript.)

Schmidt, Carol. "Riverton Carousel is Abilene Bicentennial Project," Riverton (Wyoming) Ranger, March 19, 1976.

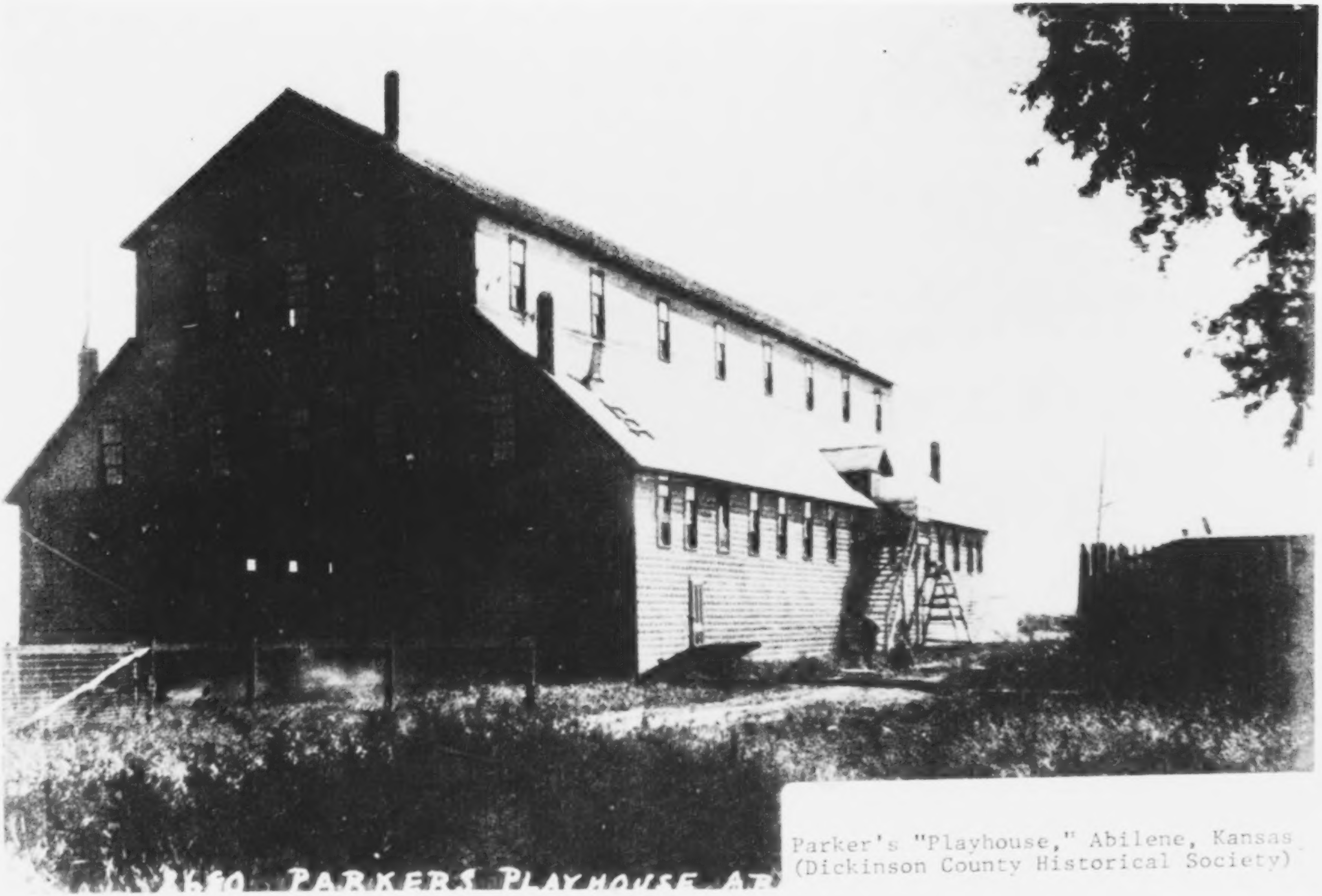
Von Essen, Jeanne. "Small part of Abilene Heritage reclaimed in Wyoming," Star-Tribune [Casper, Wyoming], March 17, 1976, p. 3.


Country Club
BM 1166
High Sch
ABILENE
17
16
15
Well
Fairground
Trailer Park
BM 1154
Trailer Park
BM 1151
PACIFIC
UNION
BM 1147
Eisenhower Center
CHICAGO
21
20
22
Mud
G R A N T
BM 1148
ABILENE AIRPORT
Wright Airpark
Well
BM 1146
Sewage Disposal
29
27
Quarry
Quarry
32
33
498
Power Plant
Turkey
Brown Memorial Home
BROWN
MEMORIAL
2 220 000 FEET
ELMO 14 MI.
HILLSBORO 18 MI.

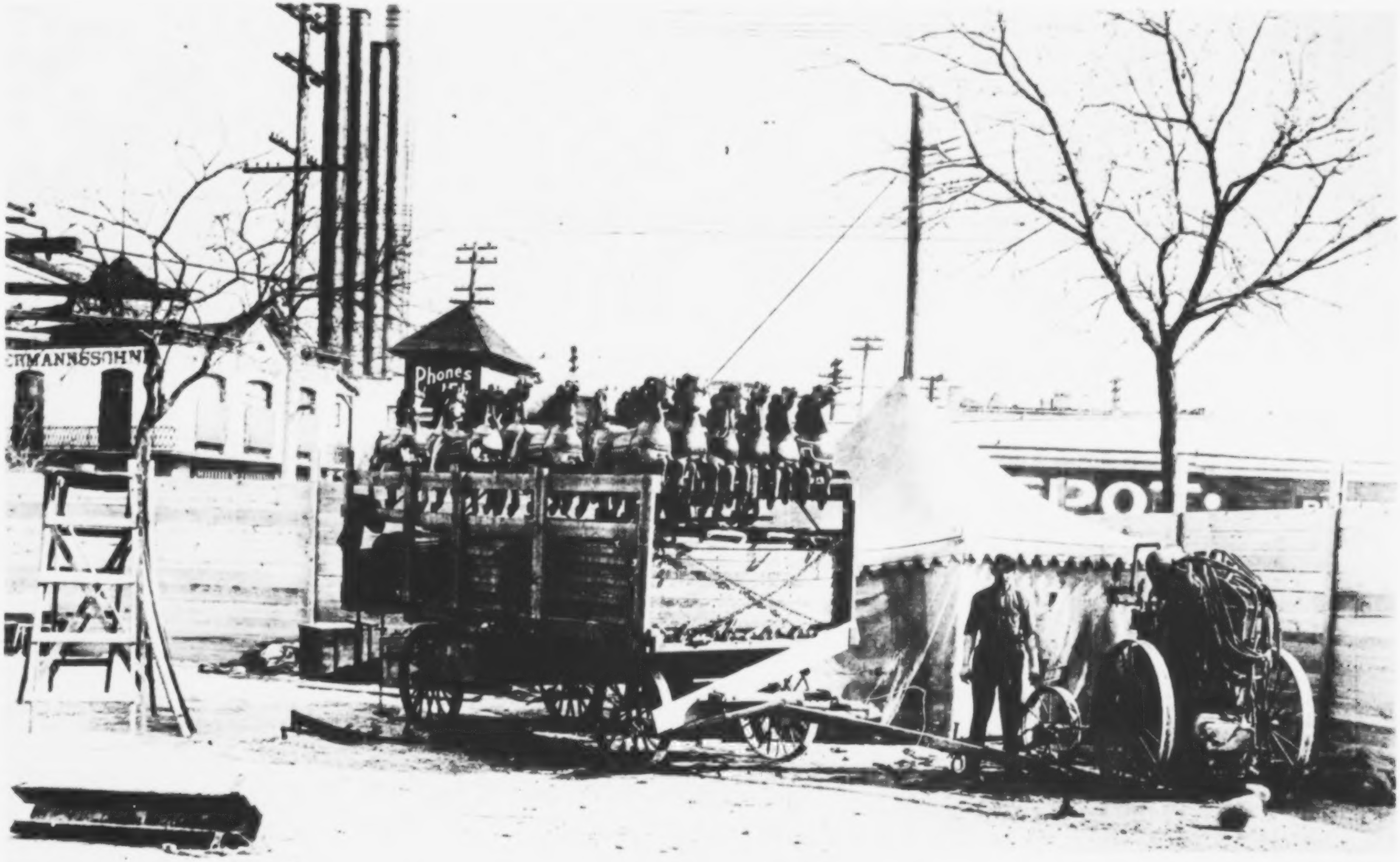
Parker Carousel, Abilene, Kansas
Abilene, Kansas Quadrangle
UTM References:
14/655 320/4308 260



Platform of the Parker Carousel, Abilene, Kansas, awaiting completion of the new shelter, late 1985. (James H. Charleton, National Park Service, 1985)


PARKERS PLAYHOUSE AB

Parker's "Playhouse," Abilene, Kansas
(Dickinson County Historical Society)


ERMANNSSOHN
Phones

Parker animals loaded and ready to travel, probably Abilene, c. 1910. (Dickinson County [Kansas] Historical Society)

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National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Flying Horses Carousel

and or common Oak Bluffs Carousel

2. Location

street & number [illegible] Oak Bluffs Avenue — not for publication

city, town Oak Bluffs — vicinity of

state Massachusetts — code — county Dukes — code

3. Classification

Category	Ownership	Status	Present Use	
district	public	X occupied	agriculture	museum
X building(s)	X private	unoccupied	commercial	park
structure	both	work in progress	educational	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
X object	in process	yes: restricted	government	scientific
	being considered	X yes: unrestricted	industrial	transportation
		no	military	X other: recreation (carousel)

4. Owner of Property

name Mr. James Ryan

street & number Ryan Amusement Company, 519 Yarmouth Road

city, town Hyannis — vicinity of — state Massachusetts

5. Location of Legal Description

courthouse, registry of deeds, etc. Registry of Deeds, Dukes County Courthouse

street & number Main Street

city, town Edgartown — state Massachusetts

6. Representation in Existing Surveys

title Inventory of the Historic Assets of the Commonwealth #9-13 — has this property been determined eligible? yes — no

date 1978 — federal — X state — county — local

depository for survey records Massachusetts Historical Commission

city, town Boston — state Massachusetts

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	X unaltered	___ original site
___ good	___ ruins	___ altered	X moved date 1884, 1889
X fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The carousel, which measures 36 feet in diameter, consists of a platform and an open canopy whose 14 spreaders are supported by the uprights which secure the horses and chariots. The carousel supports 20 prancing horses and 4 chariots. They are arranged in the following manner: a chariot, 2 pairs of horses, a chariot, 3 pairs of horses, a chariot, 2 pairs of horses, a chariot, and 3 pairs of horses. In all cases, the outer of the paired horses is larger. In addition to its fine hand-carved horses and chariots, the carousel retains rim, spreader, and center panels with intact paintings that are fine examples of late 19th-century folk art.

Location

The Flying Horses carousel is situated in the business district of Oak Bluffs at the base of Circuit Avenue, the main street of the town.[1] Its shelter building is placed on a triangular parcel, along with two other buildings, on the small block bounded by Oak Bluffs Avenue on the north, Kennebec Avenue on the southeast, and Lake Avenue on the southwest. This vicinity has always been the entertainment center of town. Late 19th-century and early 20th-century photographs show the carousel surrounded by a skating rink, a bowling alley, and hotels.

Shelter

The carousel's shelter is a simple 1-story utilitarian structure, sheathed with wood shingles painted a deep red and enclosed by a low pitched gable roof. Its date of construction and early history are unknown. The major entrance faces north at an angle to the northwest and northeast elevations. A secondary entrance is in a shed-roofed porch which runs the full length of the southwest elevation. The major alteration to the building, as revealed by historic photographs, is the enclosing of this porch about 1900, and the addition of the concrete steps at the main entrance. Although the shelter building does not fit the classic multi-sided carousel shelter design, its continuity of use is significant.

In addition to the carousel, the carousel shelter building houses a ticket counter and several pinball machines.

Additional Data on the Carousel

The machinery powering the carousel consists of a 10-horsepower belt-driven electric motor in the basement. Although originally steam-powered, the carousel has been driven by electricity since around 1900. Its present motor is connected to gears which are concealed by the eight center panels. The machinery which powers the carousel has recently been overhauled. The owner hopes to complete restoration when funds are available.

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National Park Service

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The horses and chariots have not been painted for several years, but the owner hopes to restore them to their original appearance after paint research. The horses have large oxide eyes, horsehair tails, and painted bridles and saddle pads. The double-seated chariots resemble birds, dragons, and serpents.

Most of the panels, painted mainly with equestrian and marine scenes -- which originally concealed the gears, spreaders, and rims -- survive but are badly in need of restoration and are not _in situ_. Local scenes by Georgina McCarthy are in their place.

Footnote

[1] This description is an edited version of that appearing in Candace Jenkins' nomination of the Flying Horses carousel to the National Register of Historic Places (1979).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation (carousel)

Specific dates ca. 1876-78 **Builder Architect** Charles W.F. Dare Co.

Statement of Significance (in one paragraph)

Summary

The "Flying Horses" carousel of Oak Bluffs, Massachusetts, and the "Flying Horse" carousel of Watch Hill, Rhode Island, are almost certainly the two oldest essentially extant carousels in the United States.[1] Because of difficulties attendant on dating carousels of that vintage, it is not possible to determine absolutely which is the older. Some experts give the nod to Watch Hill. Because the two are somewhat different types, both are excellent representatives of the early era of carousel manufacture in the United States. Both have also been on-site for exceptionally long periods.

They also represent the only surviving examples of the work of the Charles W. F. Dare Company of New York City,[2] one of the major carousel manufacturers, which was in business from 1866 until 1901 making hobbyhorses and other amusement devices. The company ceased operations at Dare's death.

History

"Flying Horses," at Oak Bluffs, which is, in any case, the oldest operating platform carousel in the United States, has been in the community since 1884.[3] It was brought to Oak Bluffs (then called Cottage City), a well-established late 19th-century resort, by a Mr. F.O. Gordon of New York City. The tradition that it was first operated in the New York City area is suggested by the inscription "Coney Island #4" on the back side of one of the decorative panels. In 1889 the carousel was purchased by the town and moved to its present site. It was sold in 1896 to a Mr. Joseph Turnell. He applied the "Flying Horses" name to it, which is something of a misnomer, since the horses have always been stationary (i.e., they do not move up and down as do the horses on many later carousels).

The horses and chariots which form the major components of the carousel are examples of those found in the Charles W. F. Dare catalog (1878), "Constructions for Sea-Side & Summer Amusements, Carousels, Organ Figures, Fixtures &c." Also the canvas scene paintings used to cover the outside rim and inside poles of the carousel housing and machine covering, as well as painted views on the spreader boards, are very similar to those shown in the Dare catalog. Carousel expert Frederick Fried believes the artist who painted the panels and canvases may have made the catalog woodcut engravings from these paintings.[4] Because of these factors, the carousel can be approximately dated to 1876-78.

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National Park Service

National Register of Historic Places Inventory—Nomination Form

[illegible]
[illegible]
[illegible]

Continuation sheet | Item number 9, 10 | Page

Footnotes

[1] This claim is supported by review of the National Carousel Association Census (Los Angeles: 1984) and Frederick Fried, "Flying Horses of Martha's Vineyard Offer Surprise," Antique Monthly (July 1974).

[2] Supported by review of all entries in the National Carousel Association Census.

[3] Historical data, except as noted, has been revised from Candace Jenkins' National Register of Historic Places nomination form for the carousel (1979).

[4] Frederick Fried, "Flying Horses of Martha's Vineyard Offer Surprise," Antique Monthly (July 1974).

Bibliography

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Dare, Charles W. F., Co. "Constructions for Sea-Side & Summer Amusements, Carousels, Carousel Organs, Fixtures, &c." New York, 1878.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property .10 acres

Quadrangle name Edgartown **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 9	3 6 9 9 0 0	4 5 9 0 4 8 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The carousel's shelter building occupies Lot #33 of the town of Oak Bluffs.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

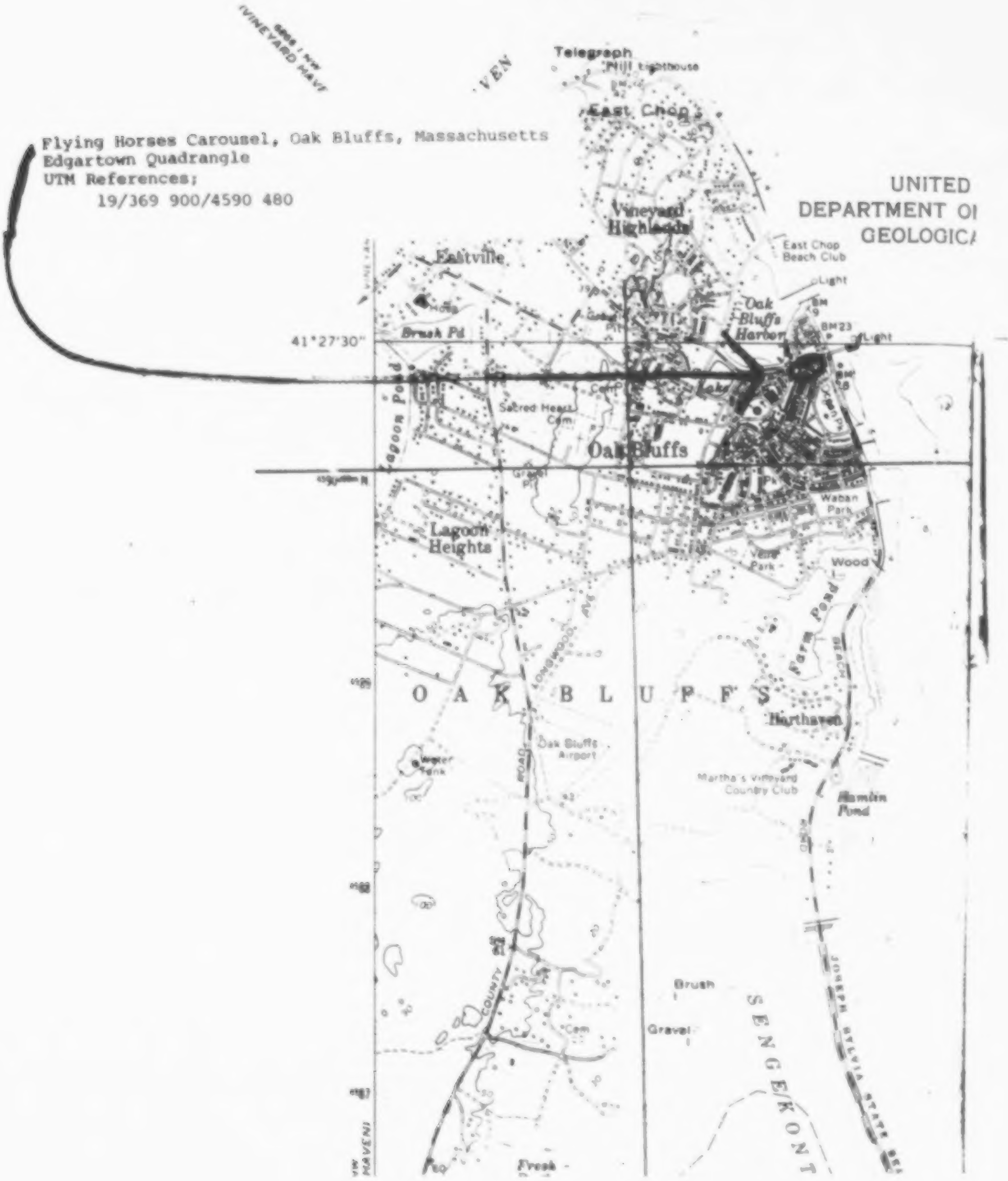
date

Keeper of the National Register

Attest: **date**

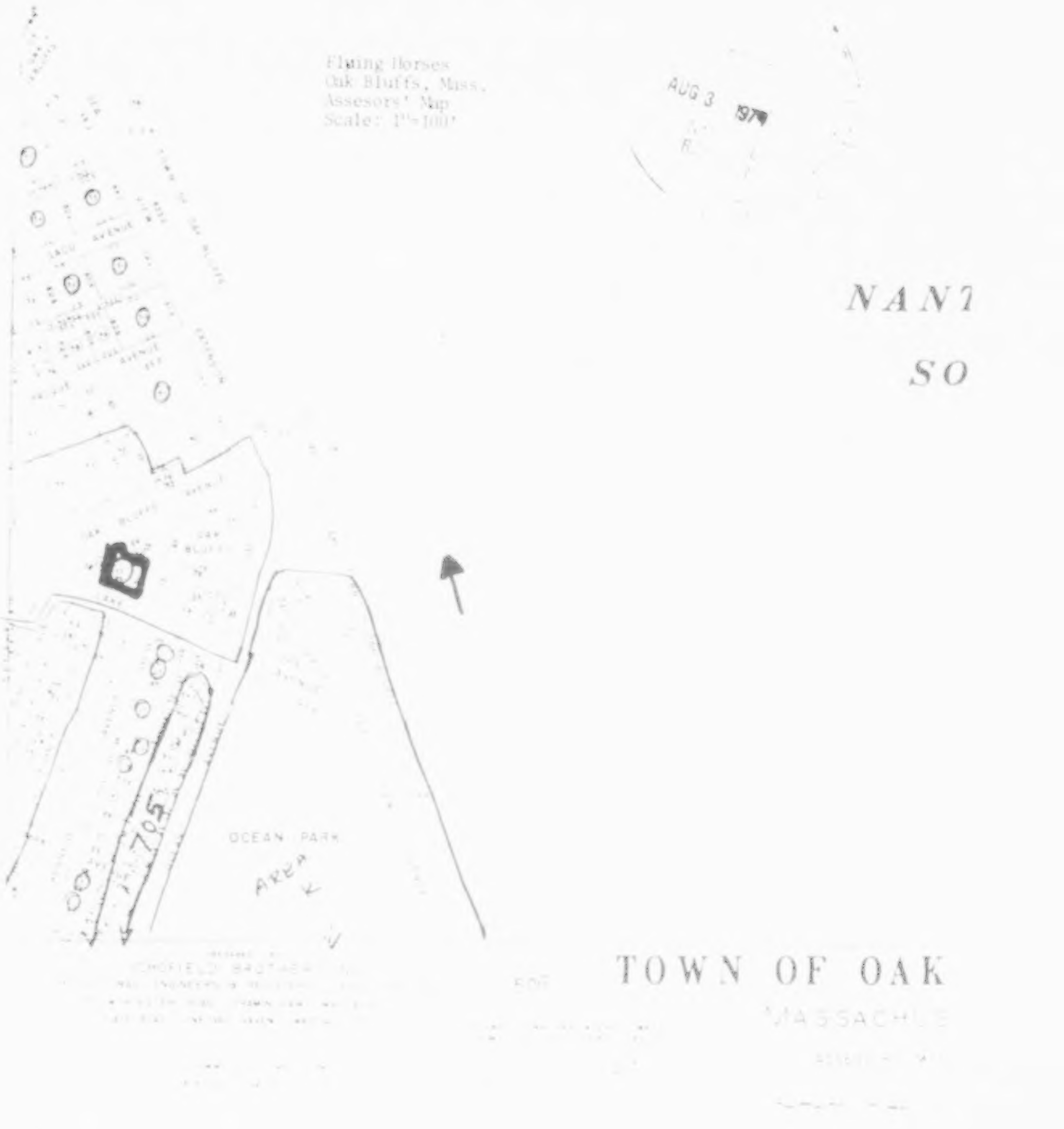
Chief of Registration

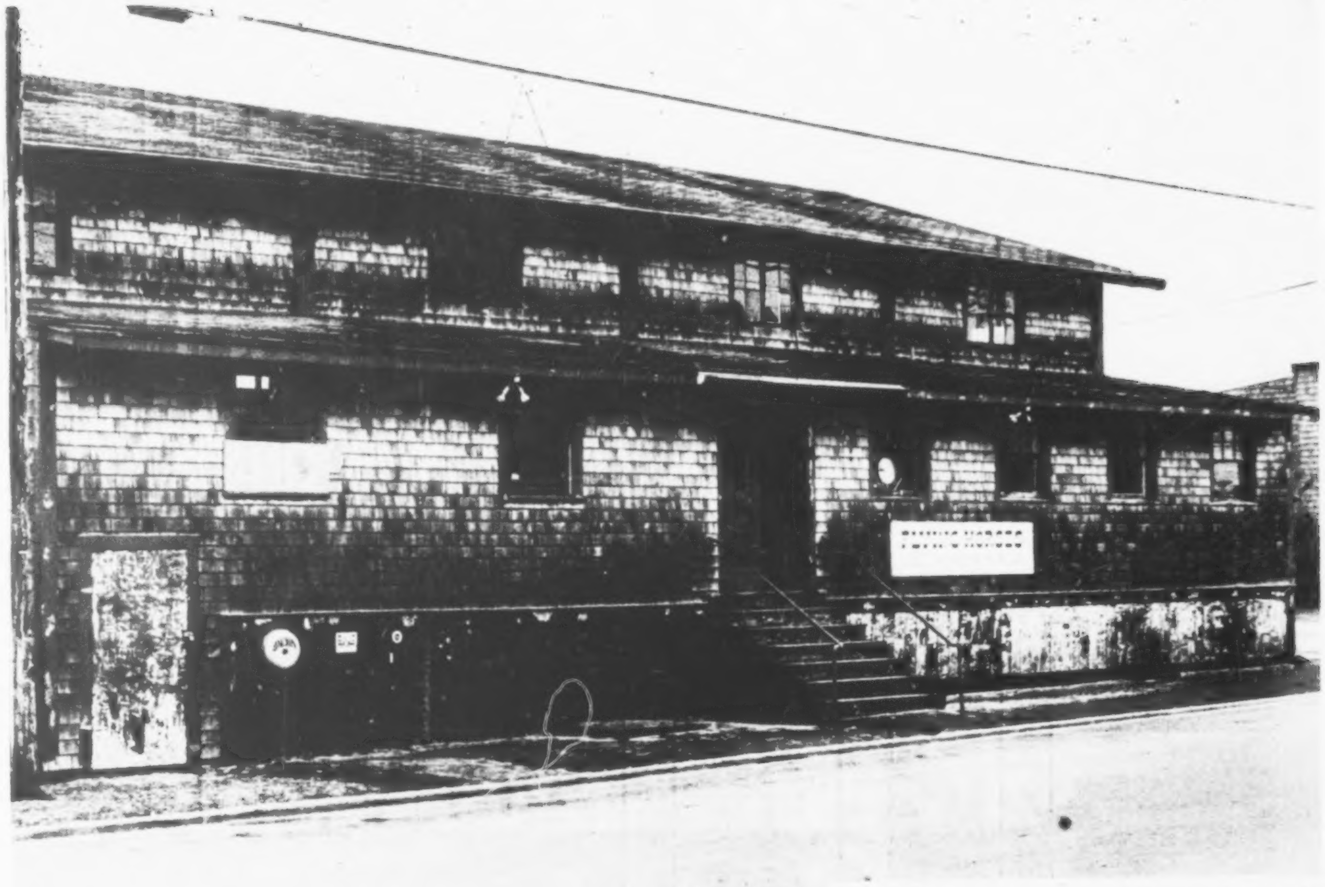
Flying Horses Carousel, Oak Bluffs, Massachusetts
Edgartown Quadrangle
UTM References;
19/369 900/4590 480


VINEYARD HAVEN
Telegraph Hill lighthouse
East Chop
UNITED
DEPARTMENT O
GEOLOGICA
Vineyard Highlands
Eastville
East Chop Beach Club
Light
Oak Bluffs Harbor
BM23
Light
41°27'30"
Brush Pd
Lagoon Pond
Sacred Heart Cem
Oak Bluffs
Gravel Pit
Lagoon Heights
Waban Park
Wood
Farm Pond
LONGWOOD AVE
O A K B L U F F S
Harthaven
Oak Bluffs Airport
Water Tank
Martha's Vineyard Country Club
Hamlin Pond
COUNTY ROAD
Brush
Gravel
Cem
SENGEKONT
JOSEPH SYLVIA STATE BEACH
Fresh

Flying Horses
Oak Bluffs, Mass.
Assesors' Map
Scale: 1"=100'

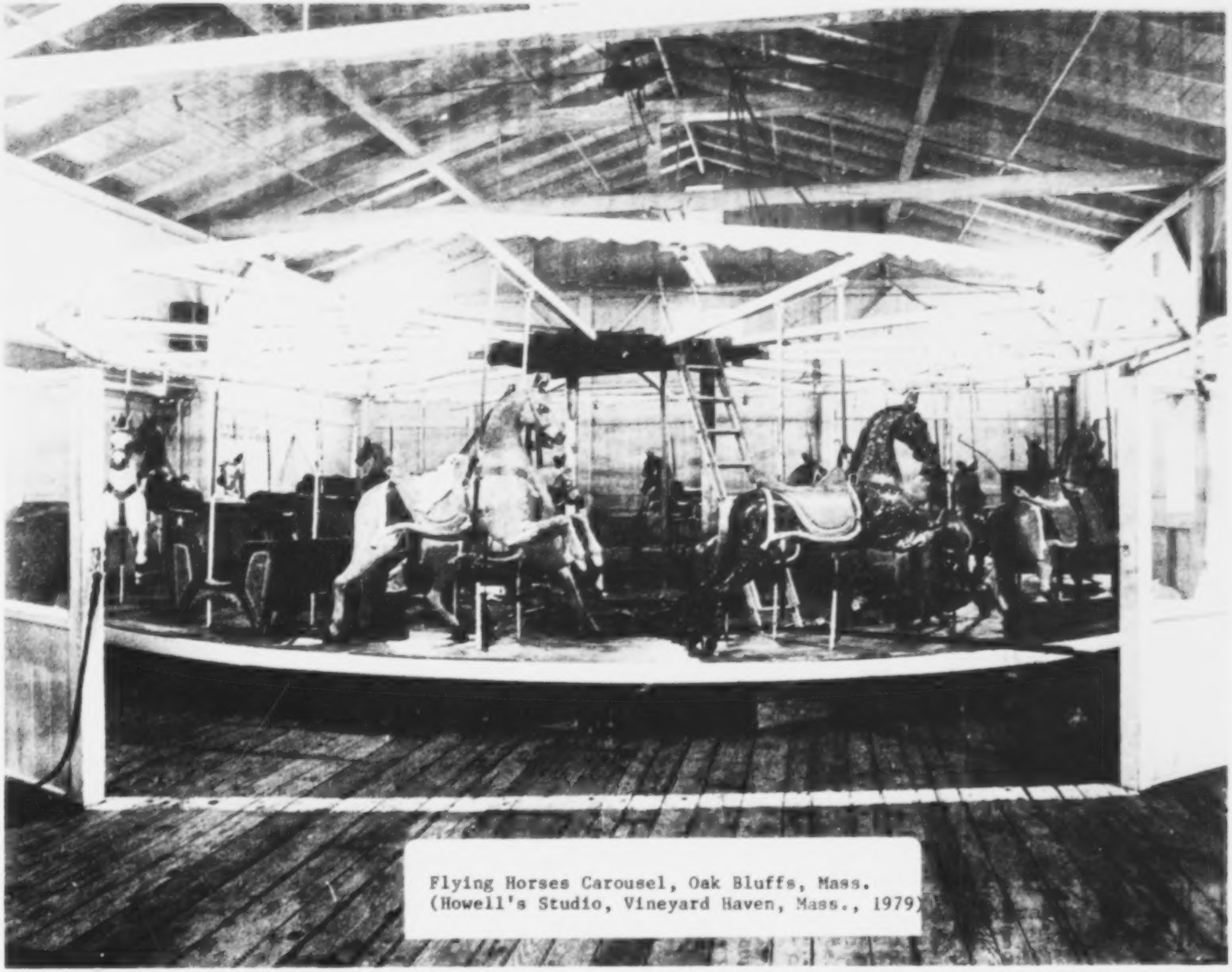
AUG 3 197


OAK BLUFFS
AVENUE
OCEAN PARK
AREA K
705
NANT
SO
SCHOFIELD BROTHERS INC.
FOR
TOWN OF OAK
MASSACHU



FLYING HORSES

Carousel shelter, Flying Horses Carousel,
Oak Bluffs, Mass. (Howell's Studio,
Vineyard Haven, Mass., 1975)



Flying Horses Carousel, Oak Bluffs, Mass.
(Howell's Studio, Vineyard Haven, Mass., 1979)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Highland Park Dentzel Carousel & Shelter Building

and or common Same

2. Location

street & number Highland Park — not for publication

city, town Meridian — vicinity of

state Mississippi code 28 county Lauderdale code 75

3. Classification

Category
district
X building(s)
structure
site
X object

Ownership
X public
private
both

Public Acquisition
in process
being considered

Status
X occupied
unoccupied
work in progress

Accessible
yes: restricted
X yes: unrestricted
no

Present Use
agriculture
commercial
educational
entertainment
government
industrial
military
museum
X park
private residence
religious
scientific
transportation
other:

4. Owner of Property

name City of Meridian

street & number City Hall, Box 1430

city, town Meridian vicinity of state Mississippi 39301

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Chancery Clerk
Lauderdale County Courthouse

street & number 500 - 21st Avenue

city, town Meridian state Mississippi 39301

6. Representation in Existing Surveys

title Statewide Survey of Historic Sites has this property been determined eligible? yes X no

date August 26, 1977 federal X state county local

depository for survey records Mississippi Department of Archives and History

city, town Jackson state Mississippi 39205

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received

date entered

Continuation sheet **Item number** 6 **Page** 2

Representation in Existing Surveys (cont.)

Title: National Register of Historic Places (Highland Park)

Date: 1979

Depository for survey records: National Register of Historic Places

City, Town: Washington State: DC 20013-7127

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	_X_ unaltered	___ original site
_X_ good	___ ruins	___ altered	_X_ moved date 1909
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

One of the primary features of the city of Meridian's Highland Park is its Dentzel Carousel and shelter, which have occupied their site in the park since the park opened in 1909 at the end of a city streetcar line. The Highland Park Dentzel carousel is a stationary (No. 102) carousel approximately 30' in diameter with two animals abreast; it is smaller than the standard 2-abreast, which was 42' in diameter.

Its shelter is a rare surviving carousel building from a Dentzel blueprint,[1] rectangular in shape with a clerestory over the carousel's position within it.

Carousel[2]

The 28 hand-carved animals, secured by brass poles to the wooden platform, include a lion, a tiger, 2 deer, 2 antelope, 2 giraffes, and 20 horses. The outer ring displays more elaborate carving. Two double-seated chariots, ornamented by scrolls and flowers, bring the seating capacity of the carousel to 36.[2] All stations are of brightly painted carved wood trimmed with gold. The animals have been painted over the years; their restoration is being performed in stages and they are otherwise in good condition.

The carousel is further ornamented with three tiers of "scenery" containing 64 original oil paintings. Above the outer ring of animals, at the end of the 16-spoke rafters, are 32 oil paintings on wood. Sixteen are large views of animals ranging from chickens to buffalo, framed in a long cartouche of painted scrolls. Between these and over each animal is a smaller landscape painting set in a frame of gilded wood scrolls. Much of the mechanical equipment and structural members are concealed by two inner tiers of paintings. The upper tier features 15 genre and landscape scenes of Europe and the Middle East painted in oil on canvas. On the sixteenth panel is the advertisement: "G. A. DENTZEL BUILDER of the LATEST IMPROVED CARROUSEL [sic] 3635-41 Germantown, Pa." Both paintings and advertisement are framed in wood with painted scrolls. One scene in the upper tier has been repainted. Below are 16 canvases which have been painted over in red, white, and blue, with eagle decals applied over the alternating white canvases. These too were originally small landscapes.

A deck of wide planks forms the riding platform, which is raised 12" off the floor and encircled by a 4" metal rim. The floor is suspended by iron rods from a large circular ring which in turn is supported by tension rods and heavy 10" x 10" wood struts from the central post. The carousel is powered by a large electric motor connected by a canvas belt to a flywheel and horizontal drive shaft with a clutch and cam gear. A vertical steel shaft with a large wheel gear is connected to the cam gear. The clutch and a spring-loaded brake are operated manually, using levers. All of the machinery dates at least to the early 20th century. The original carousel pipe organ fell into disrepair years ago and was supplanted by recorded music provided by a modern phonograph and amplifiers.

Carousel House[3]

The carousel house was begun in 1909 in anticipation of the arrival of the city's newly acquired Dentzel carousel. Apparently built from a Dentzel blueprint, it is a rectangular building approximately 70' x 75' with 22' high board-and-batten exterior walls.

The exterior massing is distinctive in appearance with a low, square, main block and an octagonal central section with a steep pyramidal roof with clerestory windows. The clerestory is about 40' in diameter and lights the interior with 32 six-light stationary sash hung horizontally. The peaked roof of the clerestory conforms to the octagon. The clerestory is carried on eight wooden columns encased in pressed tin simulating square fluted columns raised on pedestals.

At the center of the east, west, and south elevations, below small gable extensions at the eaves, are large entrances with double doors and four-light transoms. The north elevation has a large central window (now covered with plywood) with an identical gable. Originally the south elevation was open on both sides of its entrance, lighted either by glass or open lattice. The openings have been closed and a relatively new window unit appears to the west of the doorway. Similar window units symmetrically flank the center doors of the east and west elevations and the center window of the north elevation. A shed roof has been applied across the south elevation and is supported by slender steel columns.

Inside, the original mosaic tile floor with a large snowflake pattern in green, yellow, terra cotta, and white is intact. A high paneled wainscot of painted oak encircles the large interior space. On the south wall, a new concession stand has been built, replacing the original soda fountain. In view of the original open design of the south wall, it is probable that the soda fountain was intended to serve patrons both inside and outside. The carousel house has recently (1983-84) been restored, using a combination of city funds and a small National Park Service grant.

Footnotes

[1] The description of the standard 2-abreast and the carousel building appear in "Catalogue of Caroussels and Organs" (Philadelphia: G.A. Dentzel, c. 1885), unpaginated.

[2] The description of the carousel combines the data that appears in the Highland Park National Register nomination (1979), prepared by Gregory B. Free and Susan Perry of the City of Meridian Department of Parks and Recreation, and in Mendel, Mesick, Cohen, and Waite, Architects, "Highland Park Comprehensive Preservation Plan" (Albany, New York: 1981), unpaginated.

[3] The description of the carousel house was prepared from the sources listed in Note 2. Onsite inspection in September 1985 revealed the extent of progress on restoration.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (carousel)

Specific dates carousel c. 1892-99
shelter 1909

Builder Architect Carousel (Dentzel Carousel Corporation)
Shelter (Dentzel Carousel Corporation pattern)

Statement of Significance (in one paragraph)

Summary

The wooden carousel in Highland Park in Meridian, which may be as early as 1885-89, although it is more likely from 1892-99, is probably the oldest of the three earliest Dentzel menagerie carousels that are virtually intact. Its closest contemporaries, both in Indiana, are the Children's Museum carousel in Indianapolis, probably pre-1900, which has been finely restored--though it is not a pure Dentzel--and that in Logansport, only partially restored, which is generally dated between 1900 and 1903, although it may predate 1900. All three have been moved, those in Indianapolis and Logansport relatively recently; the Dentzel in Meridian arrived there in 1909, and it is the only one still in the "shelter," or carousel house, that it occupied historically.[1] The carousel house is a rare survivor, built from a Dentzel blueprint.

Dentzel Carousels

Although extant carousels by other manufacturers included in this study are of earlier date, these three earliest Dentzels are fine representatives of the mature carousel work by this important manufacturing family. The Dentzels' work has been praised for the artistry of its carving and described as "the finest built." This characterization especially applies to their work up to 1910.[2]

The Dentzels have been credited with giving the carousel industry in America its real start. Gustav A. Dentzel, a young German immigrant, began building carousels in Philadelphia in 1867. Parts of his first American carousel, it appears, were imported from his father, who manufactured carousels in Kreuznach, in present Germany. The family continued in the business in Philadelphia until 1929.[3]

Of an unknown total number of carousels, certainly upward of a hundred, manufactured by the Dentzel Company, some 21 (including the 3 mentioned above) still exist.[4] The integrity of several of the survivors has been marred by replacement of animals with those by other manufacturers. (Two Dentzels [1905-15 and 1921] at Cedar Point, Ohio, are described in a separate study of that great amusement park; the Dentzel [1927] at Kennywood Park, in W. Mifflin, Pa., near Pittsburgh, is similarly treated.)

Although other Dentzel carousels might have been included in this study, it has been noted that the company's later work showed the effects of mass manufacture.[5] Even these standardized specimens are now so rare that they might be deemed worthy of consideration. A large percentage, however, of all remaining Dentzel carousels have been repeatedly moved or greatly modified.

The Meridian Carousel

In addition to its other merits, the Meridian Dentzel carousel is one of only two extant 2-animal abreast Dentzels. It is also one of the few in the United States that retains most of its original "scenery" oil paintings.

Meridian's Dentzel was a second-hand machine sold to the city when it was establishing Highland Park in 1909. It was installed in the carousel house in the northern part of the park near the streetcar station in that year, and has been a feature of the park ever since. The park began as a "pleasuring ground" in a Victorian mode, and evolved into a more modern facility featuring organized and active sports in the 1930s. The carousel, however, unlike a number of other facilities in the park, has remained intact and in place.[6]

Footnotes

[1] These conclusions are based on a compilation of data that appears in National Carousel Association, National Carousel Association Census (Los Angeles, California: National Carousel Association, March 1983), passim, which were rearranged chronologically for this study and supplemented by data appearing in successive issues of Merry-Go-Roundup, a periodical of the National Carousel Association. Sources for data on the other two carousels appear in the individual examinations of them elsewhere in this theme study.

[2] Frederick Fried, "The Dentzel Carousel, A Condensed History," Merry-Go-Roundup 8, 2, p. 6

[3] Ibid., pp. 3-5.

[4] National Carousel Association, op. cit.

[5] Fried, op. cit., p. 8.

[6] Sources for this data are those cited in Note 2 of the Description section of this study.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Meridian South

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 6	3 3 8 3 8 5	3 5 8 3 2 5 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

Only the carousel building and the carousel within it.

List all states and counties for properties overlapping state or county boundaries

state		**code**		**county**		**code**	
state		**code**		**county**		**code**	

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ **national** ___ **state** ___ **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet | Item number 9 | Page 1

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Charles, Barbara. "Merry-Go-Round," Smithsonian Magazine 3 (July 1972): 40-47.

Fried, Frederick. A Pictorial History of the Carousel. New York: A.S. Barnes, 1964. Pp. 51-58.

________________. "The Dentzel Carousel, A Condensed History," Merry-Go-Roundup 8, 2, pp. 3-8.

"Information Wanted!" Merry-Go-Roundup 9, 3, p. 22.

Mendel, Mesick, Cohen, and Waite, Architects. "Highland Park Comprehensive Preservation Plan." Albany, New York: 1981.

Mendelsohn, Ink. "Carousels Caught in Vicious Circle," Smithsonian News Service. May 1981, March 1982. 8 pp. (Press packet.)

Meridian [Miss.] Star, April 28, 1908; April 28, 1909.

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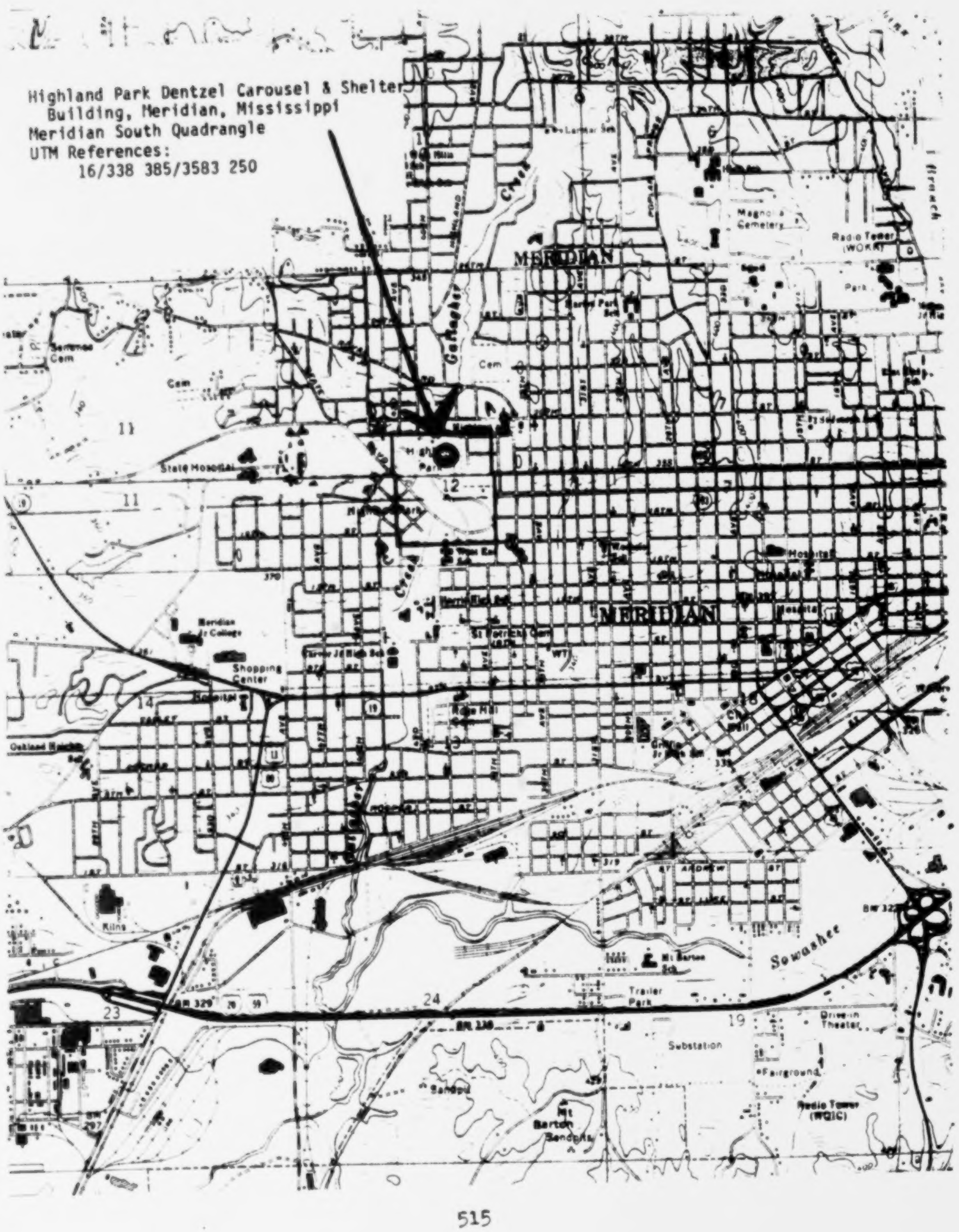
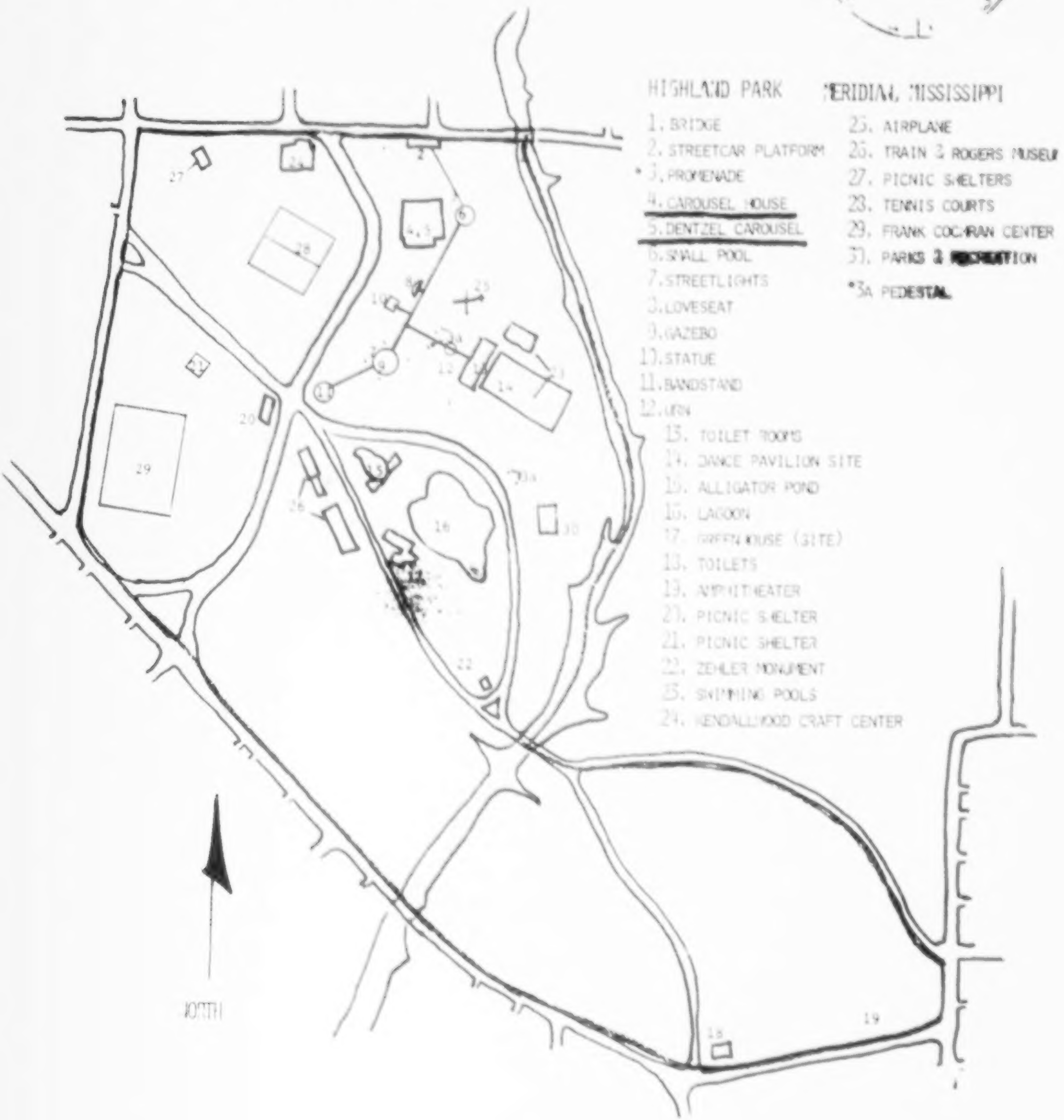


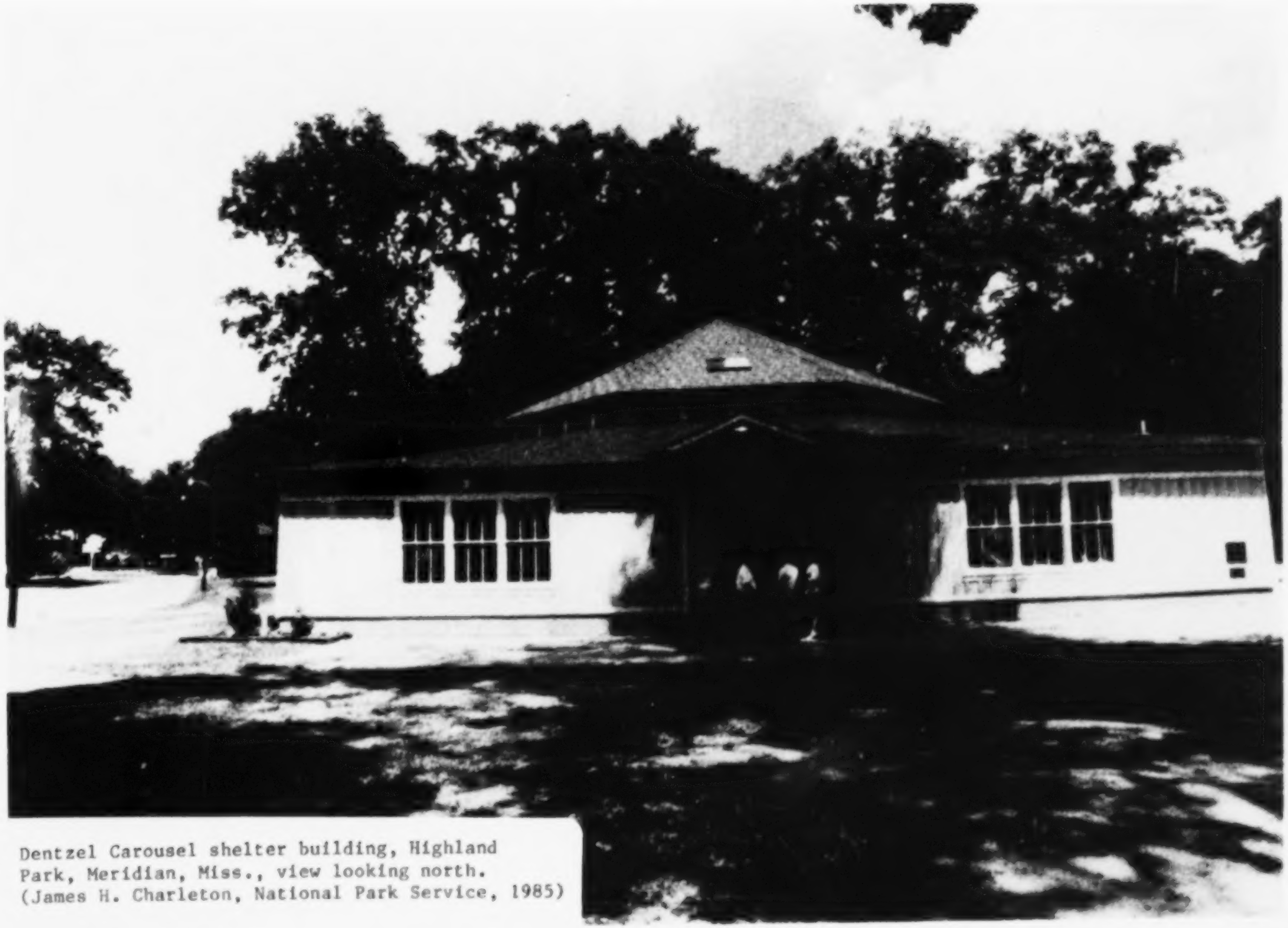
Highland Park Dentzel Carousel & Shelter
Building, Meridian, Mississippi
Meridian South Quadrangle
UTM References:
16/338 385/3583 250

MERIDIAN
Magnolia Cemetery
Radio Tower (WOKK)
Park
Cem
State Hospital
Highland Park
Meridian Jr College
Shopping Center
Hospital
Oakland Heights
Kilns
St Patricks Cem
Hospital
Sowashee
Trailer Park
Drive-in Theater
Substation
Fairground
Radio Tower (WQIC)
Mt Barton
Sandpit
11
12
14
13
23
24
19

Sketch map of Highland Park, showing location of Carousel Shelter. (Mississippi Department of Archives and History, 1978)

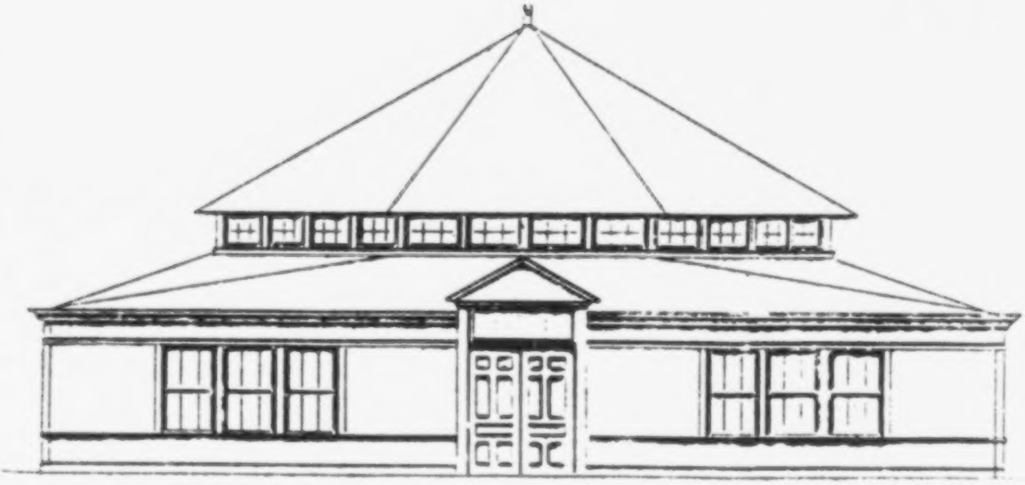
RECEIVED
NATIONAL REGISTER


HIGHLAND PARK MERIDIAN, MISSISSIPPI
1. BRIDGE
2. STREETCAR PLATFORM
*3. PROMENADE
4. CAROUSEL HOUSE
5. DENTZEL CAROUSEL
6. SMALL POOL
7. STREETLIGHTS
8. LOVESEAT
9. GAZEBO
10. STATUE
11. BANDSTAND
12. URN
13. TOILET ROOMS
14. DANCE PAVILION SITE
15. ALLIGATOR POND
16. LAGOON
17. GREENHOUSE (SITE)
18. TOILETS
19. AMPHITHEATER
20. PICNIC SHELTER
21. PICNIC SHELTER
22. ZEHLER MONUMENT
23. SWIMMING POOLS
24. KENDALLWOOD CRAFT CENTER
25. AIRPLANE
26. TRAIN & ROGERS MUSEUM
27. PICNIC SHELTERS
28. TENNIS COURTS
29. FRANK COCHRAN CENTER
30. PARKS & RECREATION
*3A PEDESTAL
NORTH



Dentzel Carousel shelter building, Highland
Park, Meridian, Miss., view looking north.
(James H. Charleton, National Park Service, 1985)

G. A. Dentzel, 3635 to 3641 Germantown Ave., Philadelphia, Pa.

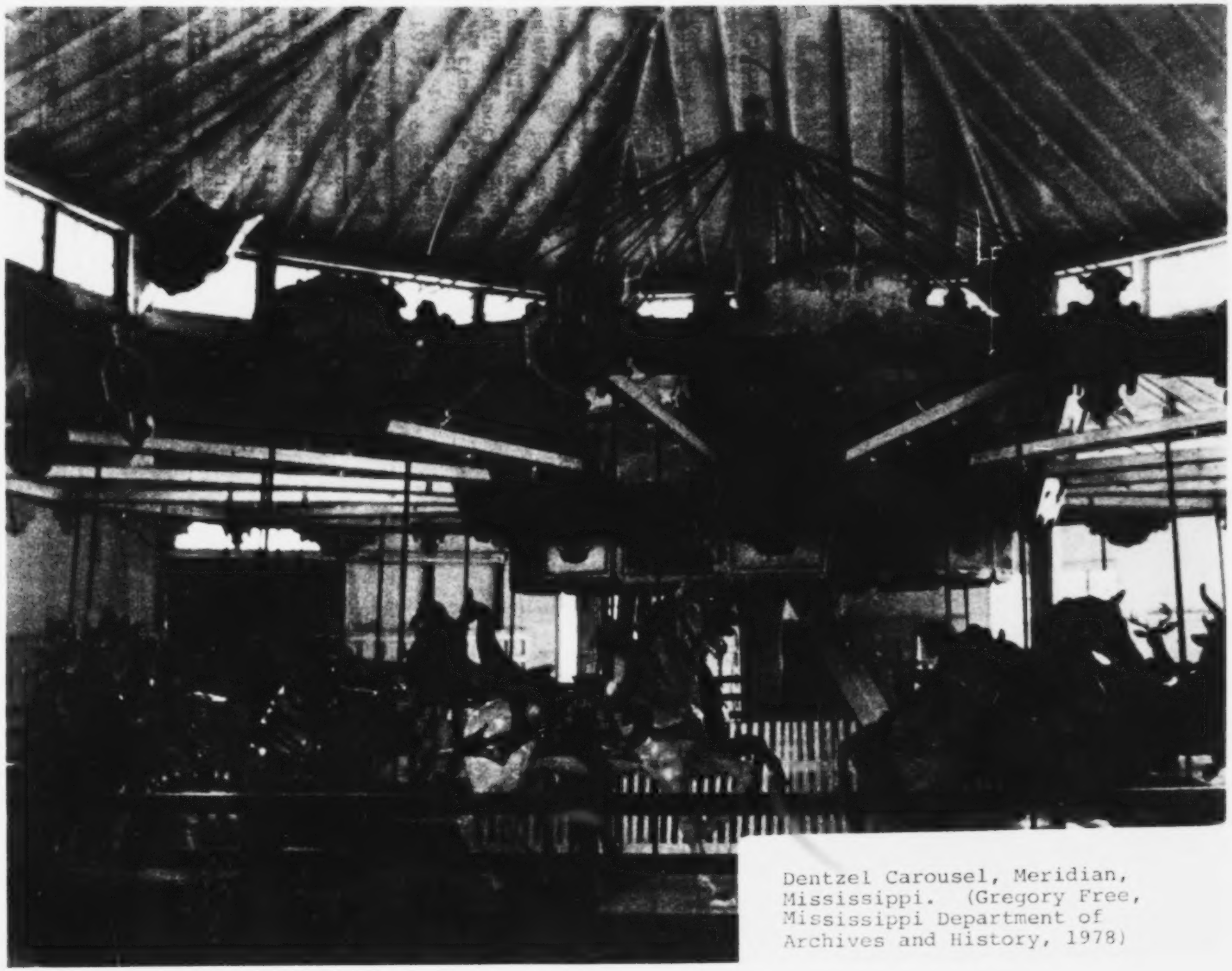


DESIGN FOR CAROUSSEL BUILDING

Managers and architects who are engaged upon plans of new parks, should investigate the merits of Caroussels, and they will be convinced of the necessity of arranging a building, or part of a building, for this form of amusement.

We will furnish all the necessary information upon application, also blue print for a building for our style of Caroussel, if desired.

A page from the Dentzel Carousel Corporation's catalogue (c. 1885), showing the firm's pattern design for a carousel shelter structure.



Dentzel Carousel, Meridian, Mississippi. (Gregory Free, Mississippi Department of Archives and History, 1978)

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Armitage-Herschell Carousel

and or common Minden (Pioneer Village) Carousel

2. Location

street & number Pioneer Village ___ not for publication

city, town Minden vicinity of

state Nebraska code 31 county Kearney code 99

3. Classification

Category
- ___ district
- ___ building(s)
- ___ structure
- ___ site
- X object

Ownership
- ___ public
- X private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- ___ occupied
- ___ unoccupied
- ___ work in progress

Accessible
- X yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- X commercial
- ___ educational
- X entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- X park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- ___ other:

4. Owner of Property

name Mr. Harold Warp

street & number 1100 N. Cicero

city, town Chicago vicinity of state Illinois

5. Location of Legal Description

courthouse, registry of deeds, etc. Kearney County Courthouse

street & number

city, town Minden state Nebraska

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
___ excellent
_X_ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
___ original site
_X_ moved date August 1956 (to Minden, Nebraska)

Describe the present and original (if known) physical appearance

The Armitage-Herschell carousel is on the east side of Pioneer Village, Minden, Nebraska, between St. Paul Lutheran Church, Pony Express Station, Pony Express Barn and Agriculture Building. The carousel occupies approximately 1,809 square feet of Pioneer Village. It is on a concrete base surrounded by grass with a Colorado Spruce tree in the background. The setting is complemented by a swing and a shelter with two benches. A white picket fence with four-foot red posts enclose the carousel and the steam engine. Unlike many carousels, this carousel predates electrical lighting and it has no artificial lighting.

The Armitage-Herschell carousel has a fourteen-sided sloped roof measuring approximately thirty-seven feet in diameter. The roof or canopy is framed by two- by six-inch wood frame rafters covered by wood and masonite panels. The panels are topped with seven course asphalt shingles. In addition, the roof is supported by fourteen poles.

The carousel is operated by an Armitage-Herschell steam engine. A 105-foot cable extends from the steam engine around the circumference of the carousel. For normal operation, the steam engine requires two cords of wood per week. The iron steam engine is black, approximately eight feet tall and is supported by six wheels made of steel. Two wheels are red and forty-eight inches in diameter with twenty spokes. Two wheels are blue and twenty-nine and one-half inches in diameter with fourteen spokes. The remaining two wheels are black and comprise the drive pulley. They are eighteen and one-half inches in diameter engraved with "Armitage-Herschell Tonawanda, New York."

The carousel platform on which the animals rest is thirty-two feet in diameter, has 201 green wooden planks, and is supported by fourteen red beams. Generating from the central carousel post are fourteen posts three feet in height with three feet of rope between each post. The platform rests on fourteen steel wheels which rotate on the carousel's original track.

Music is furnished by the original calliope which has wooden pipes, a roller with small metal pegs and a three-foot cylinder. As the carousel revolves, pins move thus opening levers which in turn open the calliope valves. The calliope can play ten tunes. A tune can be changed by manually manipulating a rod into one of ten notches.

The carousel has nineteen animals and two chariots. There are twelve small horses, five large horses, one reindeer and one giraffe. All of the animals on the carousel are hand-carved wood. The small horses are four feet long and three feet high. They are two abreast and occupy the same beams in pairs. The large horses, Armitage-Herschells arranged in an alternating pattern on the carousel, are eight feet long, three and a half feet high with double saddles, and three prongs on each side. The wooden chariots, also made by Armitage-Herschell, measure fifty by thirty-four inches.

Two of twelve smaller horses are identically designed. White with red saddles, these horses have black manes, tails, and hoofs. The saddle blankets are yellow with black trim accompanied by a gray strap with red trim which fastens beneath the stomach.

The second pair of small horses is gray with brown saddles; black tails, manes, and hoofs; and silver horseshoes. The horse on the outer edge of the carousel has black eyes graced with pink, white teeth and its mouth is trimmed in a pastel pink. Its saddle blanket is red, white, and blue. The horse on the inner carousel edge has a blue saddle blanket trimmed in white with a green strap fastening underneath the stomach. Its eyes are black trimmed in mauve.

The third pair of small horses is very different in coloring. The horse on the outer edge of the carousel is black with a black mane and no tail. It has a mauve saddle, a red saddle blanket lined in yellow, and a red harness. On the inner platform edge is a light brown horse with no tail and a black mane. It has a black saddle lined in white, a light green saddle blanket trimmed in white, and a matching green harness. The horse has transparent eyes with black pupils. Both horses have pink nostrils, open mouths, and black hoofs.

The fourth pair is dark brown with white manes and tails, open mouths, dark pink saddles, and transparent eyes trimmed in light pink. The horse positioned on the outer platform edge has a dark green saddle blanket trimmed in blue and the other horse, a red saddle blanket trimmed in yellow. The latter also has a red harness trimmed in yellow.

The fifth pair of small horses is white with gray manes and tails. Both have dark brown saddles laced in mauve, red saddle blankets, brown harnesses, and their breasts are partially covered with yellow sashes outlined with a distinct brown. Transparent eyes complement each horse, but the horse on the outer platform edge has eyes outlined in dark brown while its mate's are trimmed in mauve. The same color arrangement complements the inner ears and nostrils of the animals, but the horse on the outer platform edge is marked by a bright yellow flower on its right hip.

The sixth and final pair of small horses is quite different in coloring. The horse on the outer platform edge is white with thirteen brown spots. The mane and tail are black and white; eyes are transparent and trimmed in black; nostrils and mouth are pink; and its teeth are white. It has a brown harness, a grayish-blue saddle blanket, and a brown saddle trimmed in white. The other small horse is dark brown with eight white spots. It has three legs with the left front leg missing below the knee. It has a black saddle highlighted in red, a white saddle blanket trimmed in red, and a red harness.

The first of five large Armitage-Herschell horses is white with a gray mane and tail, black hoofs, and silver painted horseshoes. Its mouth is trimmed in red, highlighting its white teeth. The reins are black leather and are attached at the mouth to a blue harness. The black double saddle features a yellow saddle blanket outlined in blue.

Designated by black printing on the saddle blanket, the second large horse is named "Larry." It is grayish-mauve with a green double saddle and a yellow saddle blanket trimmed with green. Larry has a brown mane and tail and black hoofs with silver horseshoes. Eyes are made of a hard transparent plastic and are trimmed in brown. The mouth is closed and nostrils are pink.

Another horse designated by similar black lettering is "Katy." The third large Armitage-Herschell horse, Katy is gray with dark gray spots on her hindquarters. She has a black mane and tail, black hoofs with silver horseshoes, and transparent eyes trimmed with black. Katy's double saddle is black with a green saddle blanket trimmed in dark green. Her open mouth and protruding tongue reveal white teeth shadowed by a pink interior.

A black stallion is the fourth Armitage-Herschell large horse. It has a white mane and tail, white horseshoes, transparent eyes with black pupils highlighted in white. The mouth is open and its tongue extended in an upright position. Its double saddle is bright red accented in dark blue with two red straps trimmed in blue fastening underneath the stomach. It has a dark red harness and part of the saddle blanket covers the breast.

The fifth and last large horse has sixteen white spots on various parts of its body. It has a black tail and mane, transparent eyes with black pupils, and its tongue protrudes from its open mouth. The mouth, inner ears and nostrils of this horse are red. It has a dark brown double saddle and a light green saddle blanket.

The first of two chariots is yellow with a red border. It has black accessories on the main portion of its body resembling artistic curves with hooks on the ends. The second chariot is identical to its counterpart in shape and design on the upper portion of its uprights. It differs in color and design on the lower portion of its body. This chariot is red traced in dark green with three C-shaped diagrams with hooked ends.

A giraffe occupies a beam with a reindeer on the carousel. Yellow with mauve spots, mane, tail and hoofs, the giraffe has a transparent right eye and the left eye is missing. The animal has a black saddle, a blue saddle blanket ornamented with white, and a blue tassel hanging from the right side of the blanket. The reindeer is mauve with a black saddle and a blue saddle blanket trimmed in green and white. The reindeer has authentic antlers that are black and its eyes are carved holes painted white. On its breast is a blue sash with white designs shaped like asterisks.*

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* Some technical information for this section was secured through interviews by Historian Pam Smoot with the following Pioneer Village personnel: Wayne Bergensten and Millard Enarson, Minden, Nebraska, 14 September 1985.

8. Significance

Period
___ prehistoric
___ 1400–1499
___ 1500–1599
___ 1600–1699
___ 1700–1799
_X_ 1800–1899
___ 1900–

Areas of Significance—Check and justify below
___ archeology-prehistoric
___ archeology-historic
___ agriculture
___ architecture
___ art
___ commerce
___ communications
___ community planning
___ conservation
___ economics
___ education
___ engineering
___ exploration/settlement
___ industry
___ invention
___ landscape architecture
___ law
___ literature
___ military
___ music
___ philosophy
___ politics/government
___ religion
___ science
___ sculpture
___ social/humanitarian
___ theater
___ transportation
_X_ other (specify)
recreation (carousel)

Specific dates 1880s **Builder/Architect** Armitage-Herschell Company

Statement of Significance (in one paragraph)

The Armitage-Herschell carousel in Pioneer Village is almost certainly the oldest carousel by that manufacturer still in existence. It is also significant as one of the oldest and few remaining steam-powered carousels in the United States. In that respect and in other ways it represents the early and innovative design work of the firm. This carousel is also one of the few that still has many (six in use; five in storage) of its original hand-carved wooden animals.

HISTORY OF THE ARMITAGE-HERSCHELL COMPANY

The first carousels had already been built when Allan Herschell immigrated to Tonawanda, New York, from Albreth, Scotland, in 1870. In 1872, Herschell and James Armitage, a machine shop foreman, organized the Tonawanda Engine and Machine Company which began operations the following year manufacturing steam engines and boilers. Suffering two fires, the struggling firm reorganized, changing its name to the Armitage-Herschell Company when George Herschell, Allan's brother, joined the partnership.

Armitage-Herschell's first steam-operated carousel was built in 1883, after which it went on tour through New York. This carousel was sold to Mr. [?] Coons, an auctioneer, at Attica, New York. Allan Herschell built two other steam-operated carousels in 1884 and 1885. The former was sold to Sam Dietrick of Niagara Falls, New York, and the latter to Christ Krull of Martinsville, Louisiana.[1]

The Armitage-Herschell Company was innovative in its design techniques. It improved carousel design by introducing a circular track upon which the device revolved. The circular carousel platform rotated by means of a slender cable around the outer rim which led to a nearby steam engine. To improve the carousel further an organ was placed on this same revolving platform. Belted to a track wheel, the organ played music while the carousel was in motion. The use of the track wheel also served to create a rocking motion of the carousel animals. The finishing touch on the carousel was a large canvas top supported by guide ropes covering the entire structure.[2]

During the late 19th century, the carousel became popular and the industry thrived. The Armitage-Herschell Company sold sixty carousels in 1890; by 1891, more than 100 carousels were manufactured and shipped to different parts of the country. Soonafter, Armitage-Herschell carousels were produced at a one-per day rate and could be purchased for a little less than $2,000.[3]

HISTORY OF THE ARMITAGE-HERSCHELL CAROUSEL IN PIONEER VILLAGE:

Harold Warp founded Pioneer Village in 1953 in Minden, Nebraska. Pioneer Village is a popular amusement/historical park which is dedicated to the American spirit of invention. Today, the privately-owned park is twenty acres comprised of twenty-six buildings housing more than 30,000 historical items from 1830 to the present. The exhibit items range from small kitchen utensils to locomotives from different eras.[4]

Harold Warp's search for a carousel for his business venture actually began in 1952 by Clara Warp Jensen, Harold Warp's sister, and her husband Tharvold. On March 29, 1952, the Jensens purchased antique carousel fixtures in Chillicothe, Missouri. Two small horses were crated and transported by train to Minden, Nebraska.

The quest ended in Pontiac, Illinois, in 1955. Ironically, Harold Warp initially sought to purchase a steam engine from collector Dan Zehr when he noticed a dismantled carousel in a storage shed.[5] Zehr told Warp that it was a steam-powered Armitage-Herschell carousel built in 1879.* The carousel was dismantled and stored in the shed in 1907, and had remained there untouched since that time. The carousel had a brown canvas roof with one long pole going through the center, several wooden poles to hold the awnings in place, and six large Armitage-Herschell wooden horses.[6]

Warp wanted the vintage Armitage-Herschell carousel to provide amusement for children visiting Pioneer Village, but was unable to purchase it until the following year. On August 27, 1956, he purchased the 1879(?) carousel from Dan Zehr for $1325, and immediately had it transported by truck to Pioneer Village. He subsequently bought seven small horses for $400 from Mrs. John Redshaw in Greenville, Illinois.[7] The carousel horses were formerly used in Chicago's White City Amusement Park.

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* The 1879 date is suspect considering the first Armitage-Herschell carousels were not manufactured until 1881 and 1883.

Assembling the carousel at Pioneer Village after its having been in storage for a half-century was a difficult and time-consuming process. Local workers were unfamiliar with it, but determined to preserve historic fabric whenever possible. The five-year renovation project began on October 24, 1956, when the steam engine, the carousel's only power source, was activated. In January 1957, the renovation of the carousel platform began when wood from the Danish Lutheran Church steeple[8] in Pioneer Village was used to replace missing and broken planks.[9] On June 30, 1958, the carousel track was laid out on the ground. Eight days later, workmen poured concrete under the platform of the carousel's steam engine.[10]

Carousel music is a significant feature of the earliest carousels since the music was made by a calliope. Pioneer Village's carousel calliope required restoration. While other Pioneer Village personnel were occupied with the physical aspects of the carousel, employee Rease Slack was responsible for the reed calliope on which he replaced the bellows, cloth, and tubing.[11]

The original canvas roof, deteriorated beyond use, was replaced by a wooden canopy in September 1958. Carpenter Dennis Lammers constructed the carousel roof which was thirty-seven feet in diameter. Using shiplap sheathing and roofing felt he finished the project with asphalt shingles.[12]

The platform for the calliope was built by Wayne Bergensten who was also responsible for fitting the calliope for a Flex-O-Glass cover; the steam engine was reflued; and a fence and gate were built encompassing the carousel. By September 1959, these tasks were completed. Before the first attempt to operate the carousel in 1960, all of the wheels beneath the platform were replaced and new bearings were installed. In September 1961, the original carousel cable was replaced.

Harold Warp continued to purchase additional carousel horses despite the number of spare horses stored in the livery stable at Pioneer Village. The number of operating carousels was slowly diminishing and wooden carousel animals were rare. Warp bought six animals: a deer, goat, giraffe, zebra, seahorse, and camel from R. G. Hawley in Lakeview, Michigan, for $1000 in late September 1961. Warp discovered these particular animals were some of the original animals which belonged to his carousel.[13] Today, the only carousel animals original to this carousel still in use are the five large Armitage-Herschell horses and the giraffe. The other animals are in a nearby storage building and will be used as replacements.

In December 1961, Harold Warp bought a wooden carousel antelope and a tiger from R. G. Hawley, and included them in his collection in storage. At the same time, Pioneer Village personnel built a fence around the carousel engine. This Armitage-Herschell carousel has not undergone any significant changes since its purchase in 1956. It remains in the same location in the park. The original steam engine is intact, but a new boiler was installed by an Omaha company. All of the carousel horses were repainted in 1981. The carousel complex is in good condition and has a high degree of integrity.

Today, the Armitage-Herschell carousel in Pioneer Village operates seven days per week from early spring until Labor Day. It is billed as "America's Oldest Merry-Go-Round." A carousel ride costs a nickel and lasts from three to four minutes. Approximately 1,000 people of all ages ride the carousel each week. During the winter months, the carousel is enclosed by wood panels and closed to the public. After the smokestack is removed for storage, the steam engine is wrapped in a Flex-O-Glass plastic cover.[14]

NOTES

1. Frederick Fried, A Pictorial History of the Carousel (New York: A. S. Barnes and Company, 1964), 52, 62, 70.

2. Harold Warp, The History of Man's Progress (Minden, Nebraska: The Harold Warp Pioneer Village), 405.

3. Al Griffin, Step Right Up Folks! (Chicago: Henry Regnery Company, 1974), 36.

4. Harold Warp, Over the Hill and Past Our Place (Minden: The Harold Warp Pioneer Village, 1959), 74.

5. Harold Warp, telephone conversation with Pam Smoot, 6 September 1985.

6. Wayne Bergensten, interview with Pam Smoot, Minden, Nebraska, 14 September 1985.

7. Harold Warp, Clara's Letters (Minden: The Harold Warp Pioneer Village, 1978), 197.

8. Harold Warp, telephone conversation with Pam Smoot, 6 September 1985.

9. Dennis Lammers, telephone conversation with Pam Smoot, Minden, Nebraska, 14 September 1985.

10. Wayne Bergensten, interview with Pam Smoot, Minden, Nebraska, 14 September 1985.

11. Warp, Clara's Letters, 252.

12. Dennis Lammers, telephone conversation with Pam Smoot, 14 September 1985.

13. Warp, Clara's Letters, 348.

14. Dennis Lammers, telephone conversation with Pam Smoot, 14 September 1985.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Minden South (Nebraska) **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	14	504300	4482100	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The Armitage-Herschell carousel occupies an area approximately 1,809 square feet and is on the east side of Pioneer Village, Minden, Nebraska.

List all states and counties for properties overlapping state or county boundaries

state		code		county		code	
state		code		county		code	

11. Form Prepared By

name/title Historian Pam Smoot/Research Historian Ron Cockrell

organization National Park Service
Midwest Regional Office **date** November 12, 1985

street & number 1709 Jackson Street **telephone** (402) 221-3426

city or town Omaha **state** Nebraska 68102

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-785

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Enarson, Millard. Interview with Pam Smoot. Minden, Nebraska. 14 September 1985.

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Fried, Frederick. *A Pictorial History of the Carousel*. New York: A. S. Barnes and Company, 1964.

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__________. "Merry-Go-Round File." 1950-1960.

Lammers, Dennis. Telephone Conversation with Pam Smoot. 14 September 1985.

Mendelsohn, Ink. *Carousels Caught in Vicious Circles*. Pamphlet. Washington, D.C.: Smithsonian Institution, 1981.

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__________. *Over the Hill and Past Our Place*. Minden, Nebraska: The Harold Warp Pioneer Village, 1959.

__________. Telephone Conversation with Pam Smoot. 6 September 1985; 20 September 1985.

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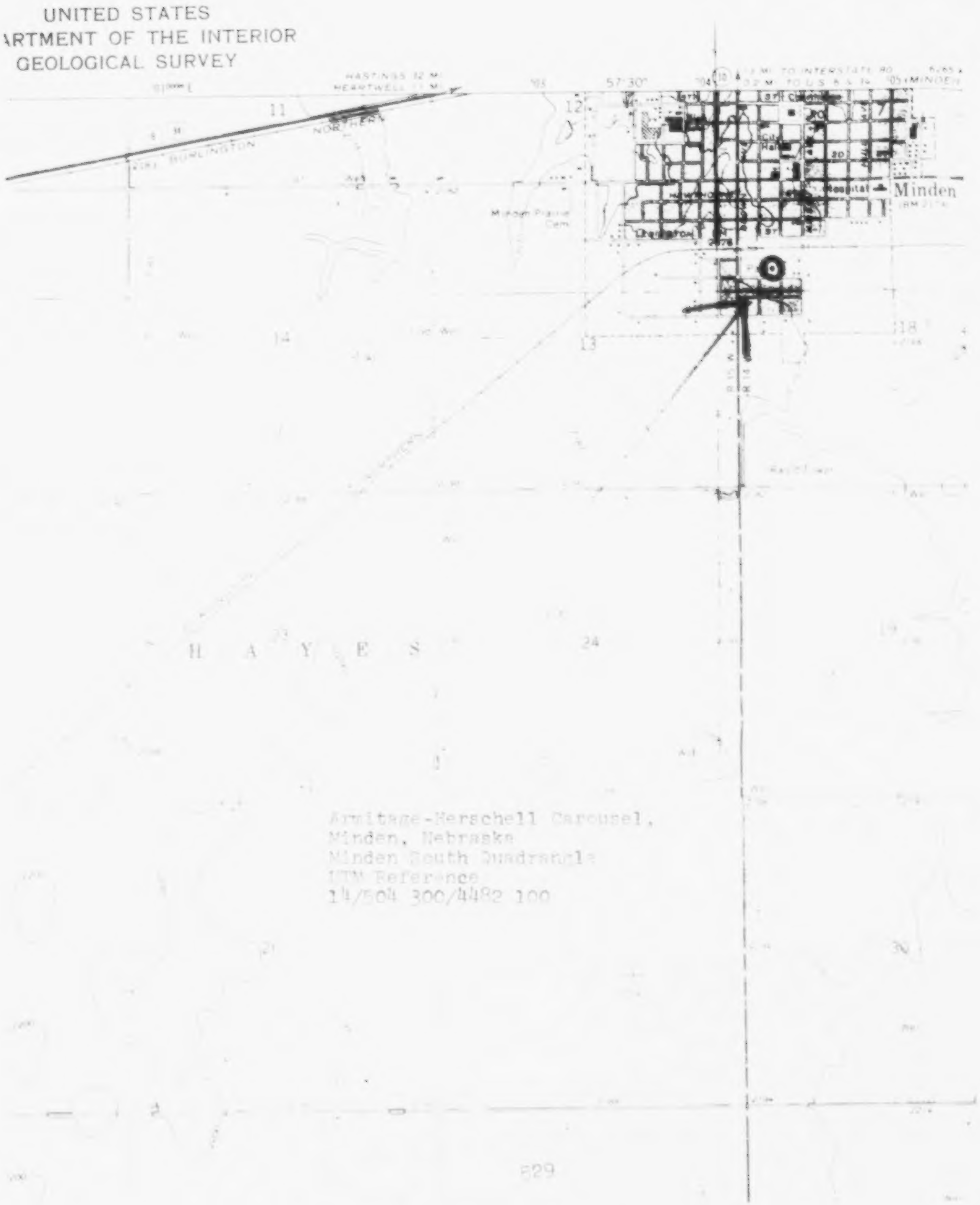
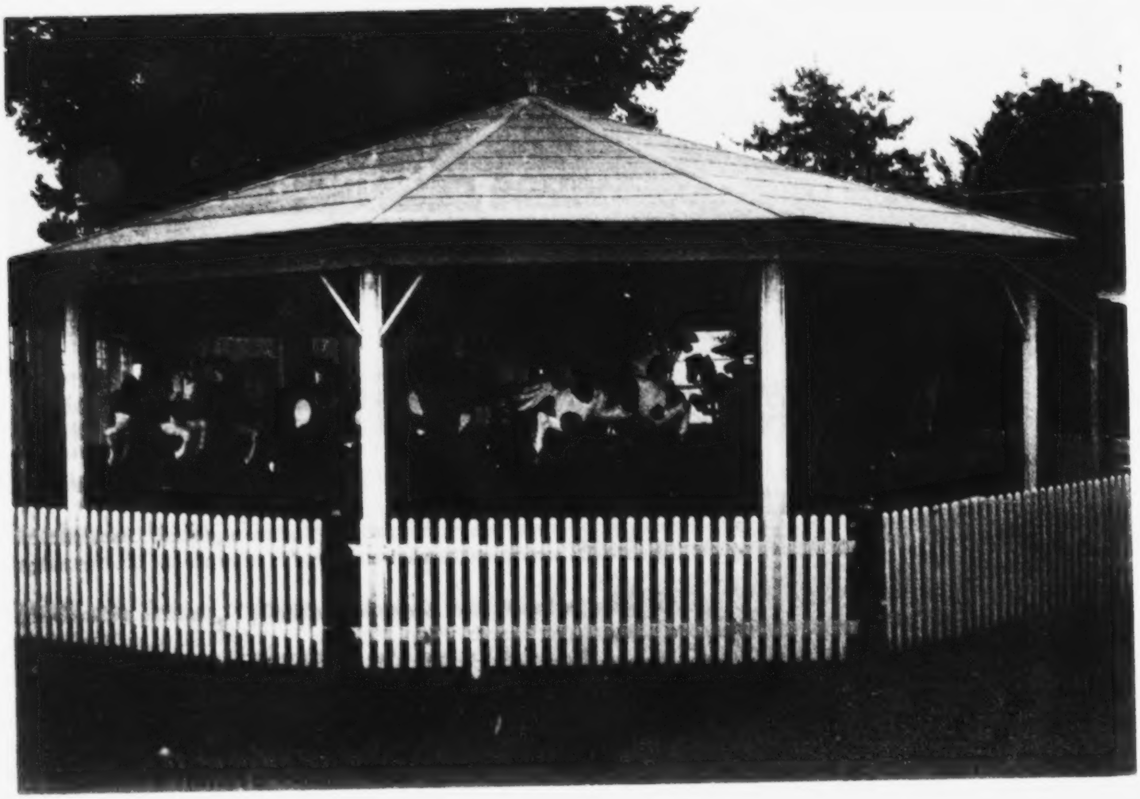

UNITED STATES
ARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
HASTINGS 32 MI
HEARTWELL 11 MI
57'30"
BURLINGTON
NORTHERN
Minden
Minden Prairie Cem
Hospital
11
12
13
14
18
19
24
30
H A Y E S

Armitage-Herschell Carousel,
Minden, Nebraska
Minden South Quadrangle
UTM Reference
14/504 300/4482 100

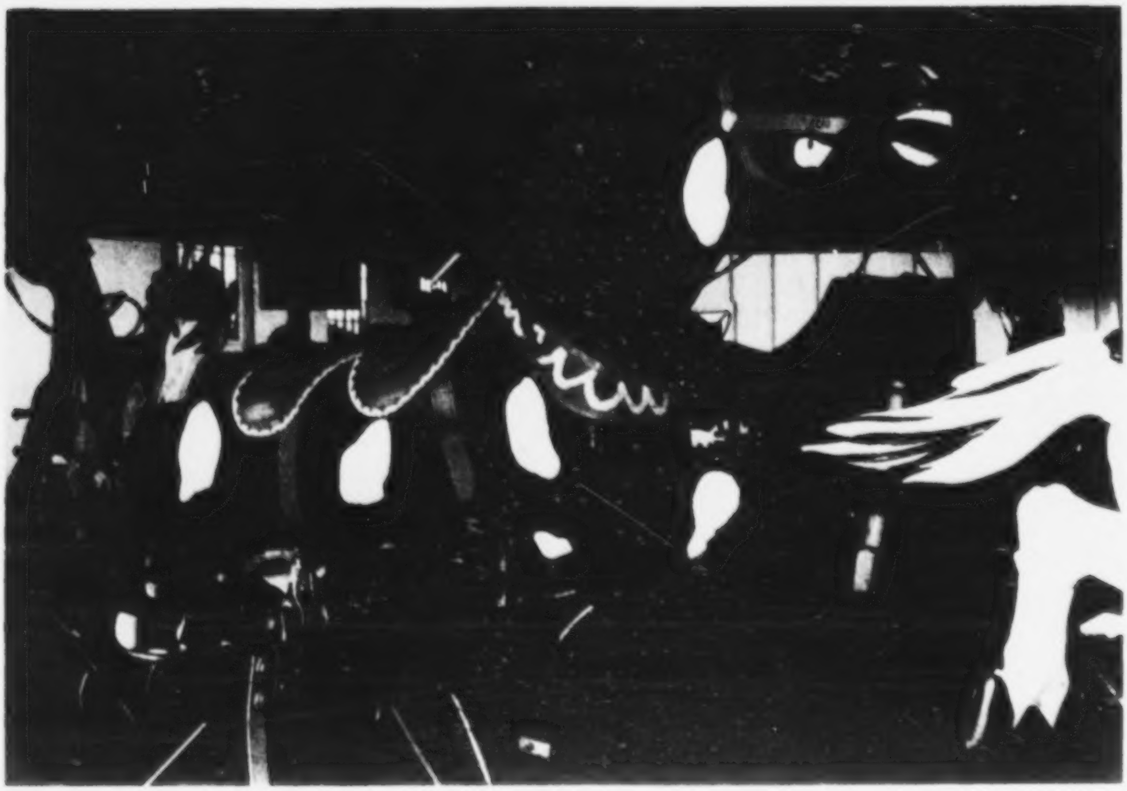


ARMITAGE-HERSCHELL CAROUSEL
Pioneer Village
Minden, Nebraska

Carousel
Facing east

Photographer: Pam Smoot, Historian
September 10, 1985

Negative: National Park Service
Midwest Regional Office
Omaha, Nebraska

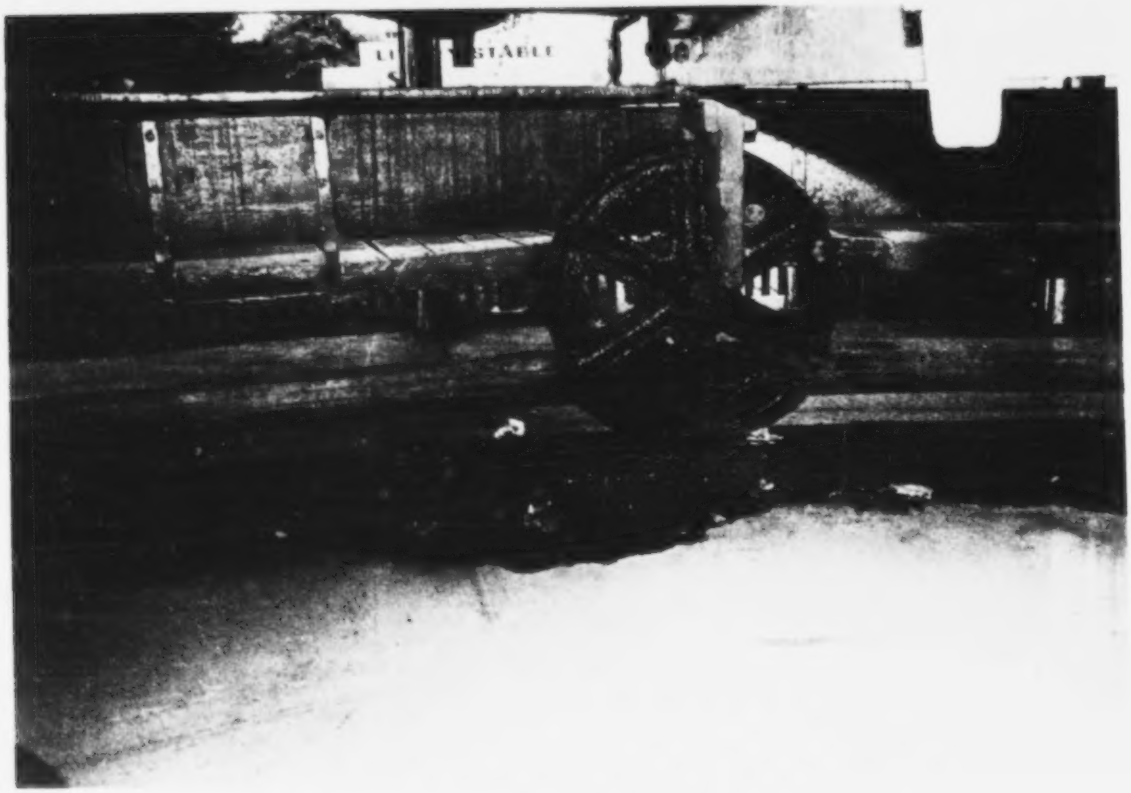


ARMITAGE-HERSCHELL CAROUSEL
Pioneer Village
Minden, Nebraska

Carousel/Armitage-Herschell Horse
Facing east/northeast

Photographer: Pam Smoot, Historian
September 10, 1985

Negative: National Park Service
Midwest Regional Office
Omaha, Nebraska

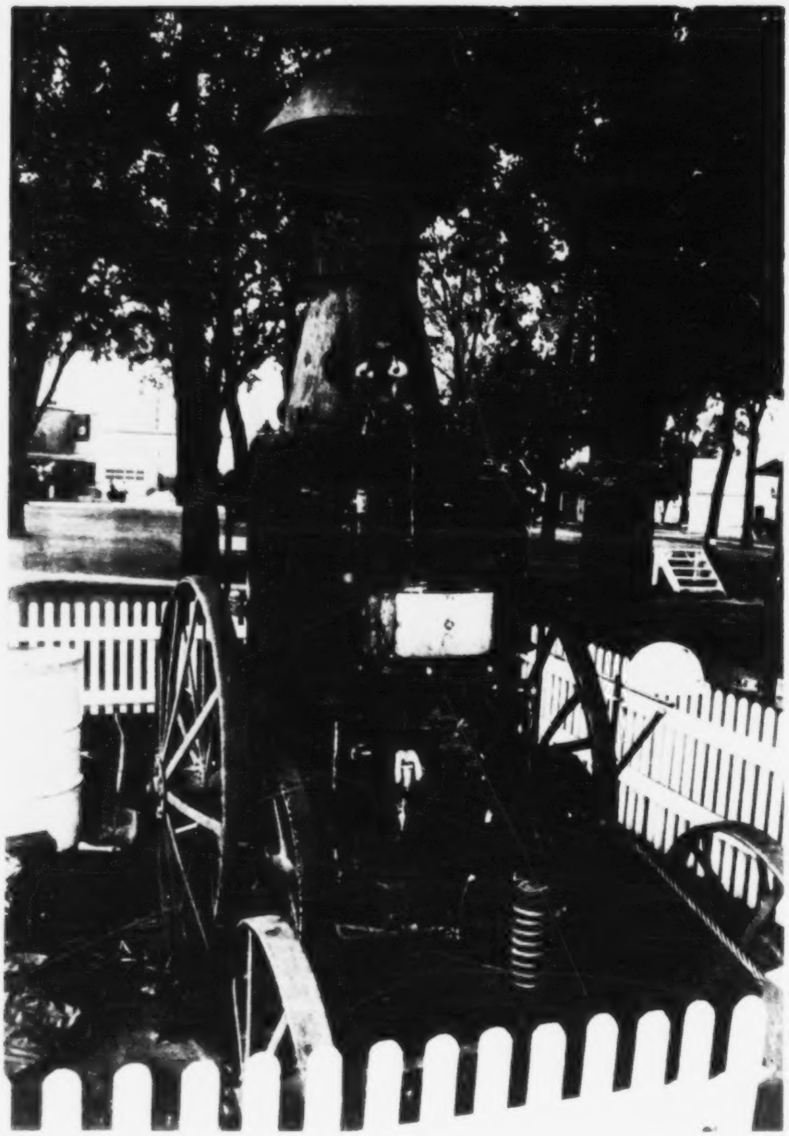


ARMITAGE-HERSCHELL CAROUSEL
Pioneer Village
Minden, Nebraska

Carousel/Original Track
Facing north

Photographer: Pam Smoot, Historian
September 10, 1985

Negative: National Park Service
Midwest Regional Office
Omaha, Nebraska



ARMITAGE-HERSCHELL CAROUSEL
Pioneer Village
Minden, Nebraska

Carousel/Armitage-Herschell Steam Engine
Facing west/northwest

Photographer: Pam Smoot, Historian
September 10, 1985

Negative: National Park Service
Midwest Regional Office
Omaha, Nebraska

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Playland Amusement Park

and or common same

2. Location

street & number Playland Parkway and Forest Avenue ___ not for publication

city, town Rye ___ vicinity of

state New York code 036 county Westchester code 119

3. Classification

Category	**Ownership**	**Status**	**Present Use**	
X district	X public	X occupied	___ agriculture	___ museum
X building(s)	___ private	___ unoccupied	___ commercial	X park (wildlife sanctuary)
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
X object	___ in process	X yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	X other: recreation

4. Owner of Property

name County of Westchester

street & number 148 Martine Avenue

city, town White Plains ___ vicinity of state New York

5. Location of Legal Description

courthouse, registry of deeds, etc. Westchester County Department of Land Records

street & number 148 Martine Avenue

city, town White Plains state New York

6. Representation in Existing Surveys

title Historic Resources Survey has this property been determined eligible? ___ yes X no

date Summer 1979 ___ federal X state ___ county ___ local

depository for survey records Division of Historic Preservation, New York State Department of Parks and Recreation

city, town Albany state New York

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet Item number 6 Page 2

(cont.)

Title: National Register of Historic Places

Date: 1979 State

Depository for survey records: National Register of Historic Places, 1100 L Street, NW

City, Town: Washington State: DC 20013-7127

7. Description

Condition
___ excellent
_X_ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
_X_ altered

Check one
_X_ original site
___ moved date ________________

Describe the present and original (if known) physical appearance

Summary

Playland Amusement Park is a 280-acre county-owned property on Long Island Sound in the city of Rye. The Park contains architecturally significant buildings, many amusement rides and concessions, an entrance plaza with a fountain, a central landscaped mall, a freshwater swimming pool, and two beaches totalling 7,900' of shoreline, a man-made 80-acre lake, and 122 acres of undeveloped bird and wildlife habitat.

Opened to the public in 1928, Playland, the first totally planned amusement park in the nation, was the result of the combined efforts of the Westchester County Park Commission and its staff, and the architectural team of A. Stewart Walker and Leon Gillette. The Park's basic plan, its principal buildings -- most of which were designed in a distinctive Art Deco style, and some of its original rides remain intact. (Because of the significance of the Park's plan, it is discussed in that section of this nomination.) New rides, including two major steel roller coasters, have been added recently.

The following descriptions of Playland's extant features, all of which, except as noted, date from 1927-28, correspond numerically to the building index on the nomination's general plot plan.

Bath House, Pool, and Boardwalk (1)

The Spanish Revival Bath House complex, completed in 1928, with the exception of the pool, which was constructed the following year, was designed by Walker and Gillette. It is the only principal building not in the Art Deco mode. Although the Bath House is of the Spanish Revival, or Mediterranean, style, in massing and detail, it is related to the Park's Art Deco buildings by similarity of construction materials and color scheme.

The configuration of the Bath House complex and boardwalk is that of a sickle blade, corresponding to the shape of the beach before it. The main stuccoed structure, facing Long Island Sound and the Park's swimming beach on the east, consists of a central section, 2 stories high and 3 bays wide, flanked by twin towers to which are attached wings extending to the west.

The central section of the Bath House has three arched portals providing entrances to the north and south bath houses; stairs ascend on both sides of the portals to the pool level where the arch motif is repeated in flanking arcades. The pool level originally contained a restaurant, now closed. Semicircular open sections beneath the stairs are filled with decorative iron grillwork. Rectangular windows capped with triangular niches appear on the tower facades and on the main (east) facades of the wings. Above a bracketed cornice on each tower is a copper roof with a 6-sided cupola supporting a wrought-iron seahorse weather vane. Decorative ironwork also appears on the tower balconies. On the south and northeast, at the boardwalk level, are connecting 1-story stuccoed galleries housing shops and concessions; these sections have low wooden balustrades above tiled overhanging eaves supported by large-scale carved brackets, and terminating pavilions with colonnades.

To the northeast, the boardwalk in front of the Bath House extends past the Bus Terminal area, the Administration Building, Entrance Plaza, and Casino. It leads to the dock, now decayed, where steamships from New York City tied-up during the Park's early decades. Rock jetties, constructed to prevent the sand from washing away, run out into the Sound perpendicular to the boardwalk.

Casino (2)

The Casino, facing the Entrance Plaza on the east, was part of Walker and Gillette's original Park plan, although it was not constructed until 1929-30. Two stories high, eight bays wide, and nine bays deep, the stucco structure is the largest of the Park's principal buildings in the Art Deco style.

Entrance is provided by double glass doors in each of the three main (west) facade bays. A flat copper canopy extends the width of the entrance bays at door-height level; above the canopy in each bay is a round-arched multi-paned window to the roof line. The windows are flanked by triangular pilasters; the pilaster capitals are formed by alternating cream and beige bands of zig-zag trim. The central arch has a keystone, similar in its triangular configuration to the pilasters, supporting a flagstaff. Behind the main facade can be seen the domed roof of the Casino's main skating arena. Decoration on this facade consists of the copper roofs topped with octagonal lanterns on the projecting pavilion bays; decorative iron grillwork in the set-back bays connecting the central section to the pavilions; Classically inspired cornice trim on all bays except the central three; and the cream, beige, and sea-green color scheme. Uplights on high pedestals, situated at the corners of the pavilions, illuminate the principal facade at night. Fenestration on all facades consists generally of rectangular windows with black metal sash, the three entrance doors on the main facade, and a large double utility entrance on the rear (east) facade.

The Casino, which originally provided space for bowling, dining, dancing, and games concessions, as well as ice and roller skating, underwent a major interior renovation in 1973. It now contains two additional skating areas, a snack bar, and improved locker and skate shop facilities. The exterior remains unchanged; Art Deco decorative elements in the lobby area, including the original chandeliers, have also been retained. Also unchanged is the notable lamella framing of the large arena roof, and the diamond-shaped windows of colored glass set into the roof framing.

Dragon Deli (3)

This is an enclosed, flat-roofed stucco restaurant. It faces the Entrance Plaza and forms the Plaza's northeast corner. The 1-story 5-bay structure has double windows with aluminum sash and a metal-framed glass double entrance door. The restaurant is situated between two pavilions: the Entrance Pavilion on the south connects the Deli to the Casino building and the first Colonnade Pavilion on the north connects the restaurant to the Mall. The original curved Colonnade section, from which the Dragon Deli projects, retains its drop cornice, hand-painted murals, and wooden balustrade.

Buffet Colonnade (4)

This structure forms the northwest corner of the Entrance Plaza. Two cream-colored stucco pavilions, one bay to each of the three exposed sides, flank the central section. The pavilion to the south is of the Entrance Plaza type: it is enclosed, with a domed copper roof, compound inset bays, and Classically inspired cornice decoration. The other pavilion forms the Plaza terminus of the west Mall Colonnade. It has a flat roof, is open on three sides, and has simple rectangular bays. Food at the restaurant is ordered and served buffet-style inside; dining tables are set up outside under a flat plexiglass canopy which has replaced the original canvas awning. Decorative details on the central section consist of the original hand-painted murals, visible on the frieze above the canopy.

Colonnades (5)

These originally framed the entire central Mall and the western section of the cross-axis and extended across the front of the Boat House. The Colonnades were built of frame, with octagonal columns at 12-foot intervals. Drop panel cornices contained friezes with hand-painted murals; the cornice sections were topped with curved balustrade sections between low posts supporting Classical frosted-glass lighting fixtures. The friezes were designed and painted by a group of women artists under the supervision of Grace King Hutchins. The artwork used on the panels reflected the types of amusement behind and included figures from children's rhymes, mounted cowboys, dancers from around the world, dragons, and waterfowl.

The primary color, for nighttime visibility, is white; but column capitals, mural frames, and balustrade posts and railings are occasionally emphasized with contrasting trim. The Colonnade pavilions, more severe than those in the Entrance Plaza, are square in section, with flat roofs, and were designed to be open on all sides. Stepped-back corners at the roof line provide platforms for light fixtures identical to those topping the Colonnades.

The central Colonnades were heavily damaged by fire in the late 1960s; sections north of the cross-axis are no longer standing, and those south of the cross-axis have been altered by the removal of alternate columns and the replacement of the original frame cornices with steel and plexiglass superstructures. Two of the central Pavilions have been enclosed to provide space for food concessions. Sections of the original Colonnade remain intact on the Boat House and in the western section of the cross-axis.

Games and Concessions Buildings (6)

These ten frame permanent structures were designed to house games of skill and chance, and food and souvenir concessions. They are related to the Art Deco theme of the Colonnades and the stucco buildings through the use of similar decorative motifs; a variety of colors have been used to trim the primarily white buildings and emphasize the Park's lighthearted "spirit of play."

Carousel (7)

The Carousel, one of the Park's original rides, is housed in an open octagonal building with a green-shingled roof crowned by an enclosed cupola. The roof has lamella framing and a paneled cornice, and is supported by octagonal columns. The roofed-over area surrounding the carousel is partially enclosed by a picket fence. Decorative trim is painted blue and orange. The horses were hand carved by Charles Carmel of Brooklyn. The Carousel's mechanism was designed by Mangels and the organ is a rare Gavioli, with three moving figures. The organ, originally powered by steam, has been converted and now utilizes Wurlitzer rolls. Carmel's distinctive 66 horses, generally set 4 abreast, and 3 chariots run counterclockwise around the organ.

Music Tower (8)

The 110-foot-high Music Tower terminates the central Mall at the Park's north end. Of cream-colored stucco, the monolithic structure incorporates and repeats many of the characteristic Art Deco motifs and details found elsewhere in the Park. The Tower is stepped back on all four facades and is horizontally divided into three stages, or sections.

The lower stage contains pilasters with fluted capitals at each corner, and, on each facade, metal uplights on high pedestals. At this stage on the main (east) facade are two openings covered with decorative grillwork similar in configuration, though not in scale, to that on the facade of the Casino. These openings were originally functional: the lower one was part of the staging area for the band shell, no longer in existence, which was directly in front of the Tower; the upper opening provided a platform for live keyboard (piano and organ) performances.

The middle, or second, stage is distinguished by compound stepped-back insets containing a flagstaff on the main facade and openings for the sound system speakers on all facades. The third stage contains an octagonal lantern on each corner, and, on a high central base, a large octagonal bronze, copper, and glass lantern.

The Tower was designed to contain the mechanical equipment for the Park's innovative synchronized sound system, no longer in operation. Directly behind the Music Tower are stucco gate posts, repeating the Tower's stepped-back configuration on a much reduced scale. Folding metal gates between these posts at either end of the Mall allow the space to be secured when the Park is closed.

Boat House (9)

On the southern edge of Playland Lake, the Boat House is comprised of two stucco pavilions of the Entrance Plaza type (although the dome-shaped copper roofs have been replaced with shingles), flanking a 42-foot-long colonnade. The colonnade retains its original columns, cornice, murals, balustrades, and lanterns. Several more contemporary and utilitarian lighting fixtures have been added to the colonnade since the Boat House was constructed; a small 1-room frame administrative structure has also been added on the roof of the colonnade near the eastern pavilion. Beyond the Boat House on the lake shore are concessions for rowboats, paddle boats, and an excursion boat.

The Whip (10)

One of the Park's original rides, the Whip is housed in an elliptical structure. The wood frame building has a lamella roof supported by octagonal columns and is partially enclosed at the boardwalk level by a picket fence. In keeping with the decorative treatment of other permanent frame structures, details on the Whip's building relate it to the Park's Art Deco theme; the color scheme is white with bright trim. The machinery of the Whip was designed and manufactured by the Mangels Company.

Dragon Coaster (11)

This roller coaster was constructed in the 1928-29 season under the direction of the Park's first superintendent, Frank Darling. A fine and well-maintained example of the prototypical amusement park "Scenic Railway" ride, the coaster's cars are pulled upward by a mechanical cable grip and then released at the tops of the hills to roll down. The coaster is 82' high and 3,400' long. Playland's ride differs from its contemporaries in that the occupants are hurled, as the cars descend, into a tunnel resembling the mouth of a dragon. The covered entrance and exit platform is related to the Park's other frame buildings through use of decorative motifs and color. The coaster was rehabilitated in 1983.

Old Mill (12)

The Old Mill is a brown and white frame and stucco structure on the western section of the Mall's cross-axis. It was erected during the Park's first season; its watercourse is under, and follows the configuration of, the Dragon Coaster's tracks.

Derby Racer (13)

One of the Park's original rides, the Derby Racer is contained in a frame structure. The building has a lamella roof, crowned with a cupola and supported by octagonal columns; in color scheme and decorative details it conforms to the Park's Art Deco theme and other frame structures. One of only two Derby Racers remaining in the country, the ride's horses were carved by Marcus Illions and the unique mechanical action was designed by Fred Church. (The other Derby Racer is at the Cedar Point amusement complex adjacent to Sandusky, Ohio.)

"Kiddyland" (14)

This feature's concept was an important element in the desired family orientation of Playland. As built, it contained two rides and a large playground; today the playground no longer exists and "Kiddyland" contains 16 rides housed in a variety of structures. Much of the section's original boardwalk has been retained. "Mary's Garden," near the entrance on the Mall, is a notable landscape feature.

Administrative Offices (15)

The Park's offices are housed in a structure at the southwest corner of the Entrance Plaza, consisting of a Plaza Pavilion and an L-shaped wing extending to the south and west. Two stories high, five bays deep, and six bays wide, the wing is sheathed with stucco, has a flat roof, and is connected to the covered Bus Terminal platforms on the west. The Administration Building's fenestration, in the Pavilion, consists of two doors and multi-paned windows with black metal sash, designed to fit the compound-edged insets in each facade; in the wing, there are two exterior doors and simple rectangular metal sashed windows. Decorative elements include the Pavilion's domed copper roof with octagonal lantern, the copper cornice flashing on the wing, the Classical cornice motifs on the Pavilion, and the building's color scheme of cream, beige, and sea-green.

Ticket Booths (16)

These small square structures represent an innovative aspect of Playland's administration: the use of scrip, or tickets, instead of money for the rides.

The board-and-batten construction, corner pilasters, and bright color scheme relate the booths, constructed with central sections of heavy wire mesh, to the other frame structures in the Park. Their distinctive appearance and red-shingled pagoda-like roofs make them highly visible, as do their prominent locations on the Central Mall. When Playland opened, there were 14 Ticket Booths; 9 remain.

Picnic Shelters (17)

The two shelters, near the Picnic Beach, are elliptical in shape. Shelter Number 1 has a covered eastern extension into the Picnic Grove area. Erected during the Park's first decade, both have green-shingled monitor roofs supported by simply carved brackets above square wooden piers; low railings, constructed of vertical sheathing, enclose the lower third of the buildings. The color scheme, primarily white, utilizes bright trim to relate the buildings to the Park's other frame structures.

Footnote

[1] This description is an edited version of the corresponding section of the National Register of Historic Places nomination form (1979) prepared by Karen Morey Kennedy of the Westchester County Department of Planning.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social/
humanitarian
theater
transportation
X other (specify) Recreation (amusement park)

Specific dates 1928 **Builder Architect** A. Stewart Walker and Leon Cillette

Statement of Significance (in one paragraph)

Summary

Playland Amusement Park in Rye, New York, developed in the 1920s by the Westchester County Park Commission, was the first totally planned amusement park in America.[1] It is a 280-acre complex of amusements, concessions, and water-oriented facilities well-integrated with landscaping and its natural environment. After more than 50 years of use, its basic design and its distinctive Art Deco architecture remain essentially unaltered. Playland was the unique result of the combined efforts of an enlightened governmental body and the talents of creative individuals, and is a prototype for the contemporary theme park.

Several of Playland's rides are of major individual significance because of their ranty. Three of the four surviving original rides -- the Carousel, the Derby Racer, and the Dragon Roller Coaster -- are individually significant. The Carousel is one of only three still in existence featuring the wooden hand carvings of master craftsman Charles Carmel. The "Derby Racer," by Marcus Charles Illions and Fred Church, is one of only two still operating in America, the other being at Cedar Point, Ohio. The Dragon Coaster is also a rare surviving example, and is unique in design.

History

In the late 19th and early 20th centuries, Rye became a summer resort for wealthy Manhattan residents. The popularization of the automobile in the 1920s accelerated the development of Westchester County as a suburb. Recognizing the need for regional planning early in that decade, the Westchester County Board of Supervisors, under the provisions of the Westchester County Park Law, established the County Park Commission in 1921.[2] Transportation and recreation were considered to be fundamental components in planning for suburban development, and the Commission was empowered to locate, establish, acquire, and improve parks, beaches, and open spaces, as well as parkways, boulevards, streets, roads, docks, and bridges which would serve to connect them.

Jay Downer, Chief Engineer of the Commission, stated:

> Until recent years, the automobile was an unknown factor in the planning of cities and other municipalities in which park areas are fundamentally as important as street systems. When Central Park was laid out in 1853, men thought of parks in terms of a unit area. But in our own era of vastly increased mobility resulting from mass production of motor cars we must think wholly in terms of a connected system of parks and parkways.[3]

Acting upon this philosophy, the Commission, during its first decade, was responsible for a number of major projects, including the Saw Mill River Parkway, the Hutchinson River Parkway, the Westchester County Center in White Plains, Glen Island Park, Kingsland Point Park in Tarrytown, and Playland at Rye.

The establishment of a county park at Rye Beach, considered one of the best beaches on Long Island Sound, was advocated as early as 1900.[4] Other interests took over, and, by the 1920s, Rye Beach was the site of two privately owned competing amusement areas: Rye Beach Amusement Park and Paradise Park. Together they comprised "a complete seaside resort ... a typical assortment of amusement and retail business enterprises ... ramshackle hotels, shanties, and cheap, rundown bath houses."[5] The area's unsavory reputation as a "meeting place for every pickpocket, drunkard, and prostitute in Westchester County"[6] prompted letters and petitions urging the Park Commission to redevelop it. In response, the Commission, in 1924, stated a desire to include Rye Beach in the county park system; in April 1925, the acquisition of the land was recommended.[7]

The Park Commission's development of the contiguous 160-acre Manursing Island Park was linked with Rye Beach by 1926. The plan for Rye Beach also included an extension of the Cross-County Parkway from the Boston Post Road to the planned park. (This extension was never built. Playland Parkway, however, was completed in 1929.[8])

To acquire experience in amusement park management, Commission members decided to operate the existing parks through the 1926 season.[9] Twelve dilapidated structures were torn down in the spring of 1926; in October of that year, Paradise Park suffered two fires which damaged the park and conveniently cleared the land for new development. Rye Beach Pleasure Park reopened for the 1927 season, its existing boat house and amusement facilities still in operation, with construction of the new amusement park under way.[10]

A study of the existing amusement parks east of the Mississippi had been undertaken by the Park Commission in 1925. Maj. Gilmore D. Clarke, head landscape architect of the Commission, visited many of these parks and cultivated contacts in the amusement park industry. Frank Darling, an amusement park expert whose experience was gained in a management position at Coney Island, was employed as a consultant. Darling, an official of the National Association of Amusement Parks, was eventually persuaded to leave his position as president of the L. A. Thompson Scenic Railway Company to oversee construction of Playland; he also became its first general manager.

American amusement parks of the 1920s, although popular, were not always held in high esteem. Many had been developed by transit companies and were known as "trolley parks," but by the late years of that decade, as members of the middle and upper classes bought their own cars, the number of riders on the trolley lines, and attendance at these parks, fell sharply.[11] For example, Coney Island, the prototype of many amusement parks early in the century, was an extremely popular but heterogeneous area for "sideshows, barkers, hot dog stands, rides, and games, crooked or otherwise."[12] The new amusement park at Rye Beach, however, was clearly to be different. It would be arrived at primarily by automobile to insure a family and middle-class orientation, and would be carefully and harmoniously planned.[13]

Designs for all structures at the new Park, including a bath house, boat house, casino, and other amusement houses, were submitted to the Commission in 1927 by the New York firm of Walker and Gillette. A. Stewart Walker and Leon N. Gillette had a good reputation based largely on their residential designs in a variety of Revival styles.[14] Throughout the years of their partnership (1906-45) Walker and Gillette were often heralded by critics for their versatility.[15] During the late 1920s and early 1930s, the firm designed a wide range of buildings in the Art Deco style; the buildings at Playland were their earliest designs in this mode. Their other important Art Deco works include: the National City Bank Building at Broadway and Canal Street, Manhattan, 1928; the Westchester County Center, White Plains, 1928; the Fuller Building in Manhattan, 1929; the Industrial Trust Company Building, Providence, Rhode Island, 1929; and the First National City Bank Building, on Wall Street, Manhattan, 1933. They also designed the Electrical Products Building of the 1939 New York World's Fair.

The site plan of Playland was the result of the collaboration of Clarke, Darling, Walker and Gillette, Park engineers L. G. Holleran and Jay Downer, and lighting engineers Watson and Flagg. During the pre-construction stage of the Park, the lake was dredged. Fill from the dredging was used extensively during construction to help close off the lake from its original southern connection with the Sound, to provide land for the playing field area, and to fill the former salt marsh on which three-quarters of the amusement area was to be built.[16]

Access to the Park, considered to be the "junctional terminal of all the great boulevards of Westchester County,"[17] was provided by a new parkway, on axis with the towers of the Bath House, and lined with English elms. The parkway curved around the arrival area for patrons traveling by bus, went through a traffic circle, and into a large parking lot. Visitors could also arrive by ferry from New York City.

The Bath House and swimming pool were placed at one end of the Park. A 40'-wide boardwalk, with a retail gallery, crescent-shaped to conform to the configuration of the beach at this point, led past the main entry plaza to the ferry terminal. This plaza contained a jet fountain, the Administration Building, and, after 1930, a year-round casino. Perpendicular to the boardwalk at this plaza was the amusement section of the Park, planned along an axial mall 1,100' long. This mall, as designed, contained a central reflecting pool or lagoon; as built, the central section was planted in grass. Flanking this section on each side was a row of trees, a wide promenade, and a colonnade. This axis, running from the main bathing beach to the Boat House on Playland Lake, was interrupted once by a cross promenade and was dominated at the lake end by a Music Tower 110' high.[18]

An unprecedented unity in amusement park design was attempted throughout the plan. The Art Deco detailing selected by the architects was considered to be "of simple design yet interesting ... expressive of play."[19] The colonnades, in addition to providing protection from the weather, a crucial consideration given the location's propensity for spring and summer showers, also helped to unify visually an otherwise heterogeneous assortment of amusement activities.

A second unifying factor, the landscaping, carefully planned, planted, and maintained, is also an original design element. Elm trees, low evergreens, and fruit trees frame the entrance to the Park; pin oaks and barberry hedges line the central mall. Flowers are started in January for spring transplanting around the fountain, at both ends of the Mall, and in Kiddyland's "Mary's Garden." The contribution of the landscaping to the site was stressed in a contemporary journal:

> When a World's Exposition is planned a most important part of the general scheme is the landscape planning. The same has been true of Playland. The Commission's Landscape Department has worked hand in hand with the other designers. There will be no barren holes in Playland. Every nook will be planted to soften the lines of the buildings, freshen the ground areas, and form grooves ... between the buildings. Hedges, lawns, flowers, and trees will form a most important part of the beauty of Playland.[20]

To avoid the typical amusement park problem of "bands and calliopes and orchestras playing against one another," an experimental centralized music system was designed for Playland. Wooden horns placed on the Music Tower and at various strategic locations throughout the Park broadcast a single musical program, as well as public announcements -- including, during the first seasons, baseball scores.

The design of Playland also utilized contemporary theories of crowd psychology. Steps were avoided in handling level changes, and ramps were used wherever possible. Sharp corners that would block important vistas were also avoided in areas where promenades met; instead, the chamfered corner stations, or pavilions, of the colonnades allowed the spaces to merge subtly. Consideration was given to the nature of certain amusements and how they might enhance, or, in some cases, neutralize one another. For example, Kiddyland, an area of mild amusements, was placed next to the more violent Aeroplane Coaster.

The ticket system, although an adaptation of one used at Euclid Beach, in Cleveland, Ohio, was, in its final form, Playland's own. Scrip tickets were sold in 1928, as they are today, in red pagoda-like booths scattered through the amusement area. Then a strip of 5 tickets cost 25 cents, a book of 21, $1.00, and a larger book of 110, $5.00.[21] All tickets are good anywhere in Playland, except where merchandise (i.e., refreshments and game prizes) is sold; no cash is accepted at the entrance to any attraction. The advantages of the system are many: all cash is kept in a few places which can be well-protected; entrance collectors are relieved of the chore of change-making, thus facilitating the operation of the amusements, and importantly for the Park's profits:

> It induces patrons to buy tickets in quantities. They pass out one dollar very easily. The psychology of the system is very interesting and tends to prove that the patron does not keep track of the quantity he spends as much as he does the number of times he spends. [22]

Playland opened in May 1928. With the exception of the Casino and the pool, built the following year, and the replacement of the lagoon with lawn, it was erected according to the Walker and Gillette plan.[23]

In 1928, features of the Park included a Japanese Tea Room, behind the Colonnade near the Music Tower; a Parisian Boulevard Cafe, in the principal entry plaza; and a Dance Hall, on the present site of the Auto Scooter ride. Also present were a Dodgem-Scooter; two popular competing "bumper car" rides powered by an overhead electric charge that were housed within the same elliptical building and "fed" each other; and the Tumblebug, Caterpillar, and Custer Car, variations of rides that had originated in the 1890s. The Aeroplane Coaster, designed by Fred Church and named in honor of the successful Lindbergh flight in 1927, was a 3,600' roller coaster similar to the "Bobs" at Chicago's Riverview Park. (Called the "greatest body wringer and most violent ride ever built,"[24] it was taken down in 1957 because of structural problems.)

Playland has, on the other hand, retained some important early rides. One of these is the Carousel, by Charles Carmel. Carmel's "jumper" horses are noted for their beautiful manes, carved flowers, and jewels.[25] Carmel, a Russian immigrant, owned a shop near Prospect Park in Brooklyn; he used horses in nearby stables as models for his carvings.[26] The mechanical action of the Carousel was built by Charles Mangels, a German-born manufacturer who produced some of the finest carousel machinery.[27] A rare European Gavioli band organ decorates the center of Playland's carousel. The Gavioli family, active in the late 19th and early 20th centuries with shops in Italy and France, designed many innovative organs.[28]

Directly across the mall is the "Derby Racer," a derivation of the old steeplechase ride, and one of two still operating in America. Fast, carousel-like, and intended to simulate a horse race, the Derby Racer, designed by Fred Church, features a jolting, up-and-down mechanical action. The horses, of a very different character than Charles Carmel's, were carved by Russian-born and English-trained Marcus Charles Illions. Illions was a superb craftsman whose meticulous carvings have been much copied.[29]

The Carousel, the Derby Racer, and the Whip, another original ride, are all housed in buildings with unusual lamella roofs that were designed by Walker and Gillette. Particularly well-suited for structures housing amusement devices, this type of roof framing requires no central vertical supports.[30]

The "Dragon Coaster," erected during the Park's first season, was the creation of Darling's L.A. Thompson Scenic Railway Company. This "scenic railway" is typical of the firm's work. A mechanical cable grip pulls the cars upward, then releases them to roll downhill. As the cars descend, decorative motifs give the impression that the riders are being hurled into the mouth of a dragon.[31]

Other amusements to be found at Playland over the years included the "Jack and Jill," a large slide which riders descended on small mats; "Noah's Ark," a rocking replica of the original; and the "Magic Carpet," a Moorish funhouse containing moving floors, dark passages, rotating disks, air jets, lopsided rooms, and a carpeted slide on rollers. A clipper ship, Benjamin F. Packard, was moored at the Park until destroyed by the great hurricane of 1938. A fire in 1966 destroyed much of the area opposite the roller coaster, including the Dance Hall, a good portion of the Colonnade, and the Magic Carpet building.[32] The Casino underwent interior renovation in 1973 to increase the skating area.[33]

Playland has had an important role in the shared experience of millions of individuals. Visitors to the Park in its first season numbered 2.8 million. In 1932, in the midst of the Depression, attendance was more than 3.8 million. In recent years, attendance has run about 1.5 million annually.[34]

Footnotes

[1] This statement is an edited version of the corresponding section of the National Register of Historic Places nomination (1979), by Karen Morey Kennedy of the Westchester County Department of Planning.

[2] Report of the Westchester County Park Commission, April 30, 1924 (Albany, 1924), pp. 74-83.

[3] Ibid., p. 45.

[4] Report of the Westchester County Park Commission, April 30, 1925 (New York, 1925), p. 10.

[5] Leon N. Gillette and Gilmore D. Clarke, "Playland -- An Amusement Park at Rye, Westchester County, New York," American Architect, CXXXIV, 2555 (October 20, 1928), p. 492.

[6] Gary Kyriazi, The Great American Amusement Park (Secaucus, New Jersey: Citadel Press, 1976), p. 118.

[7] Report, 1925, p. 10.

[8] Report, 1926, p. 5.

[9] Report, 1926, p. 25.

[10] Al Griffin, Step Right Up Folks (Chicago: Henry Regnery Company, 1959), p. 17.

[11] Kyriazi, op. cit., p. 117.

[12] Ibid., p. 79.

[13] Gillette and Clarke, op. cit., p. 492.

[14] For example, the William Coe Estate (1920) at Oyster Bay, Long Island, now listed in the National Register, was designed by Walker and Gillette.

[15] A.T. Covell, "Variety in Architectural Practice: Some Works of Walker and Gillette," Architectural Record, 35 (April 1914), pp. 277-355; and M. Price, "The National City Bank of New York," Architectural Record, 63 (September 1916), pp. 406-408.

[16] Gillette and Clarke, op. cit., p. 497.

[17] "A Super-Park in the Making," Amusement Park Management, 1, 4 (March 1928), p. 131.

[18] Gillette and Clarke, op. cit., pp. 492-493.

[19] Ibid., p. 493.

[20] "A Super-Park in the Making," op. cit., p. 134.

[21] Bulletin, National Association of Amusement Parks, Playland Number (August 15, 1929), p. 1.

[22] Ibid., p. 2.

[23] Ibid., p. 1.

[24] Robert Cartmell, a roller coaster expert, quoted by Joan Cirillo in "How Playland Picks a Ride," Sunday (Gannett Westchester Newspapers), July 16, 1978, p. G4.

[25] Carmel's horses have magnificent manes, carved roses, and an abundance of jewels; their saddles sometimes resemble bats' wings or sea lions.

[26] C. Dinger, "Charles Carmel," *Carousel Art*, 4 (January 1979), p. 4; T. C. Gottendaker, "Charles Carmel," *National Carousel Roundtable: Carvers and Their Merry-Go-Rounds* (Flint, Michigan: Alfred P. Sloan Museum, 1974), p. 11; and James Feron, "Westchester Journal," *New York Times*, April 21, 1979. The other two extant Carmel carousels are in Prospect Park and Coney Island, both in Brooklyn.

[27] Frederick Fried, *A Pictorial History of the Carousel* (New York: Bonanza Books, 1964), p. 102. On the Playland Carousel, the horses called "jumpers" swing slowly out, or sideways, as the ride picks up speed.

[28] *Ibid*., pp. 187-188.

[29] *Ibid*., pp. 102, 128.

[30] Mario Salvadori and Robert Heller, *Structure in Architecture: The Building of Buildings* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963; 1975), p. 214. "In the lamella roof structure a series of parallel arches, skewed with respect to the sides of the covered area, is intersected by another series of skewed arches so that an efficient interaction is obtained between them. This system does away with the beams connecting parallel arches and constitutes a curved space frame." See also "Lamella House with Trussless Wooden Roof," *Architects Journal*, 102 (September 6, 1945), pp. 175-176. The main skating arena in the Casino also has a lamella roof.

[31] Kyriazi, *op*. *cit*., p. 34.

[32] Louis Botto, "Playland: Where It All Began," *Sunday* (Daily News) *Magazine*, May 21, 1978, pp. 8-34 *passim*.

[33] J. Kaplan, "Playland Casino: Westchester's Ice Palace," *Spotlight on Rye*, 1, 4 (November 1977), p. 13.

[34] Botto, *op*. *cit*., p. 9; and "Playland: 1976 Fact Sheet," Mimeograph on Playland letterhead.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 280

Quadrangle name Mamaroneck **Quadrangle scale** 1:24,000

UTM References

SEE CONTINUATION SHEET

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

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NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet **Item number** 10 **Page** 1

UTM References: (all Zone 18)

	Easting	Northing		Easting	Northing
A	612500	4536220	B	612470	4535830
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E	612260	4535780	F	611980	4535580
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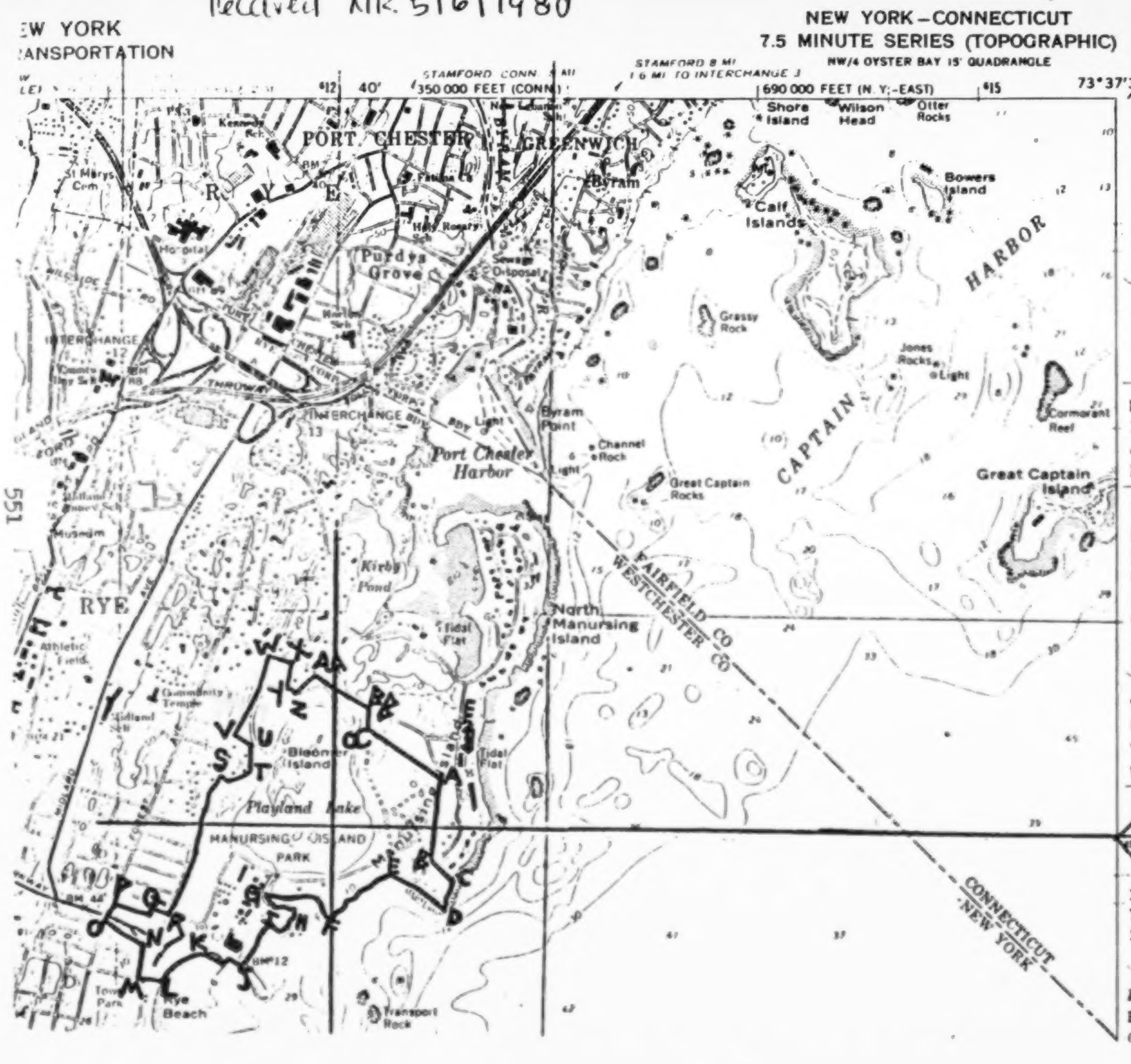
I	611710	4535530	J	611600	4535320
K	611400	4535400	L	611210	4535260
M	611100	4535280	N	611120	4535430
O	610960	4535540	P	610990	4535630
Q	611170	4535600	R	611240	4535580
S	611470	4536210	T	611610	4536280
U	611620	4536380	V	611540	4536210
W	611680	4536780	X	611780	4536760
Y	611770	4536640	Z	611810	4536620
AA	611910	4536700	BB	612150	4536640
CC	612140	4536460			

Verbal Boundary

The property boundaries of Playland Amusement Park, which are the historic boundaries of the park, enclose an area which is irregular in shape. Beginning at a point near the intersection of Forest Avenue and Ridgeland Terrace (letter O on the USGS map), proceed approximately 250' north along Forest Avenue to Ridgeland Manor, then 625' easterly, 125' northeasterly to Beck Avenue, 250' along Beck Avenue, approximately 2,250' northerly, 125' easterly, 400' northeasterly, 350' due north, 250' northwesterly, approximately 1,250' north to Manursing Way, 350' east along Manursing Way, approximately 300' south, 225' east, 350' north to Manursing Way, 1,000' east along Manursing Way, 325' southeast, 1,500' easterly, 1,250' south, approximately 500' southeast to Long Island Sound, 500' south along Long Island Sound, approximately 1,000' northwesterly, 1,250' southwesterly along Long Island Sound, 325' northwesterly, 750' west to Playland Lake Inlet, 250' south, 275' due east (to Rocky Point), approximately 350' southwest, 250' west, 875' south, approximately 500' westerly, curving along Rye Beach, 500' southwest, curving along Rye Beach, 350' west (inland from Rye Beach), 500' north, and 750' west to Forest Avenue and the beginning point.

Received NR 5/6/1980


NEW YORK
NEW YORK–CONNECTICUT
7.5 MINUTE SERIES (TOPOGRAPHIC)
NW/4 OYSTER BAY 15' QUADRANGLE
STAMFORD CONN.
350 000 FEET (CONN.)
STAMFORD 8 MI
1.6 MI TO INTERCHANGE 3
690 000 FEET (N.Y.-EAST)
40'
73°37'30"
PORT CHESTER
GREENWICH
RYE
Byram
Shore Island
Wilson Head
Otter Rocks
Bowers Island
Calf Islands
HARBOR
CAPTAIN
Grassy Rock
Jones Rocks
Light
Cormorant Reef
Great Captain Island
Great Captain Rocks
Channel Rock
Byram Point
Port Chester Harbor
Purdys Grove
Holy Rosary
Hospital
St Marys Cem
INTERCHANGE 12
INTERCHANGE 13
THRUWAY
Kirby Pond
Tidal Flat
North Manursing Island
FAIRFIELD CO
WESTCHESTER CO
Community Temple
Bloomer Island
Playland Lake
MANURSING ISLAND PARK
Athletic Field
Museum
Rye Beach
Town Park
Transport Rock
CONNECTICUT
NEW YORK
551

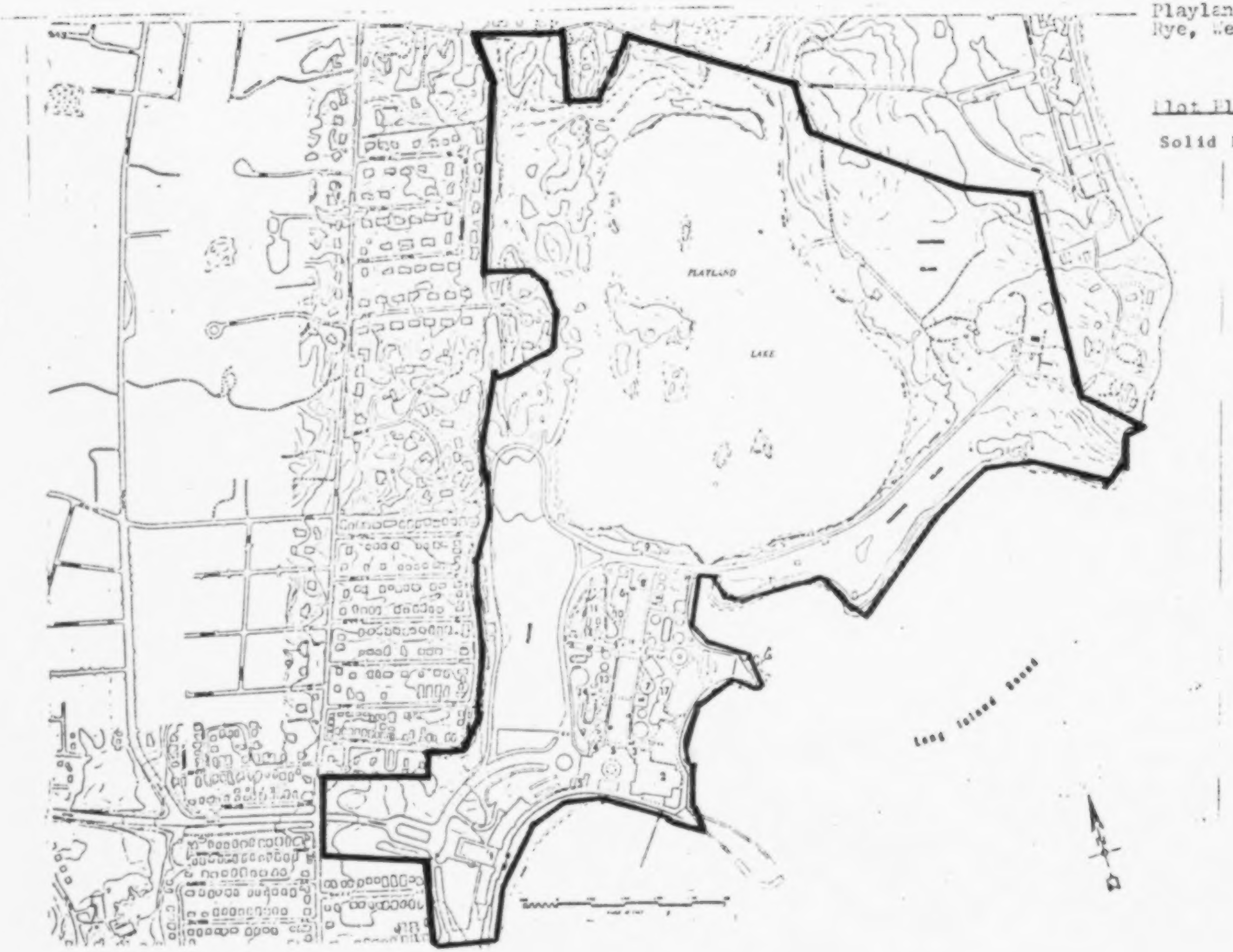
Playland
Rye, Westchester Co.
UTM References
Mamaroneck Quad

	Easting	Northin
A.	612500	4536220
B.	612470	4535830
C.	612560	4535760
D.	612530	4535620
E.	612260	4535780
F.	611980	4535580
G.	611700	4535670
H.	611830	4535600
I.	611710	4535530
J.	611600	4535320
K.	611400	4535400
L.	611210	4535260
M.	611100	4535280
N.	611120	4535430
O.	610960	4535540
P.	610990	4535630
Q.	611170	4535600
R.	611240	4535580
S.	611470	4536210
T.	611610	4536250
U.	611620	4536380
V.	611540	4536410
W.	611680	4536780
X.	611780	4536760
Y.	611770	4536640
Z.	611810	4536620
AA.	611910	4536700
BB.	612150	4536550
CC.	612140	4536460

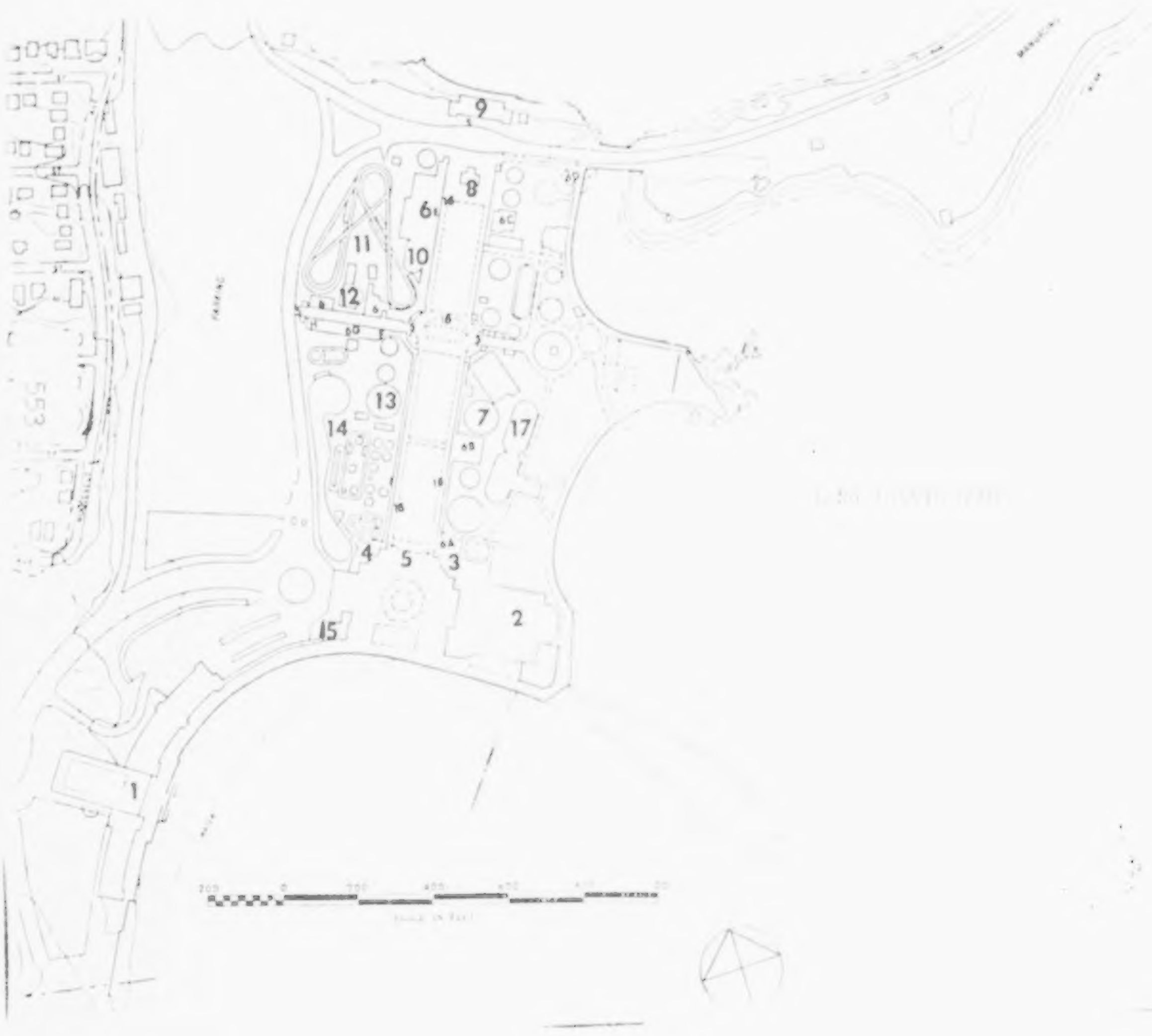
Playland Amusement Park
Rye, Westchester County

Plot Plan and Environment

Solid Black Line - Nominated Property


PLAYLAND
LAKE
Long Island Sound

RECEIVED
FEB 29 1980
NATIONAL
REGISTER



Playland Amusement Park
Rye, Westchester County

Plot Plan

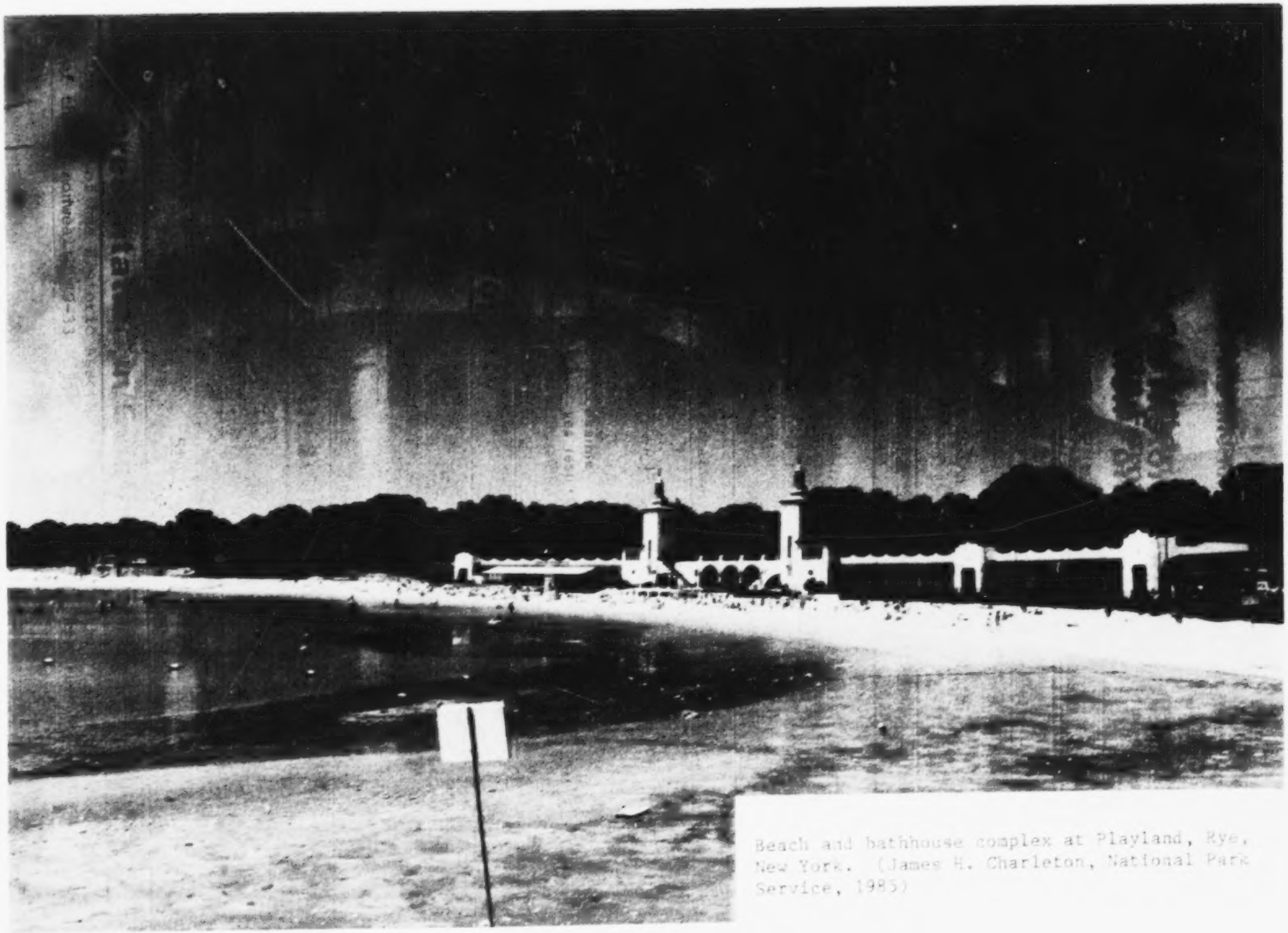
Legend:

1. Bath House, Pool, Boardwalk
2. Casino
3. Dragon Cell
4. Buffet Colonnade
5. Colonnades and Colonnade Pavilion
6. Games and Concessions Buildings

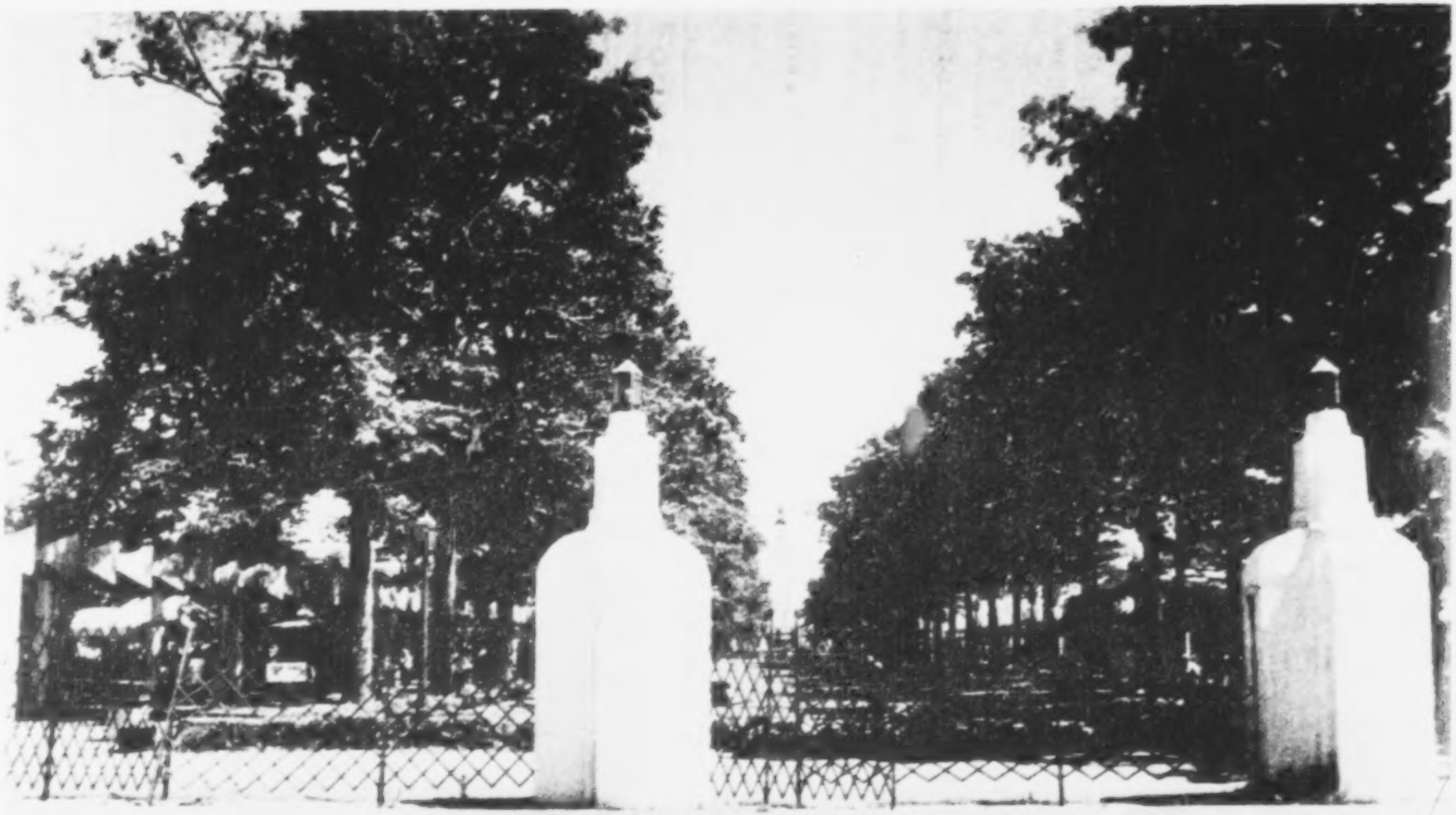
7. Carousel
8. Music Tower
9. Boat House
10. Whip
11. Dragon Coaster
12. Old Mill
13. Derby Racer
14. Kiddyland

15. Administration Building
16. Ticket Booths
17. Picnic Shelters

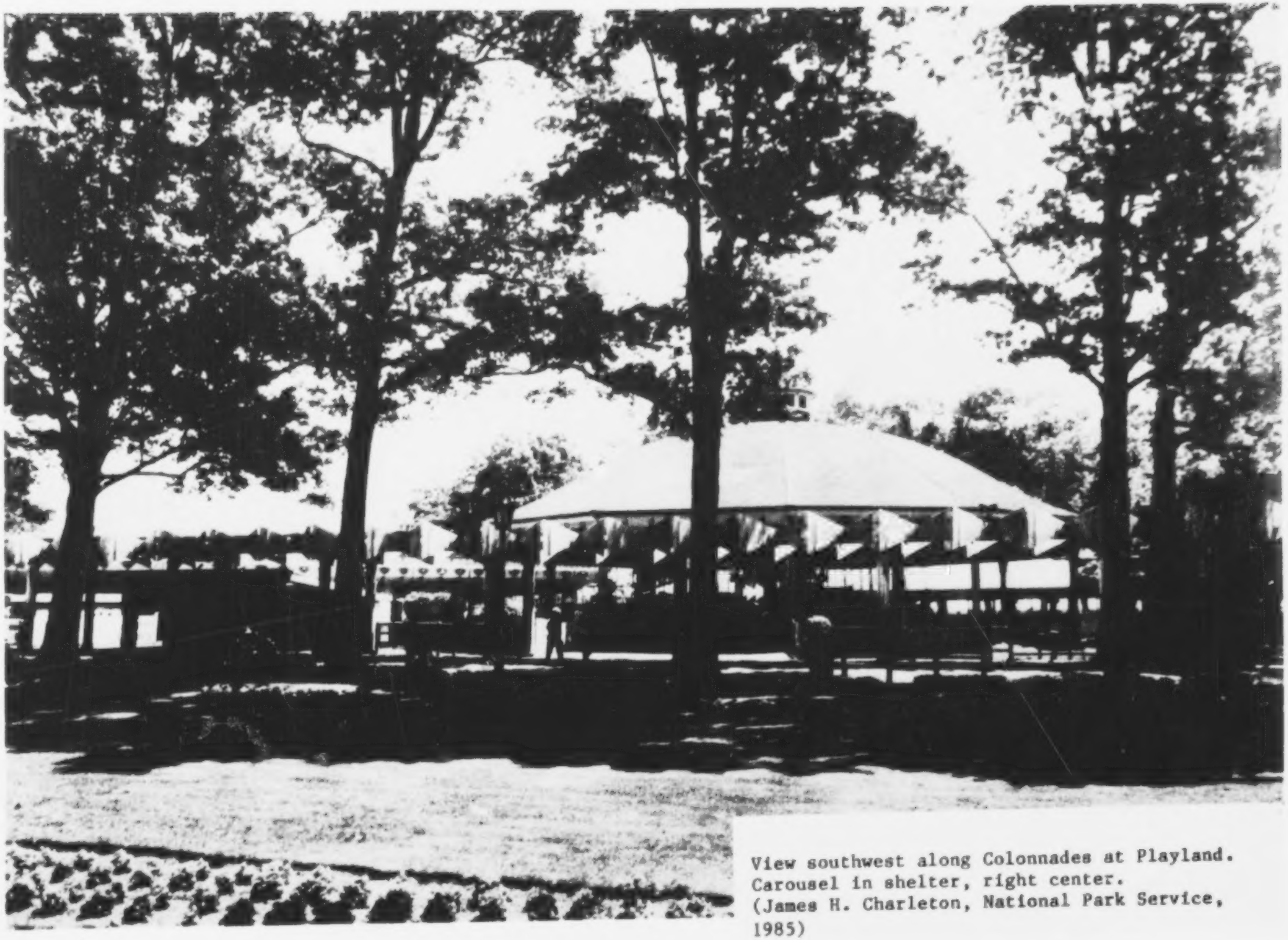
RECEIVED
FEB 28 19
NATIONAL
REGISTER



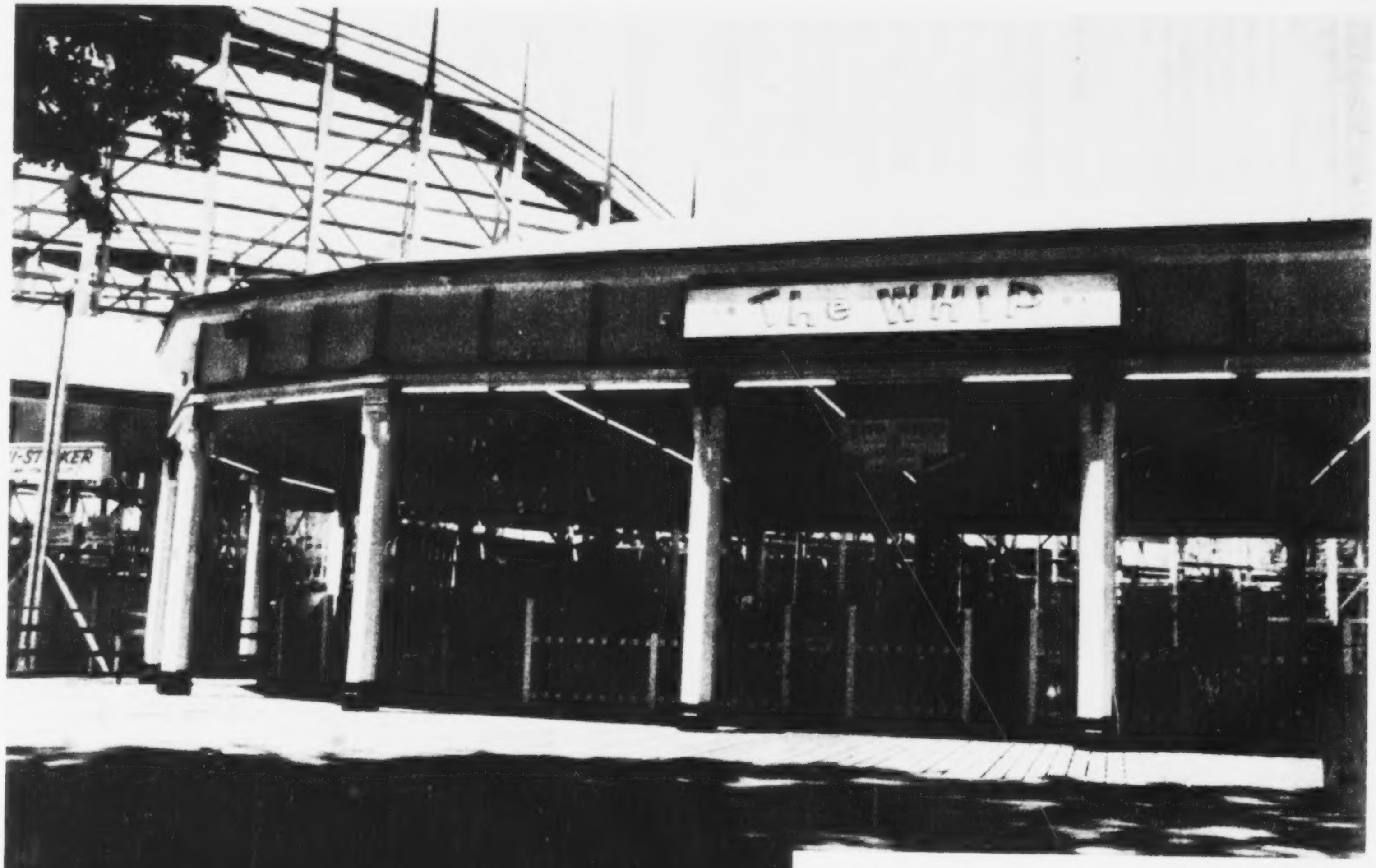
Beach and bathhouse complex at Playland, Rye, New York. (James H. Charleton, National Park Service, 1985)



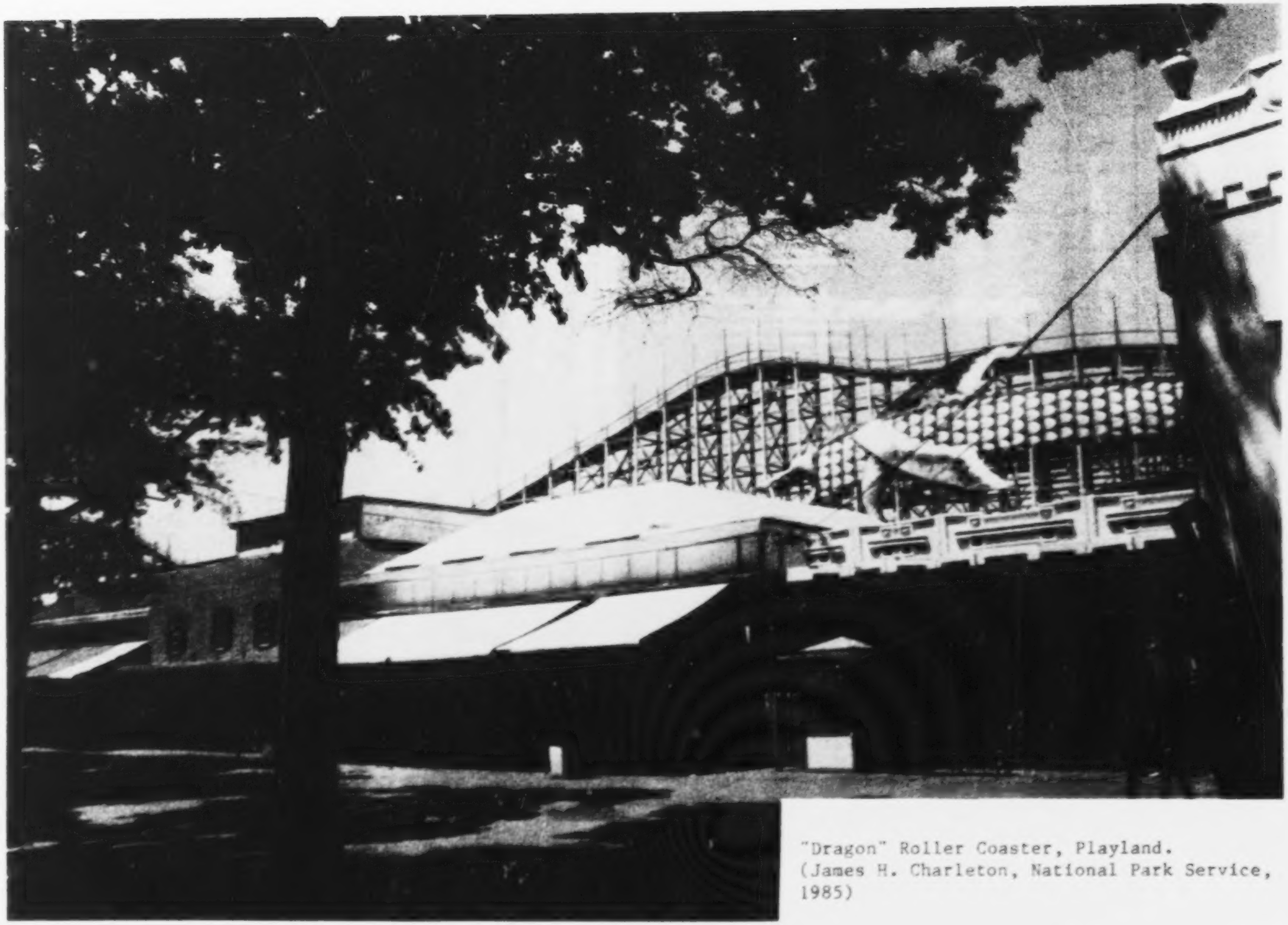
View from south end of Colonnades toward
Music Tower, Playland. (James H. Charleton,
National Park Service, 1985)



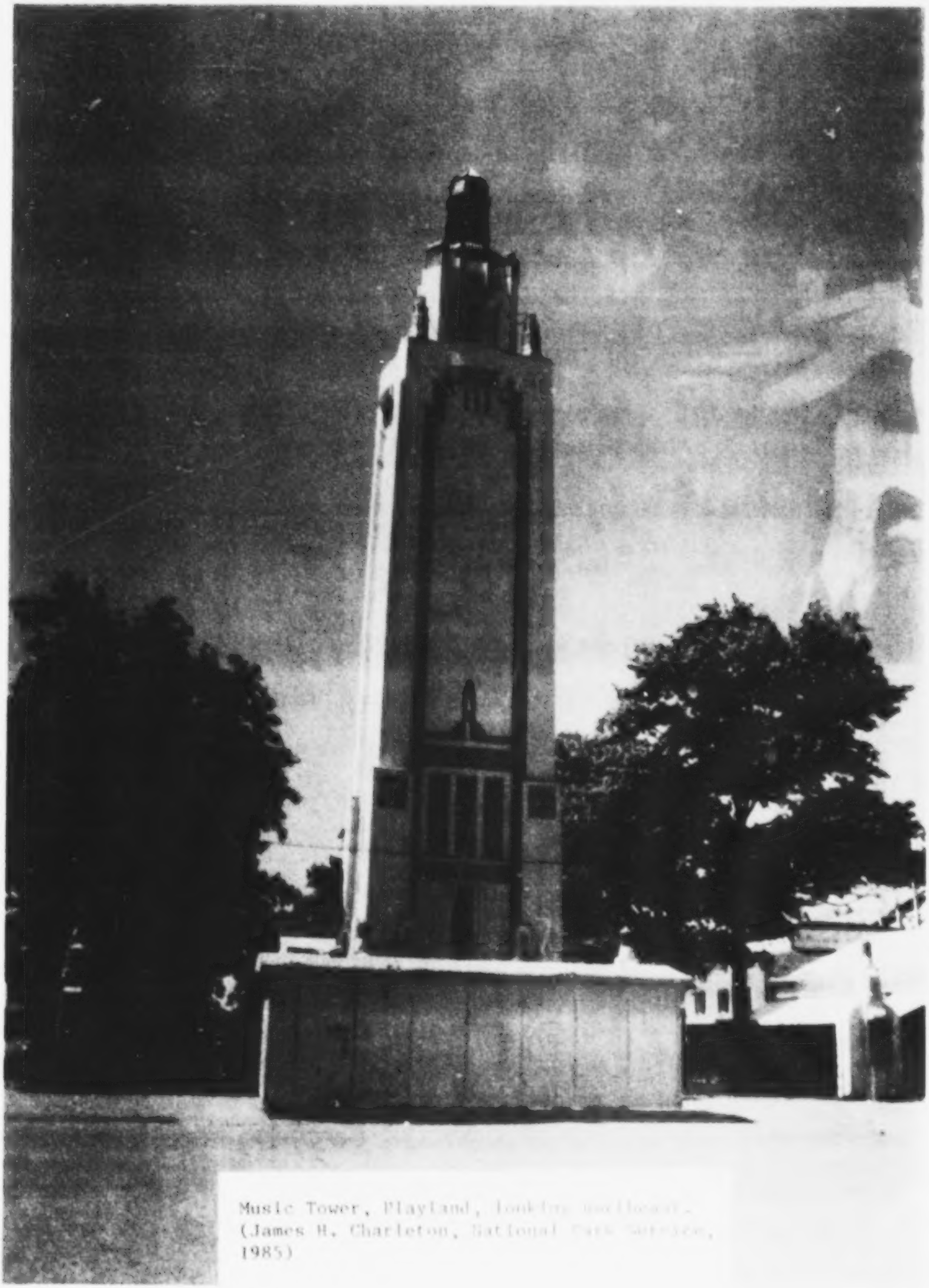
View southwest along Colonnades at Playland.
Carousel in shelter, right center.
(James H. Charleton, National Park Service,
1985)



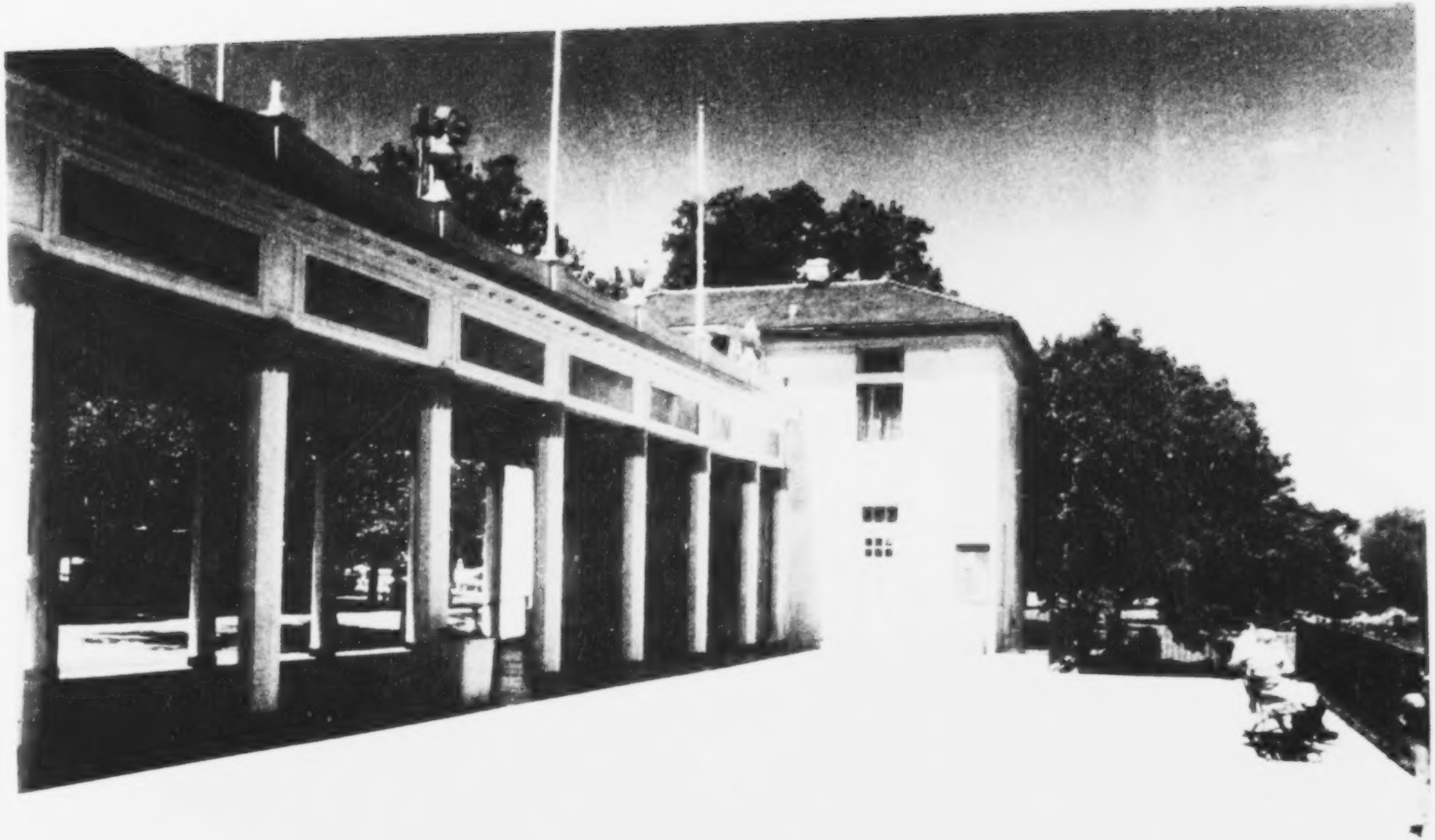
The "Whip," Playland, showing lamella roof construction. (James H. Charleton, National Park Service, 1985)



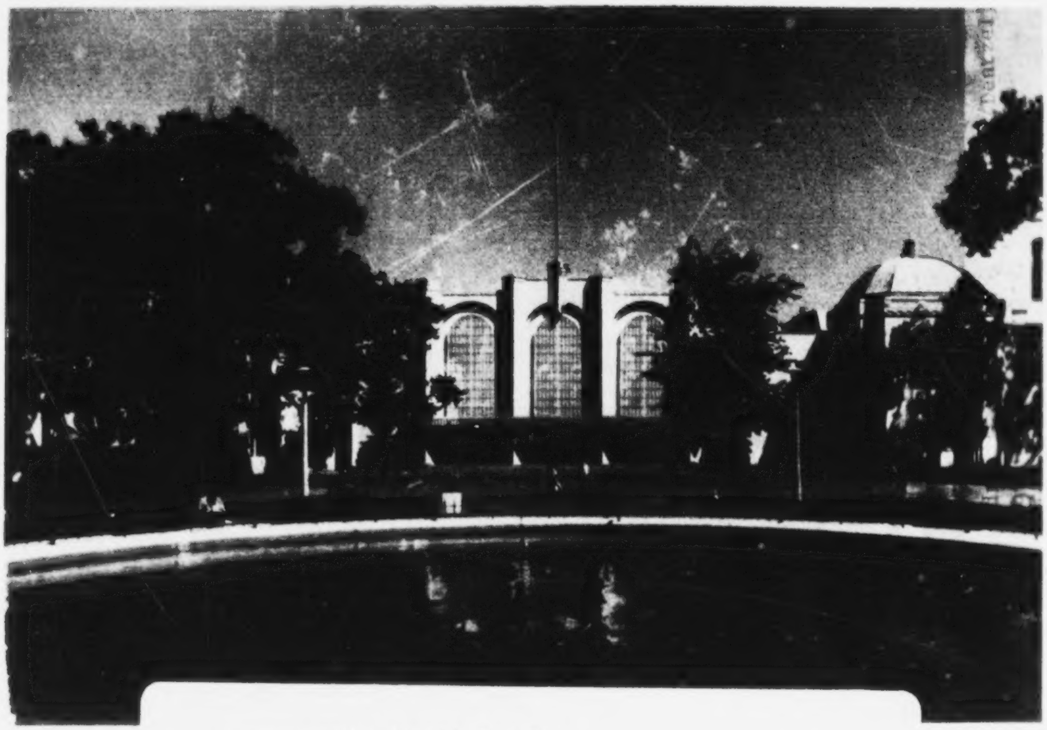
"Dragon" Roller Coaster, Playland.
(James H. Charleton, National Park Service,
1985)



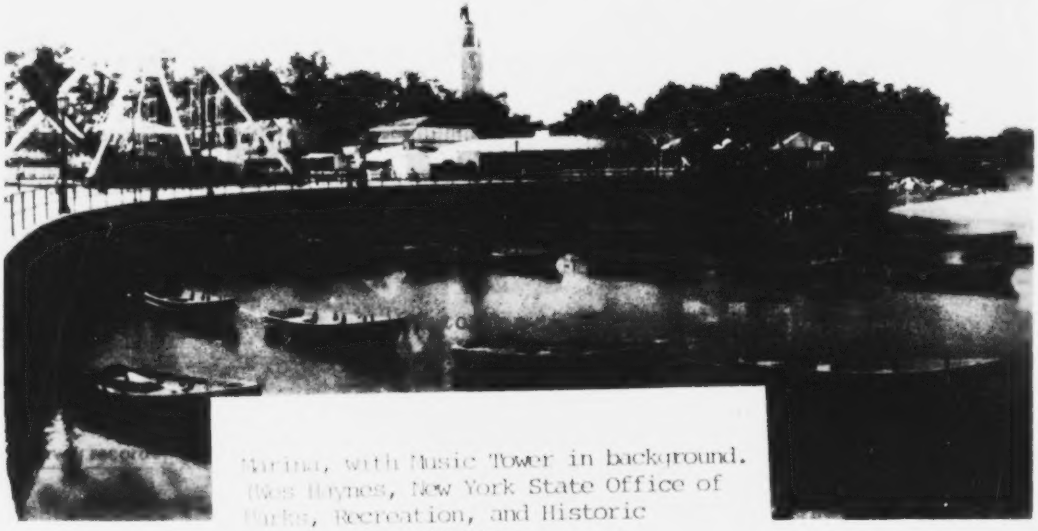
Music Tower, Playland, looking northeast.
(James H. Charleton, National Park Service,
1985)



View of western section of Boat House,
Playland. (James H. Charleton, National
Park Service, 1985)



Casino, main (west) facade.
(Wes Haynes, New York State Office of Parks,
Recreation, and Historic Preservation, 1979)



Marina, with Music Tower in background.
(Wes Haynes, New York State Office of
Parks, Recreation, and Historic
Preservation, 1979)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Kennywood Park (Kenny's Grove)

and or common Kennywood

2. Location

street & number 4800 Kennywood Boulevard — not for publication

city, town W. Mifflin — vicinity of

state Pennsylvania — code — county Allegheny — code

3. Classification

Category
- district
- X building(s)
- X structure
- site
- X object

Ownership
- public
- X private
- both

Public Acquisition
- in process
- being considered

Status
- X occupied
- unoccupied
- work in progress

Accessible
- X yes: restricted
- yes: unrestricted
- no

Present Use
- agriculture
- commercial
- educational
- entertainment
- government
- industrial
- military
- museum
- park
- private residence
- religious
- scientific
- transportation
- X other: recreation (amusement park)

4. Owner of Property

name Kennywood Park Corporation (c/o Mr. Carl Hughes, President)

street & number 4800 Kennywood Blvd.

city, town West Mifflin — vicinity of — state Pennsylvania

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, Allegheny County

street & number County Office Building

city, town Pittsburgh — state Pennsylvania

6. Representation in Existing Surveys

title Pennsylvania Historic Resource Survey Form — has this property been determined eligible? yes X no

date July 1981 — federal X state county local

depository for survey records Office of Historic Preservation Pennsylvania Historical & Museum Commission

city, town Harrisburg — state Pennsylvania 17120

7. Description

Condition		**Check one**	**Check one**
_X_ excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

Kennywood Park is a 40-acre amusement area roughly 5 miles southeast of the city of Pittsburgh which is open to the public each year from April until Labor Day. Sited on a plateau above the south bank of the Monongahela River, nearly opposite Turtle Creek, Kennywood was begun as a trolley excursion park in 1898 by the Monongahela Street Railway Company and opened to the public in 1899.

There are now more than 35 buildings and amusement structures on the site, as well as parking areas and a picnic ground overlooking the river valley. The park is reached via Kennywood Boulevard, which passes the southwestern edge of the site. An additional 85 undeveloped acres owned by the Kennywood Park Corporation are across the boulevard. This latter area is not included in this nomination.

The following structures are the oldest remaining at Kennywood: the Casino (1898); the "Jack Rabbit" roller coaster (1921); the "Old Mill" (1926); the "Racer" roller coaster (1927); the Dentzel carousel and its shelter building (1927); the Windmill (1929); and the Noah's Ark (1936). These features, generally in the central area of the park, constitute its historic area. Kennywood's facilities have continued to evolve around them since the 1930s.

While Kennywood updates its attractions continually and the site has seen numerous changes during its history, the Park retains, to a high degree, its original combination of picnic space, landscaped grounds, a dining area, music and entertainment, and a variety of games and rides.

Kennywood's Individual Historic Features:

George S. Davidson, the engineer for the Monongahela Street Railway Company, designed the basic layout of Kennywood Park in 1898 and became its first manager when it opened in 1899. His arrangement of open-air pavilions in a triangular pattern surrounding a small central man-made lake remains basically intact. The abundant, careful landscaping, begun when the park opened, remains today and is, in fact, an attraction in itself. The grounds feature tree-lined walks, flowers in abundance, a topiary, and a floral clock (a calendar in flowers with a daily-changing date).

The Casino

Of several pavilion-type structures built at Kennywood according to Davidson's design, however, only the Casino, or Main Restaurant, remains. A large 2-story Shingle-style building with an interior floor space 72 feet by 120 feet, it originally featured arched open-air openings on the first floor and square ones on the second; it was glass-enclosed on both levels in the 1940s.[1] The

Casino continues to house the Park's main restaurant. The front facade, facing the lake, is 7 bays, with the 3 center ones projecting. The interior of the Casino was restored in 1971; its high pressed-tin ceiling, exposed wood beams, and slow-moving ceiling fans exude a particular charm that recalls the era of its construction.[2]

Roller Coasters

Kennywood's roller coasters of different types and vintages remain the Park's single most exciting attraction.[3] Of 11 coasters built at Kennywood between 1902 and 1980, five are extant: the "Jack Rabbit" (1921) and the "Racer" (1927), both designed by John A. Miller, a top coaster designer; the "Dipper" (1948) and the "Thunderbolt" (1968-69), designed and built by Andy Vettel; and the "Laser Loop" (1980) designed by Intamin/Schwarzkopf. The first two qualify as historic resources.

The "Jack Rabbit" was the first Kennywood coaster to use wheels beneath the track, enabling higher speeds, higher hills, and an altogether more thrilling ride than had been possible before. It has a 70-foot double dip and tracks 2,132 feet long, which run through a ravine on the edge of the Park; the higher dip is at the top of the ravine and the lower is at its bottom. A tunnel after the first drop was removed in the 1940s and the trains were replaced in the same decade.

Miller's "Racer" is a twin-track racing coaster 2,250 feet in length. Its highest hill is also in a ravine. Its reverse and bank curves add excitement to the ride. In 1949, the final hill was removed. Otherwise, except for its platform facade, which was redesigned in 1946 and again in 1960, the "Racer" is intact.

The three later coasters are also leading attractions. The "Dipper" is 40 feet high and 1,650 feet long. Constructed in 1948, it was redesigned in 1951, when additional hills and track were added and new trains purchased. The "Thunderbolt," the "Ultimate Roller Coaster,"[4] revamped the earlier "Pippin" into a fearsome coaster 95 feet high and 2,887 feet long, featuring a renowned 90-foot "final drop." The "Laser Loop," the Park's most recent coaster, includes a "loop" that is 46 feet in diameter with two inclines, the most extreme of which is 140 feet high. Riders travel its track at speeds in excess of 54 miles an hour and endure the sensation of near-weightlessness at the peaks of the inclines.

On the other hand, none of the Park's earliest coasters remain. Those coasters, of the side-friction type, had cars which held on to the track by side rails rather than wheels, and so could tolerate only gentle hills and dips. They were: the "Figure Eight" (1902-21), built by Fred Ingersoll; the "Scenic Railway" (before 1906); the twin-track "Racer" (1910-26), an early John A. Miller racing coaster; the "Speed-O-Plane" (1911-23); the "Pippin" (1924-67), another Miller coaster with a double dip; and the "Teddy Bear" (1935-47), a small Philadelphia Toboggan Company "Kiddie Coaster."

Kennywood's Carousel

Kennywood's large hand-carved 4-row Dentzel merry-go-round was installed in 1927; it is the third at the Park.[5] This carousel was one of the last of its size and type to be built before the Depression, which virtually ended the production of such custom-made merry-go-rounds. Originally intended for use at the Philadelphia Sesquicentennial celebration of 1926, it is 54 feet in diameter. It features 64 horses (50 jumpers and 14 stationary), 1 lion, 1 tiger, and 4 chariots. It incorporates the 1916 Wurlitzer model 153 band organ that was on the preceding carousel at the site.

The carousel was completely refurbished in 1975-76; each animal was stripped, sanded, and repainted to original coloring by art students from Carnegie-Mellon University. The present carousel shelter building dates to 1927; it was constructed specifically to house the new and larger carousel.[6]

Other Historic Structures

Kennywood's "Old Mill" is a virtually complete 1927 rebuilding of a modified wooden structure dating from 1901. In the latter year, it was rebuilt in sheet iron and its channel was lengthened to accommodate 25 boats. Its interior exhibits were most recently changed in 1974.[7]

The "Windmill" is a 1929 facsimile of one at Coney Island, Ohio. Originally on an island in the lagoon, it was moved to its present site, near the main entrance, in 1939.[8]

"Noah's Ark" (1936), one of the most famous of the Park's symbols, is both a boat and a building, perched atop a miniature Mount Ararat. It rocks back and forth and contains a rippling floor and has other disconcerting features. It was last renovated in 1969.[9]

Demolished Features

Other structures and attractions drew the public to Kennywood over the years. Among the vanished features are those described immediately following.

The 2-story Dance Pavilion, one of the original Park structures, served a variety of functions until it burned in 1975.

The Bandstand, constructed for Kennywood's second season in 1900, was one of the Park's longest-lived features. It burned in 1961. Commissioned by W. Larimer Mellon, Andrew Mellon's nephew, who was then president of the Monongahela Street Railway Company, the Classically designed structure featured a 30-foot high proscenium arch.[10] During its history, especially during the "Big Band" era, the bandstand welcomed a host of entertainers, bands, and choral groups.

An athletic field measuring 400 feet by 400 feet, with a total seating capacity of 2,000, served Kennywood in 1900-25. In the latter year, the field was replaced by a 350-foot by 180-foot swimming pool. At one end of the pool, a Classical-style pavilion housed a grandstand seating 2,500; on the pool's other three sides, a 25-foot-wide artificial beach was created with 20 railroad carloads of white sand. The pool operated until 1973, when leakage from coal mine subsidence beneath the pool forced its closing.

Footnotes

[1] This description is an edited version of Christina Schmidlapp's 1983 Pennsylvania Historic Resource Survey Form, supplemented by data as noted below.

[2] Charles J. Jacques, Jr., Kennywood, Roller Coaster Capital of the World (Vestal, N.Y.: Vestal Press, 1982), p. 181.

[3] Charles J. Jacques, Jr., "Kennywood's Roller Coasters." (Pamphlet.)

[4] Robert Cartmel, "The Quest for the Ultimate Roller Coaster," The New York Times, June 9, 1974.

[5] Charles J. Jacques, Jr., "How Kennywood Got Its Dentzel," Merry-Go-Roundup 9, 4, pp. 9-14.

[6] Ibid.

[7] Charles J. Jacques, Jr., Kennywood, Roller Coaster Capital of the World (Vestal, N.Y.: Vestal Press, 1982), pp. 7, 45, 136, 172.

[8] Ibid., p. 45.

[9] Ibid., pp. 93-94, 97, 162.

[10] Pittsburgh Bulletin, March 31, 1900.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(amusement park)

Specific dates 1898-99 **Builder Architect** George S. Davidson

Statement of Significance (in one paragraph)

Summary

Kennywood Park, the "Roller Coaster Capital of the World," has also been dubbed, in the words of its premier historian, "America's greatest traditional amusement park."[1] It has won such acclaim by enduring, since 1898, the multiple vicissitudes that have put dozens of its competitors out of business.

The development of Kennywood Park documents the growth and trends in the amusement industry in America, as well as the technological advances and innovations which contributed to the Park's continued success. Buildings, structures, or rides from nearly every era of its history are preserved at the Park.

Kennywood retains many of the facilities, including several rare, exceptional, and highly representative historic ones, that attracted its patrons early in the century. Yet it has always managed, over the decades, to adapt to changing fashions in a manner that has enabled it to retain its popularity.

Kennywood opened when there were scarcely any automobiles or paved roads. It has survived the Great Depression and other hard economic times, the diversion of its trade to other tourist destinations made possible by successive generations of highway construction that have bypassed Kennywood itself, and the onslaught of television on traditional outdoor recreational pursuits.

History

Thriving Kennywood Park is one of the few survivors of the "trolley park" phenomenon which boomed at the turn of the century, when street railway companies across the country, anxious for riders in the evenings and on weekends, built suburban amusement parks linked to center cities by trolley. In southwestern Pennsylvania alone, Kennywood was one of thirteen such trolley or railroad excursion parks.

Surviving the competition depended upon attracting businesses, institutions, and organizations to the Park for picnics and outings. Shrewdly managed, Kennywood soon became the largest picnic park in the region. In advertisements, it was promoted as a place both pastoral and thrilling, with amusements of all kinds in a safe, clean environment.

Before the trolley era, the land which now comprises Kennywood was part of the Kenny Farm, a tract of land purchased in 1818 by Charles F. Kenny. Kenny, with his son Thomas, prospered by mining coal on the property and shipping it downriver on flatboats.[2]

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National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 8 **Page** 2

In 1898, the Monongahela Street Railway Company leased a part of the Kenny's property known as Kenny's Grove and began constructing an amusement park. On the advice of financier Andrew Mellon, who held an interest in the company, the name "Kennywood" was chosen for the new park, capitalizing on the area's already established reputation as a public picnic spot. In the beginning, the park drew its patrons largely from the surrounding working class population, who worked mostly in the mills of the Monongahela "Steel Valley."[3]

The Monongahela Street Railway Company managed the Park only until 1900, when a merger created the Pittsburgh Street Railway Company. Not very interested in operating the Park, the conglomerate leased Kennywood to various companies for several seasons, then reluctantly reassumed management for two seasons, and, finally, in 1906, signed an agreement with Andrew S. McSwigan, Frederick W. Henninger, and A. F. Meghan by which the latter would manage the Park. The McSwigan and Henninger families continue to be active in its management today; they finally acquired full title to the land in 1971.[4]

Significance of Individual Features at Kennywood

Kennywood notably displays the work of John A. Miller, who has been dubbed the "greatest name in coaster design." Miller's "Racer" at Kennywood is the only surviving single-track racing coaster in the United States. His "Jack Rabbit" there is also a rare survivor.

Miller was the most prolific designer of coasters in the United States, with more than a hundred to his credit; he also advanced the technology of the field by developing patented designs for deep dip, racing, bob, and third-wheel coasters. The third-wheel coaster was an especially important innovation because it permitted greater speed, deeper dips, and more extremely banked curves than had been possible hitherto.[5]

Two other structures at Kennywood are of extreme rarity. The "Noah's Ark" is the last of its type in the country. The "Old Mill" is one of only two of its vintage still operating in the United States. (The other is at Playland in Rye, N.Y., a property also proposed for National Historic Landmark designation as part of this study.)[6]

Footnotes

[1] Interview, Charles J. Jacques, Jr., December 11, 1984.

[2] Charles J. Jacques, Jr., Kennywood, Roller Coaster Capital of the World (Vestal, N.Y.: Vestal Press, 1982), p. 1.

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National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet | Item number 8 | Page 3

[3] *Ibid.*, pp. 1-5.

[4] *Ibid.*, pp. 16-17, 168.

[5] Charles J. Jacques, Jr., "John A. Miller, The Greatest Name in Coaster Design, Part I," *Amusement Park Journal* 5, 1(Spring 1983), pp. 17, 18, 23.

[6] "Open for the Season," *Amusement Park Journal* 2, 1 (March 1980), p. 33.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 40

Quadrangle name Braddock, Pennsylvania

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 7	5 9 6 8 6 0	4 4 7 1 4 9 0
B	1 7	5 9 6 8 6 0	4 4 7 0 8 7 0
C	1 7	5 9 6 1 0 0	4 4 7 0 8 7 0
D	1 7	5 9 6 1 0 0	4 4 7 1 4 9 0
E			
F			
G			
H			

Verbal boundary description and justification

The holdings of the Kennywood Park Corporation to the northeast of Kennywood Boulevard (outlined on attached map).

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date March 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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(3-82)

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National Park Service

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date entered

Continuation sheet | Item number | Page 1

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________. "John A. Miller — The Greatest Name in Coaster Design, Part I," Amusement Park Journal 5, 1 (Spring 1983), pp. 16-23.

________. "John A. Miller -- The Greatest Name in Coaster Design, Part II," Amusement Park Journal 5, 2 (Summer 1983), pp. 16-21.

________. "Kennywood in Brief," Amusement Park Journal 4, 2 (Summer 1982), pp. 3-8.

________. Kennywood, Roller Coaster Capital of the World. Vestal, N.Y.: Vestal Press, Ltd., 1982.

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________. "The Coasters of the Philadelphia Toboggan Company," Amusement Park Journal 6, 1 (1984), pp. 1-39. (Entire issue.)

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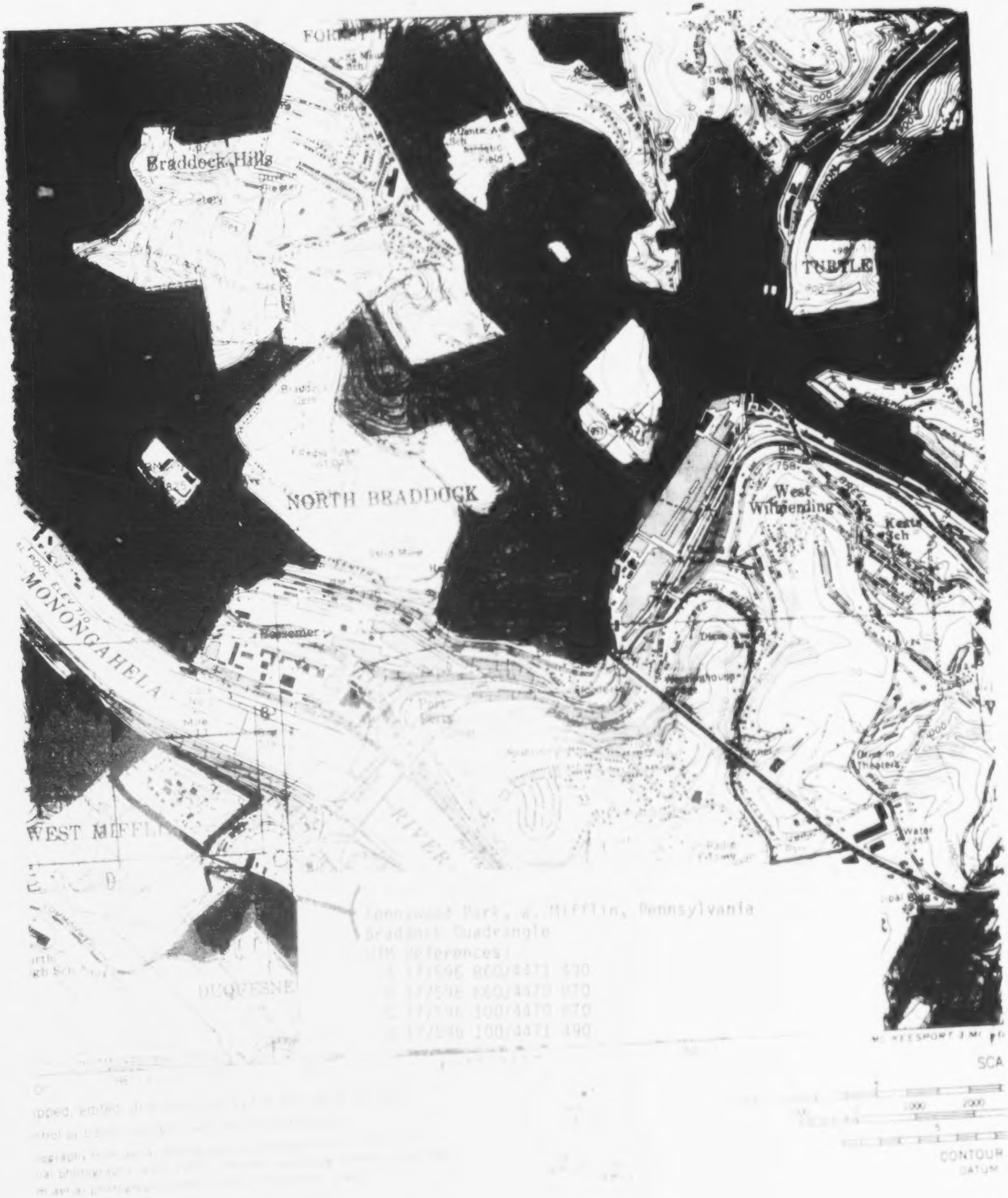
Braddock Hills
NORTH BRADDOCK
West Wilmerding
TURTLE
MONONGAHELA
RIVER
WEST MIFFLIN
DUQUESNE
Bessemer
Kenny
Park
Westinghouse
Drive-in Theaters
Water
MC KEESPORT 3 MI
SCA
1000
2000
CONTOUR
DATUM
THIS MAP COMPLIES WITH
FOR SALE BY U.S. GEOLOGIC
A FOLDER DESCRIBING TOPOGRAPHIC

Kennywood Park, W. Mifflin, Pennsylvania
Braddock Quadrangle
UTM References:
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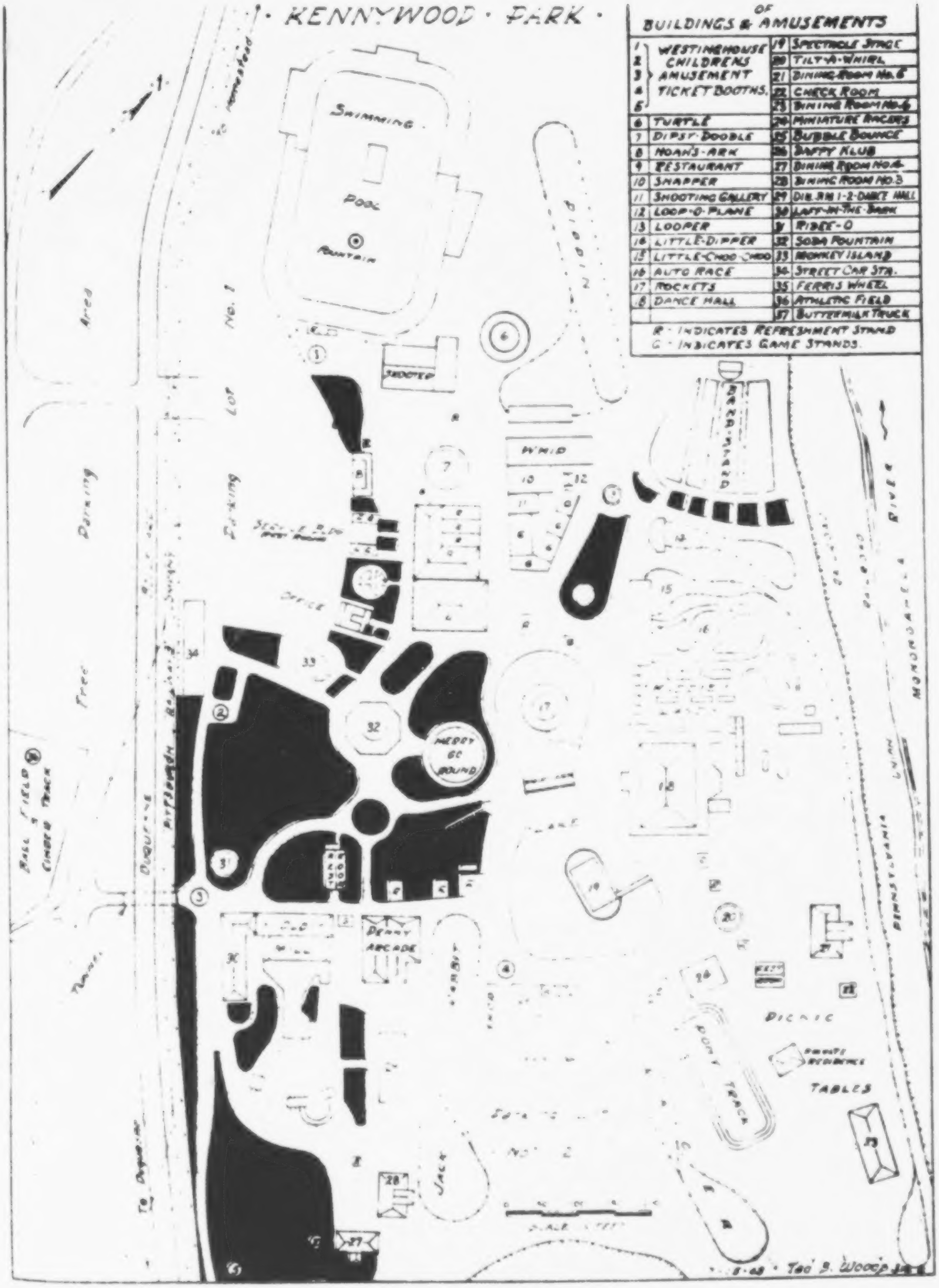
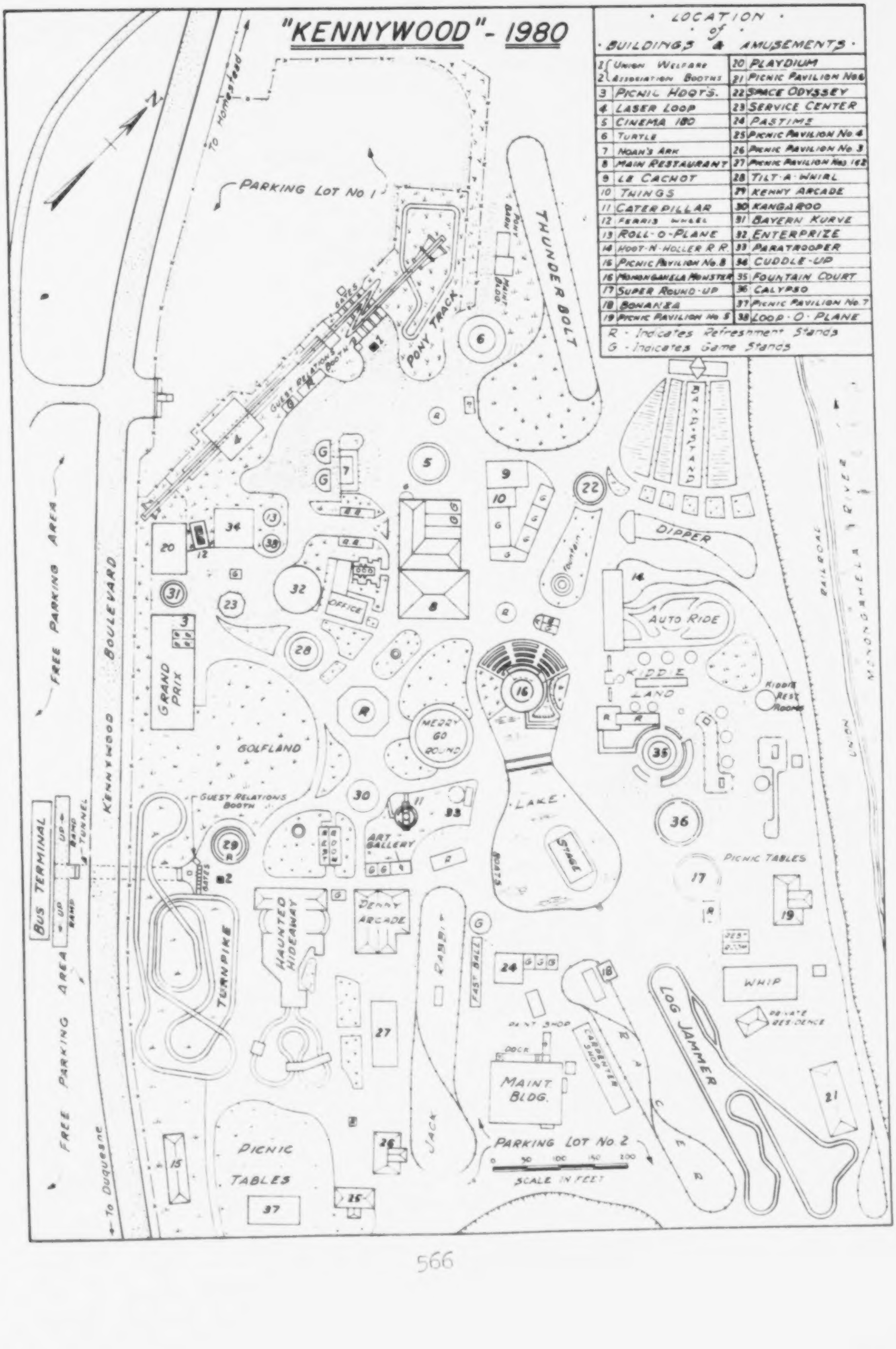
B 17/596 860/4470 870
C 17/596 100/4470 870
D 17/596 100/4471 490


KENNYWOOD · PARK ·
BUILDINGS & AMUSEMENTS
OF
1-5 WESTINGHOUSE CHILDRENS AMUSEMENT TICKET BOOTHS.
6 TURTLE
7 DIPSY-DOODLE
8 NOAH'S-ARK
9 RESTAURANT
10 SNAPPER
11 SHOOTING GALLERY
12 LOOP-O-PLANE
13 LOOPER
14 LITTLE-DIPPER
15 LITTLE-CHOO-CHOO
16 AUTO RACE
17 ROCKETS
18 DANCE HALL
19 SPECTACLE STAGE
20 TILT-A-WHIRL
21 DINING ROOM No. 5
22 CHECK ROOM
23 DINING ROOM No. 6
24 MINIATURE RACERS
25 BUBBLE BOUNCE
26 DAFFY KLUB
27 DINING ROOM No. 4
28 DINING ROOM No. 3
29 DIN. RM 1-2-DANCE HALL
30 LAFF-IN-THE-DARK
31 RIDEE-O
32 SODA FOUNTAIN
33 MONKEY ISLAND
34 STREET CAR STA.
35 FERRIS WHEEL
36 ATHLETIC FIELD
37 BUTTERMILK TRUCK
R - INDICATES REFRESHMENT STAND
G - INDICATES GAME STANDS.
SWIMMING POOL
FOUNTAIN
SHOOTER
WHIP
MERRY GO ROUND
PENNY ARCADE
BANDSTAND
PONY TRACK
PICNIC TABLES
JACK RABBIT
PARKING LOT No. 1
PARKING AREA
OFFICE
BALL FIELD & CINDER TRACK
DUQUESNE
PITTSBURGH RAILWAYS
MONONGAHELA RIVER
PENNSYLVANIA
TO DUQUESNE
LAKE
TUNNEL

This map shows the layout of the Park as of July 15, 1948.



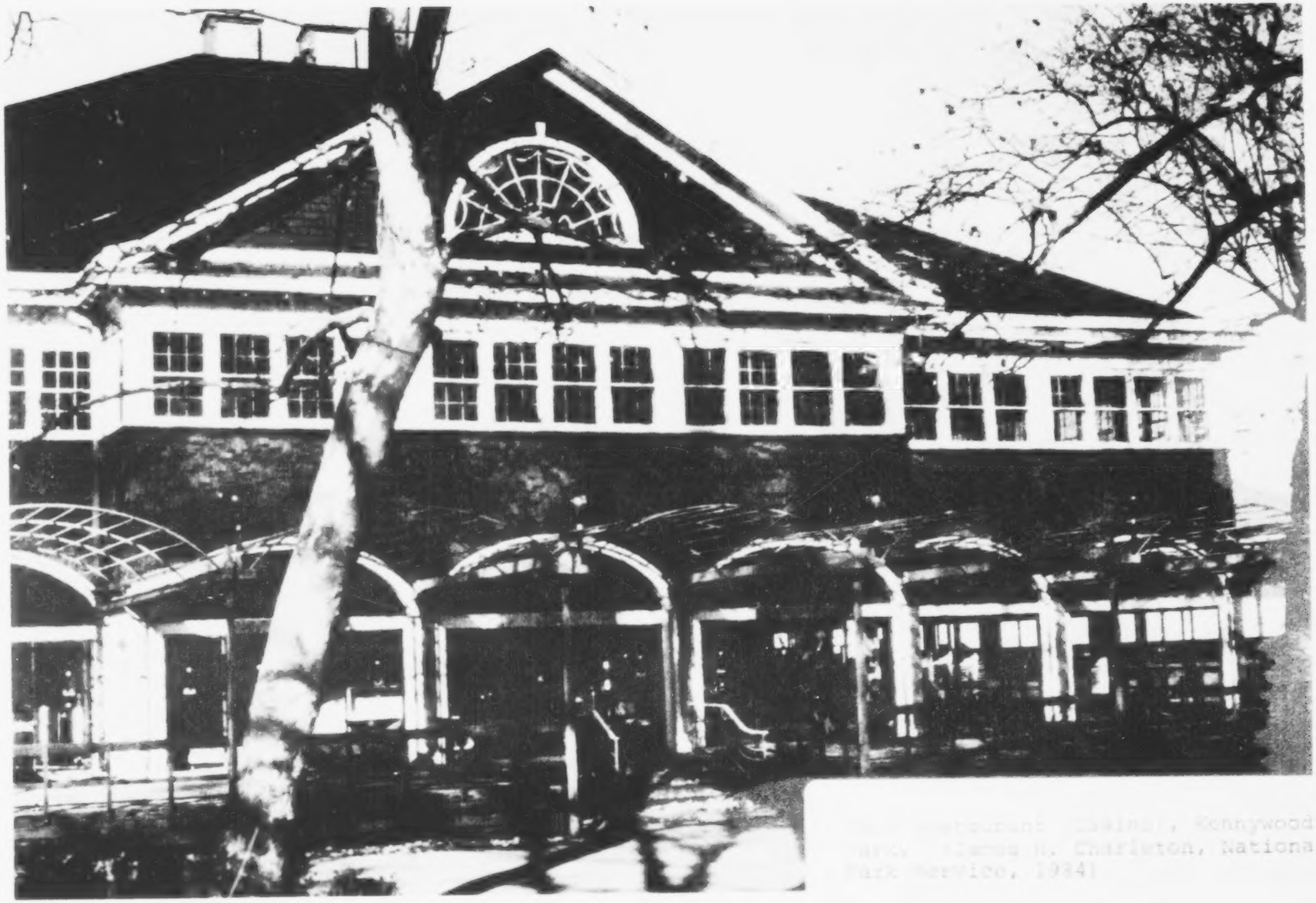
"KENNYWOOD" - 1980

· LOCATION ·
· of ·
· BUILDINGS & AMUSEMENTS ·

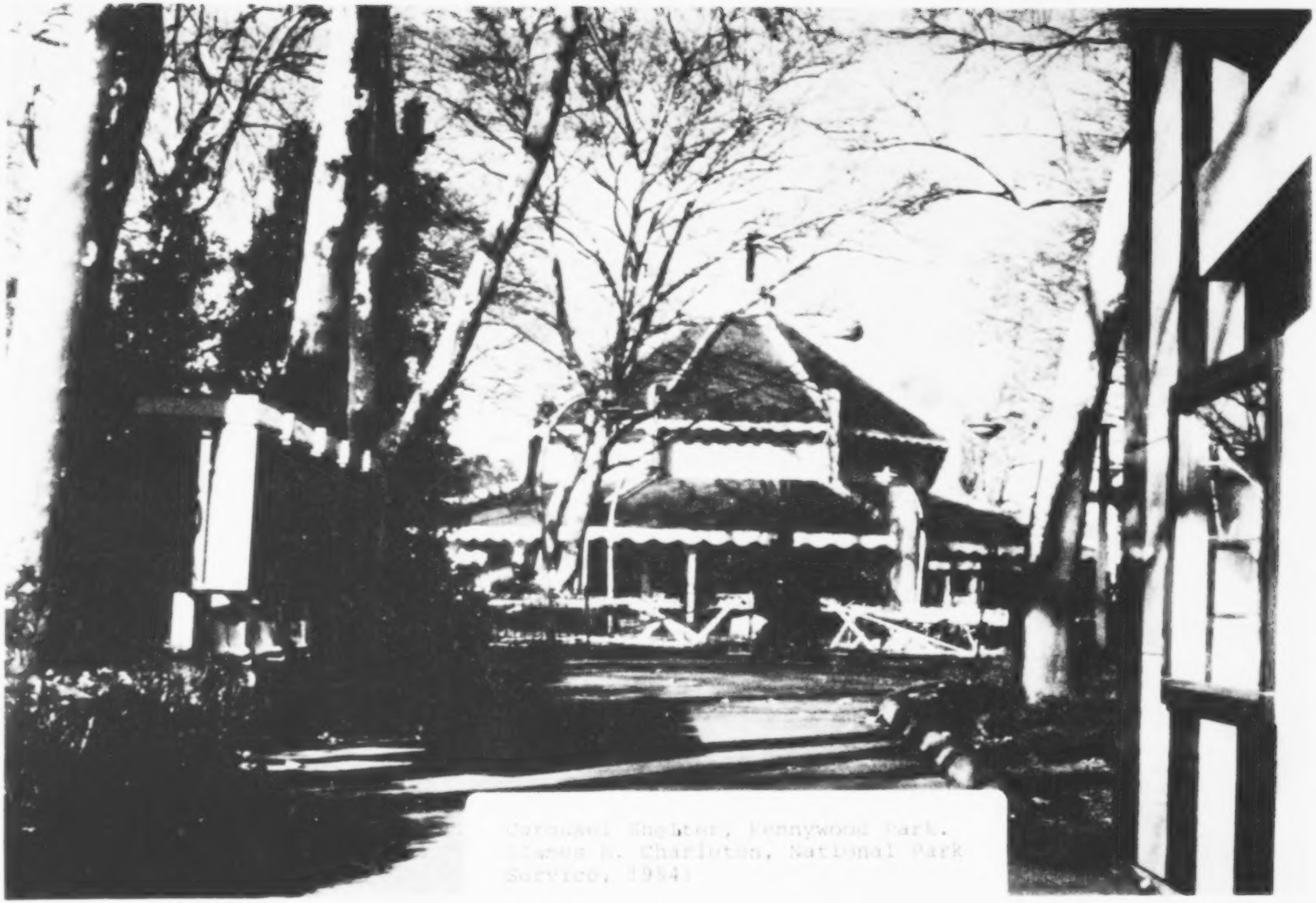
1 2	Union Welfare Association Booths	20	PLAYDIUM
		21	PICNIC PAVILION No 6
3	PICNIL HOOTS.	22	SPACE ODYSSEY
4	LASER LOOP	23	SERVICE CENTER
5	CINEMA 180	24	PASTIME
6	TURTLE	25	PICNIC PAVILION No 4
7	NOAH'S ARK	26	PICNIC PAVILION No 3
8	MAIN RESTAURANT	27	PICNIC PAVILION Nos 1&2
9	LE CACHOT	28	TILT·A·WHIRL
10	THINGS	29	KENNY ARCADE
11	CATERPILLAR	30	KANGAROO
12	FERRIS WHEEL	31	BAYERN KURVE
13	ROLL-O-PLANE	32	ENTERPRIZE
14	HOOT-N-HOLLER R.R.	33	PARATROOPER
15	PICNIC PAVILION No.8	34	CUDDLE-UP
16	MONONGAHELA MONSTER	35	FOUNTAIN COURT
17	SUPER ROUND-UP	36	CALYPSO
18	BONANZA	37	PICNIC PAVILION No. 7
19	PICNIC PAVILION No 5	38	LOOP·O·PLANE

R - Indicates Refreshment Stands
G - Indicates Game Stands

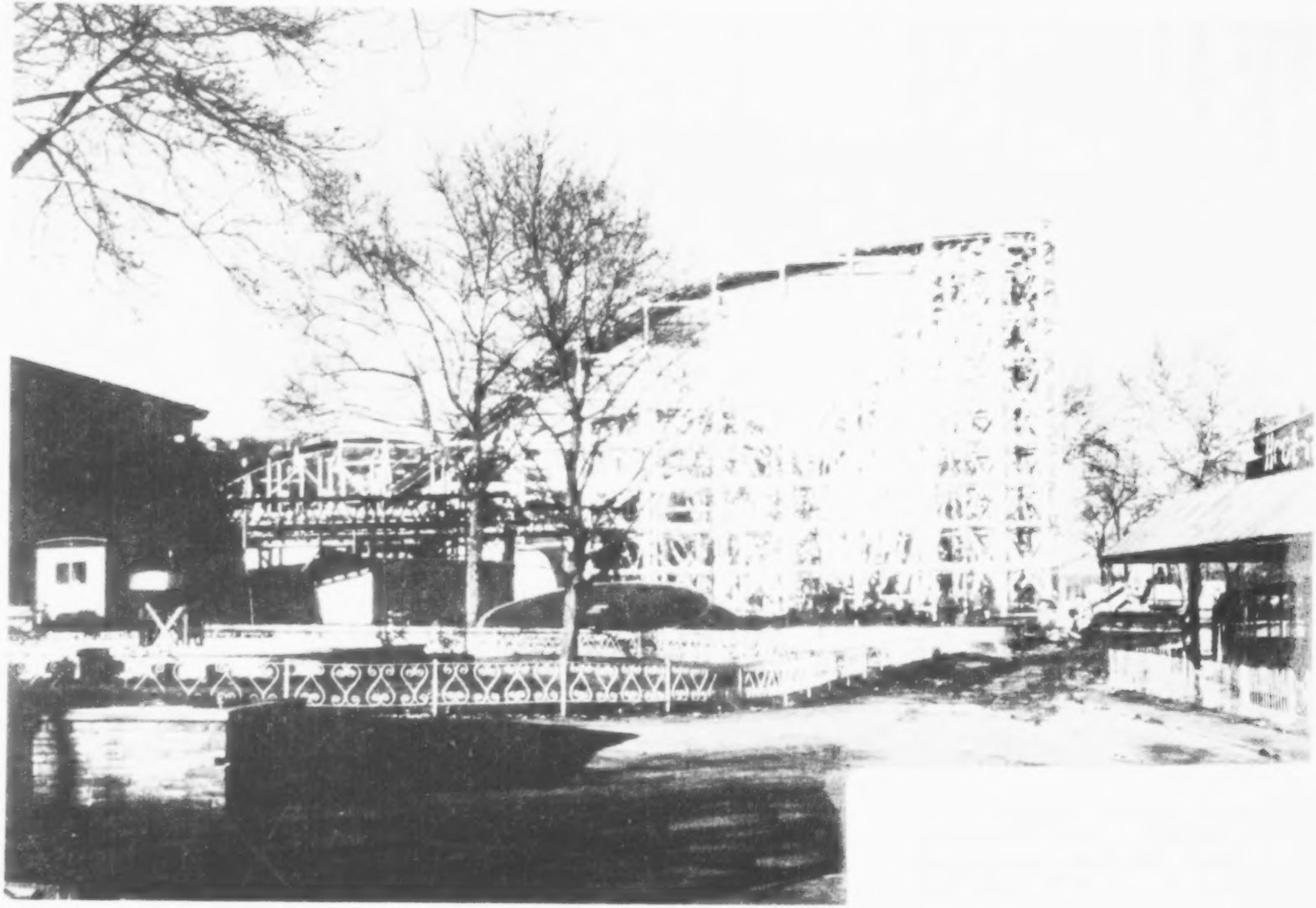
N
To Homestead
PARKING LOT No 1
PONY TRACK
PONY BARN
MAINT BLDG.
THUNDER BOLT
GATES
GUEST RELATIONS BOOTH
BANDSTAND
DIPPER
Fountain
AUTO RIDE
KIDDIE LAND
KIDDIE REST ROOMS
OFFICE
GRAND PRIX
GOLFLAND
MERRY GO ROUND
LAKE
STAGE
BOATS
ART GALLERY
PICNIC TABLES
GUEST RELATIONS BOOTH
GATES
TURNPIKE
HAUNTED HIDEAWAY
PENNY ARCADE
JACK RABBIT
FAST BALL
PAINT SHOP
DOCK
CARPENTER SHOP
MAINT. BLDG.
RACER
LOG JAMMER
WHIP
PRIVATE RESIDENCE
REST ROOM
PICNIC TABLES
PARKING LOT No 2
0 50 100 150 200
SCALE IN FEET
RAILROAD
UNION
MONONGAHELA RIVER
FREE PARKING AREA
KENNYWOOD BOULEVARD
BUS TERMINAL
UP
RAMP
TUNNEL
FREE PARKING AREA
To Duquesne



[illegible] Restaurant (Casino), Kennywood Park. (James H. Charleton, National Park Service, 1984)



Carousel Shelter, Kennywood Park.
(James D. Charlton, National Park
Service, 1984)



NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only

received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Crescent Park Looff Carousel and Shelter Building

and or common Same

2. Location

street & number Bullock's Point Avenue — not for publication

city, town East Providence — vicinity of

state Rhode Island — code 44 — county Providence — code 007

3. Classification

Category
district
building(s)
X structure
site
X object

Ownership
public
X private
both

Public Acquisition
in process
being considered

Status
X occupied
unoccupied
work in progress

Accessible
X yes: restricted
yes: unrestricted
no

Present Use
agriculture
commercial
educational
entertainment
government
industrial
military
museum
park
private residence
religious
scientific
transportation
X other: Recreation (Carousel)

4. Owner of Property

name Crescent Park Carousel Preservation Association

street & number 145 E. Taunton Avenue

city, town E. Providence — vicinity of — state Rhode Island 02914

5. Location of Legal Description

courthouse, registry of deeds, etc. City Hall

street & number

city, town East Providence — state Rhode Island

6. Representation in Existing Surveys

title National Register of Historic Places — has this property been determined eligible? yes X no

date March 16, 1976 — federal X state county local

depository for survey records National Register of Historic Places, 1100 L Street, NW

city, town Washington — state DC 20013-7127

7. Description

Condition		Check one	Check one
X excellent	deteriorated	X unaltered	X original site
good	ruins	altered	moved date
fair	unexposed		

Describe the present and original (if known) physical appearance

Summary

The machine has a circular wooden platform 50' in diameter with four figures abreast, which makes it larger than the average carousel. No two of its 66 figures are exactly alike, another unusual characteristic. It includes 56 jumping horses in 14 sets of 4, four ornately carved chariots with dragons and serpents, and six stationary figures of camels and horses. Most of the figures probably date between 1905, when Looff arrived at Crescent Park, and 1910, when he left for Long Beach, California.

The Carousel

The Crescent Park carousel almost surely was built shortly after its manufacturer Charles Looff signed a lease with the park's owner for the construction and operation of the ride in April 1895. It was extant by July 1898, when a photograph of it appeared in the Providence Journal of Commerce.[1]

Each figure fits precisely into an overall design.[2] Each horse of each row provides a complementary stance and attitude to those to its sides as well as those in front and behind. At least every other row abreast is all white, a typical Looff pattern.

The trappings and embellishments of this jumping horse group closely match descriptions and illustrations of an 1894 Austrian Imperial Court "carrouselle." Their style is that of Looff's mature, or third and final period.

Almost equally spaced around the platform are four stationary chariots flanked on the outside by six stationary carousel figures. The two larger chariots are nearly identical dragon-prowed gondolas originally intended to rock. The two smaller chariots feature finely carved interwined serpents and are the work of Looff's eldest son Charles. There are no other known chariots similar to the style, quality, or carving of these examples by the younger Looff on any other carousel.

The stationary figures flanking the chariots are all much older than the jumping horses. The camel and the lone gray horse (beside the pink gondola), represent some of Looff's earliest work. Both date from 1880. They feature brass tassels and round brass rosettes with mirrored centers which show this country's first application of "jewelling."

Beginning with the Crescent Park carousel, Looff began using one or two exceptionally fine examples of his early work to fill the stationary positions. No other existing Looff carousel, however, presents Looff's own carousel history as completely, orderly, or dramatically as does this one.

To Looff, the relationship between a carousel's ornamental framework and its figures was the same as that between a painting and its frame. On a Looff carousel the framework's function was to present the figures to their best advantage, not to compete with them. His frameworks were traditionally all white, accented only by a generous use of gold trim, often gold leaf. Early Looff carousel rims and inner decorations were comprised only of paintings and scenic panels. Later, mirrors were introduced, and eventually Looff carousels featured all-mirror rims. The Crescent Park carousel carries a mix of both paintings and mirrors. It was the last, and only existing, of the Looff carousels produced which carried both the older and newer Looff trademarks in rim decorations. Atop the center post is a large wooden eagle, approximately 4' in wingspread, covered with gold leaf.

The rim and center facade, enclosing the driving mechanism, are in a florid Neo-Baroque style typical of Looff's work, but somewhat restrained for carousel panels of the period. The band organ was installed shortly after the turn of the century and was manufactured by A. Ruth and Sohn, a noted German manufacturer. For a time, Looff served as their sole distributor and American representative. He promoted the sale of Ruth's organs to accompany his carousels, and the one here was made especially for display purposes. Originally, it employed a 94 keyless organ (played by air pressure) using cardboard books; but this was replaced early on by a Wurlitzer 165 military band organ roll mechanism.

The elaborate scrolls and swirls of the Crescent Park carousel band organ's facade are reproductions of their counterparts embellishing the carousel framework. This is no accident. Every Looff carousel, from at least the Crescent Park model forward, was equipped with one of these large Ruth organs. Although its original 300 or so pipes are still intact and fully functional, its operating mechanism was converted several years ago into an automatic device which uses only a small range of the organ's potential.

Both carousel and band organ were initially powered by steam supplied from the Park's central plant. This source has been replaced by a 15-horsepower, 550-volt, 3-phase electric motor within the pavilion. Artificial lighting came from a large gas chandelier suspended over the centerpole; its fittings remain in situ. Probably by the 1920s, the gas lights were replaced by 25-watt electric bulbs attached to the posts, carousel sweeps, and center facade.[3]

The Shelter[4]

Specially designed pavilions to permanently house carousels are an American innovation, probably Looff's, although it was widely copied by others. In this case, Looff's design is a 14-sided wood frame structure, its roof supported by two rows of vertical posts and suspended in the center by steel tension rods. It is enclosed by an unadorned frame consisting of four sliding and four stationary window panels on each bay, with vertical siding below. Four bays, and originally several more, carry two sets of double-folding doors giving access to the interior. Above, each bay has 3-panel stationary transom windows with border panes of colored glass. This articulation is repeated at the clerestory, on line with the inner row of posts. The multi-colored panes project rays of colored light onto the moving, mirrored surfaces of the carousel's framework and figures. This illumination by natural light was developed at a time before electrical illumination was practical. Vents at the tip of the conical roof, many upper-level windows, ground-level doors, and the spinning carousel itself all combined to form a primitive, but welcome, air conditioning system. Orginally, the roof rose to a peak; sometime before 1909, Looff added the cupola and onion dome.

The carousel and its shed remain in an excellent state of repair; recent painting of the figures and the frame as well as the shed's interior have generally conformed to the early 20th-century coloration. The carousel is prominently sited on a slight rise.

Footnotes

[1] This description draws on the National Register of Historic Places nomination form prepared by Richard W. Longstreth for the Rhode Island Historical Preservation Commission in 1976.

[2] The bulk of the carousel description is an edited version of that appearing in Gail Durfee, "The Crescent Park Carousel," Merry-Go-Roundup 5,4 (October 1978), pp. 7-9.

[3] The data on power supply is taken from the National Register form.

[4] *Ibid.*

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

National
Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
___ transportation
X other (specify)
Recreation
(Carousel and Shelter)

Specific dates c. 1895, dome before 1909 **Builder Architect** Charles I. D. Looff

Statement of Significance (in one paragraph)

Summary

The Crescent Park carousel is the largest, most elaborate, and probably best preserved of the surviving works of Charles I. D. Looff, one of the earliest and foremost manufacturers of carousels in the United States. Because it served as his "showroom" carousel during the time he was headquartered in East Providence (1905-10), it bears some of the finest examples of his carving.

Very few carousels in the country have been so little altered. Complete with its original shed and early 20th-century band organ and lighting, this carousel affords a now-rare example of the carousel experience as it was in its heyday.

Crescent Park probably is also the oldest extant and one of a handful remaining of the more than 100 carousels Looff built during his lifetime.[1] (The Looff Carousel at the Santa Cruz Beach Boardwalk, from 1911, is included, along with the Looff coaster there, elsewhere in this study; its shelter is not original. The Looff Hippodrome [1916] at the Santa Monica Pier survives and has been restored; it is also included in this study. It no longer has a Looff carousel in it, however.)

History

A native of Schleswig-Holstein, Looff immigrated to New York in 1870.[2] Although he was trained as a furniture maker, he soon began to use his spare time constructing a carousel for Balmer's Pavilion at Coney Island, New York (1876). The first on Coney Island, it was wildly popular with the public. Looff was probably the first man in the country to both carve the horses for these rides and to make their frames. He entered the business full-time in 1880, opening a plant at Greenpoint in Brooklyn. His operation never grew to be a large one, when compared to such other carousel makers as the Philadelphia Toboggan Company or Gustave A. Dentzel, although during his career Looff designed and built carousels throughout the United States. He did much of the carving himself, and closely supervised assistants who joined his workshop. The quality of his work quickly earned him a considerable reputation.

Several orders came from parks in Rhode Island, including Rocky Point in Warwick (c. 1892, destroyed), Boyden Heights in East Providence (c. 1900, moved or destroyed), and Crescent Park.[3] Of these the Crescent Park carousel was the largest and most elaborate. Here he opened a branch factory. In 1905, when his Brooklyn works were condemned, Looff moved to East Providence and made the plant at Crescent Park his base of operations. The plant was housed in an unassuming wooden building attached to the rear of the carousel, with a 6-room apartment on the second floor probably serving as his living quarters. (Although it had long since ceased to serve its original function, this structure remained until recently.)

Once he had relocated in East Providence, Looff embellished the Crescent Park carousel so that it could be used as a display for prospective clients, although it remained a working carousel. New horses were added over the next few years, each different, and each representing the latest model. Thus, the carousel is extremely unusual, if not unique, in its variety, for a carousel generally carries about five types of animals, with additional differentiation coming only from color schemes.

The Crescent Park carousel is a veritable museum of Looff's work. Of further note is the fact that not only are the animals and frame of the carousel by Looff, but the shed enclosing them is of his design as well. Unlike many carousel houses of the period, Looff's structures were polygonal, reflecting the form of the machine inside. Eschewing ornament, the shed's multi-surfaced mass and the delicate articulation of its glass panes provide an unusually restrained and forthright visual statement.

Another exceptional aspect of the carousel is its excellent state of preservation. Carousels often have histories of being moved from one park to another, and of alterations that have significantly changed their original character. During its existence, the Crescent Park carousel has remained in its original location and experienced little modification after Looff left East Providence in 1910. A principal reason for this is that it was owned and operated by Looff's children and grandchildren until 1967.

Crescent Park, itself, was noteworthy among Eastern amusement parks. Started by George B. Boyden in 1886, it was one of New England's major parks for several decades, and was the oldest in continuous operation in Rhode Island. By the turn of the century, it occupied more than 300 acres, offering a large variety of rides, including as many as four carousels at once; dining facilities for 1,000 people; the region's largest dance hall; a hotel; and a number of cottages. An estimated 50,000 to 75,000 people visited the park each day on weekends during the peak season.

Over the past quarter century, however, Crescent Park declined in size and prestige. During the 1970s, it experienced financial difficulties. By 1979, it appeared that the Park would be sold at auction and the carousel removed, sold, or broken up. A determined local group of concerned citizens, Save Our Carousel, Inc. (subsequently reorganized as the Crescent Park Carousel Preservation Association), sought to retain and restore the carousel in the community. Although the Park itself has been sold and its other features removed, the Association was able to convince the city to deed the carousel and its immediate site to the Association.

As of late 1985, the Association had completed refurbishing the Looff pavilion and was making progress on restoring the carousel's figures, a notably expensive proposition.[4]

Footnotes

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[1] This conclusion is based on a review of the Looff entries in the National Carousel Association Census (Los Angeles, Calif.: 1983).

[2] Biographical data and information are drawn from Willi Looff Taucher, "Looff Family Photo Memoirs," Carrousel Art (Special Edition), July 1982, p. 2, which correlate with data in the National Register of Historic Places nomination form cited in Note 1 of the Description.

[3] The remainder of this section is a revised version of the corresponding section of the National Register of Historic Places nomination form cited in Note 1 of the Description.

[4] Crescent Park Carousel Preservation Association, "The Carousel Restoration Project" (E. Providence, R.I.: 1985), leaflet.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1 acre

Quadrangle name E. Providence

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	19	303765	4625275	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

City of East Providence Assessor's Plats: Plat 56, Lot 118
(Section on east side of Bullock's Point Avenue, approximately 450' south of Crescent View Avenue)

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization National Park Service, History Division date October 1985

street & number 1100 L Street, NW telephone (202)343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

Bibliography

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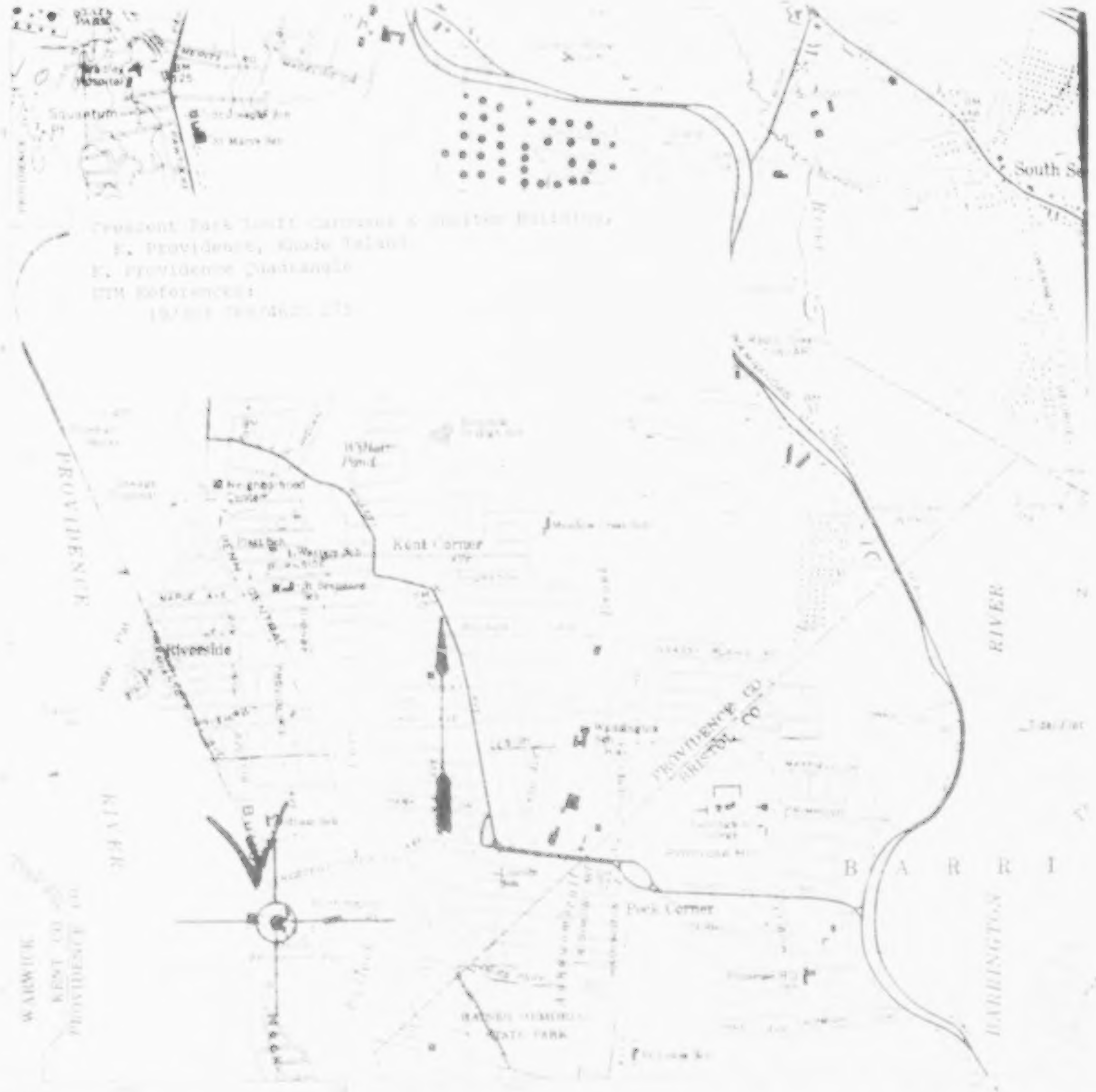
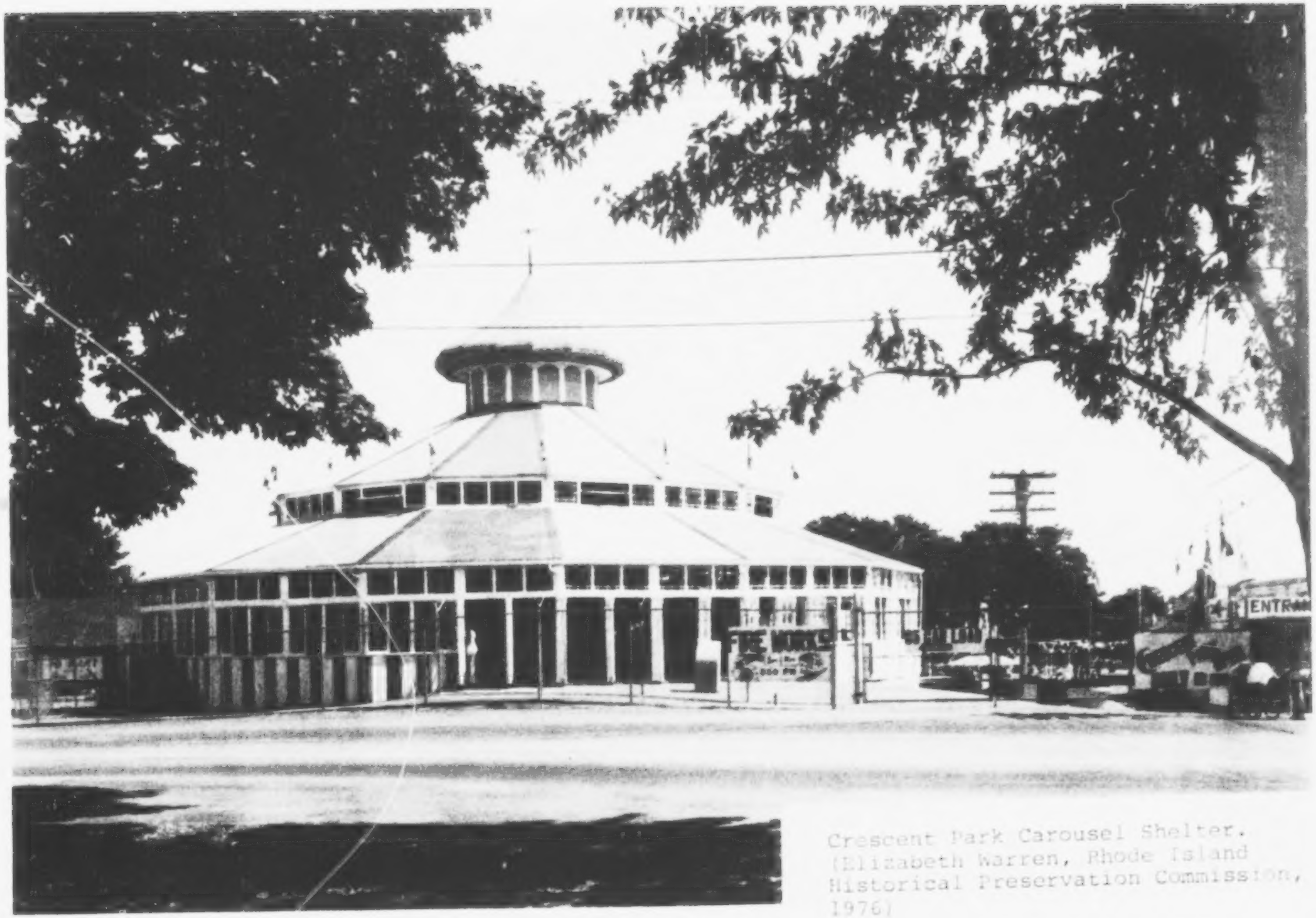
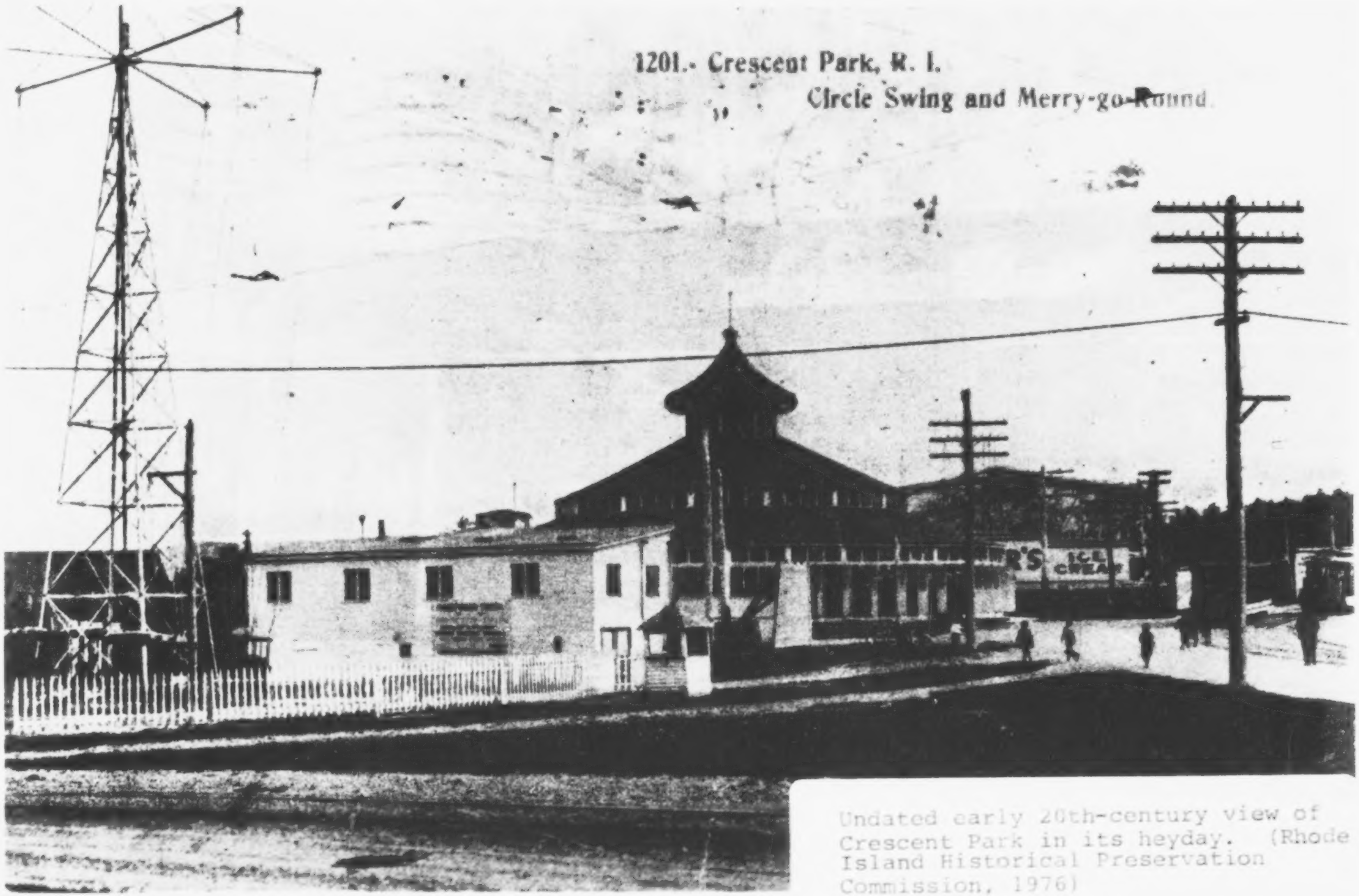

Squantum
Kent Corner
Riverside
PROVIDENCE
RIVER
Pock Corner
HAINES MEMORIAL STATE PARK
PROVIDENCE CO
BRISTOL CO
BARRI
BARRINGTON
RIVER
South Se
WARWICK
KENT CO
PROVIDENCE CO
Bullock
Neck
Willett Pond
Neighborhood Center

Crescent Park Looff Carrousel & Shelter Building,
E. Providence, Rhode Island
E. Providence Quadrangle
UTM References:
19/303 788/4622 275

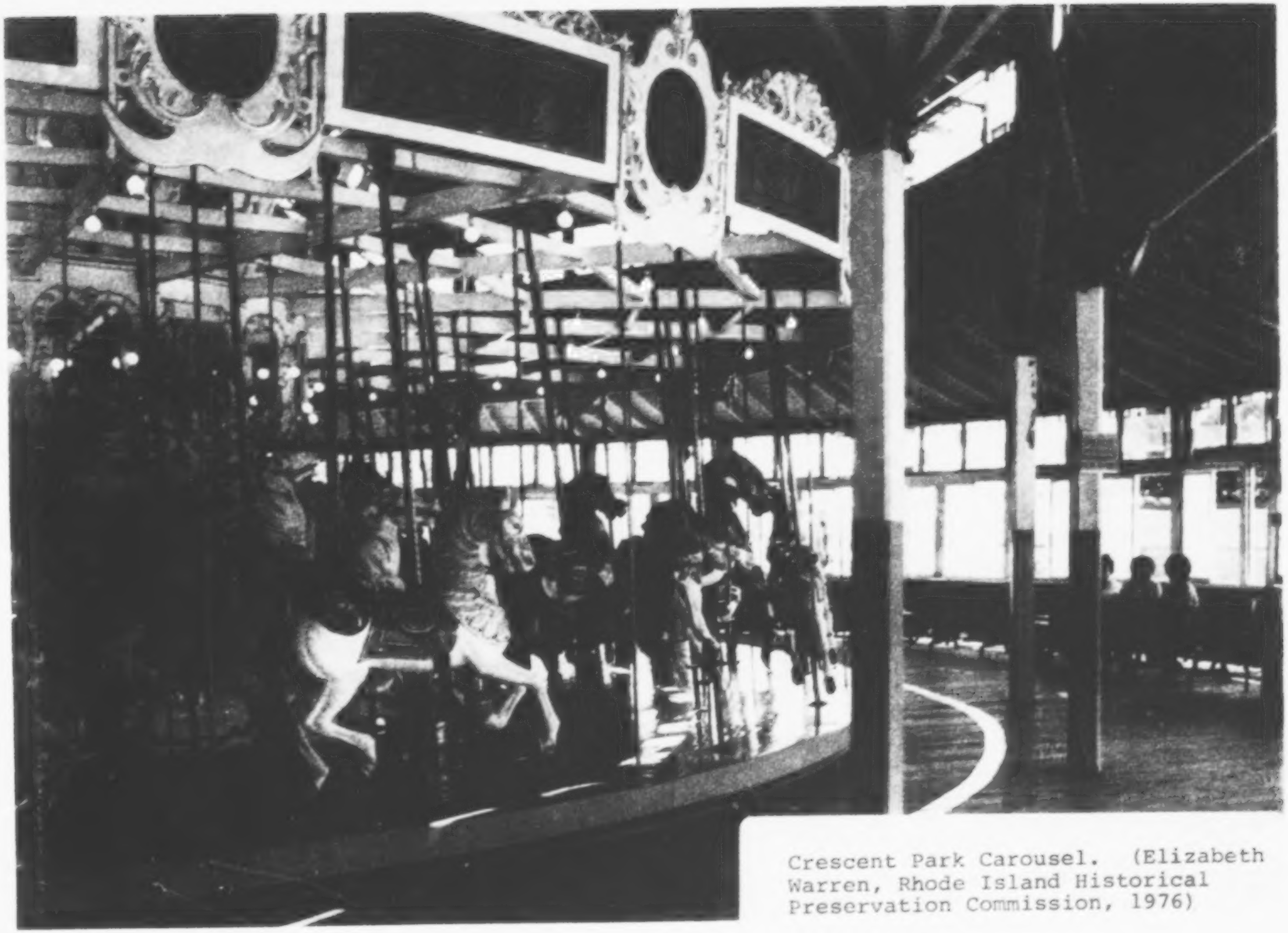
FOR SALE BY U S GEOLOGIC



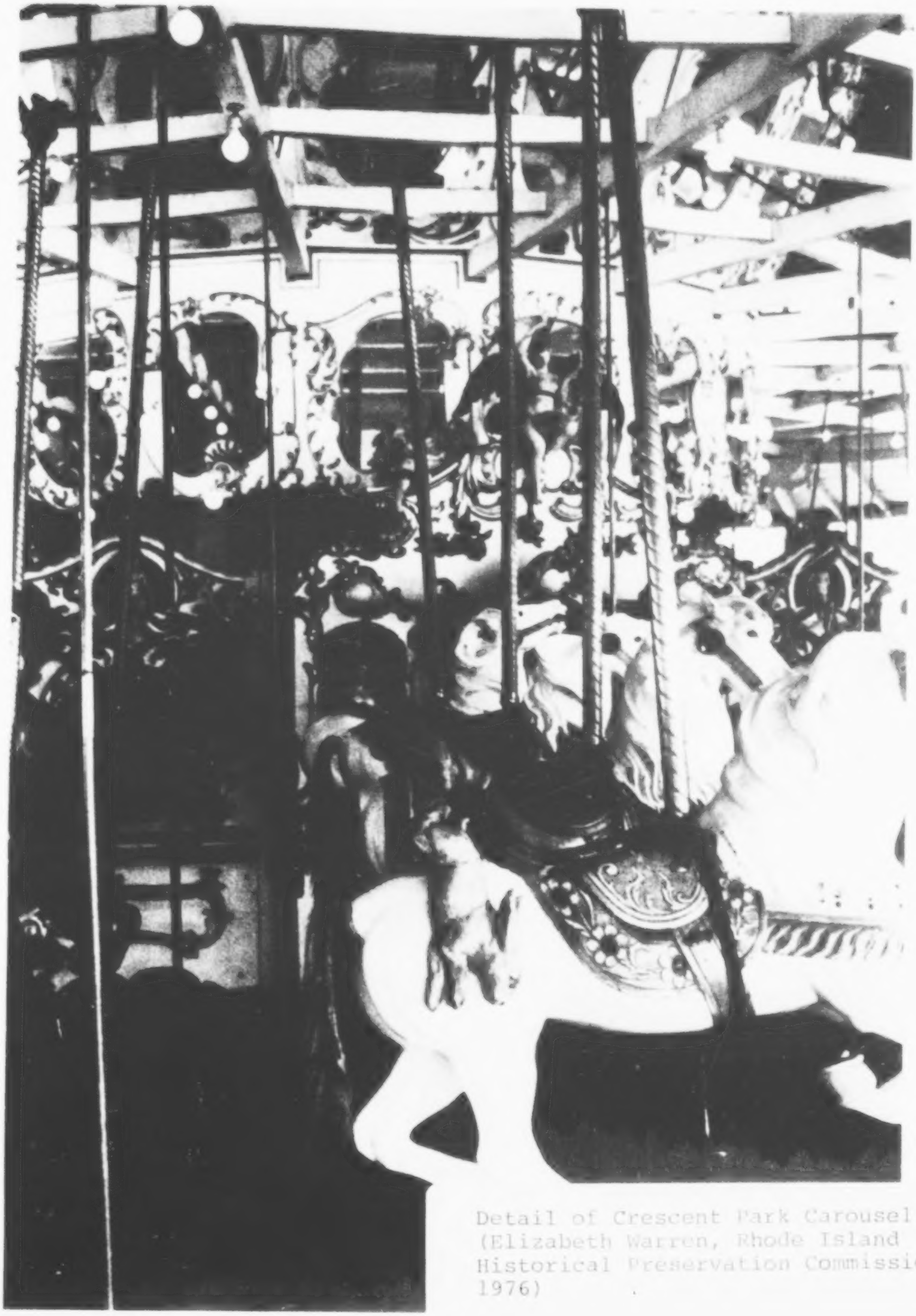
Crescent Park Carousel Shelter.
(Elizabeth Warren, Rhode Island
Historical Preservation Commission,
1976)


1201.- Crescent Park, R. I.
Circle Swing and Merry-go-Round.
R'S
ICE CREAM

Undated early 20th-century view of Crescent Park in its heyday. (Rhode Island Historical Preservation Commission, 1976)



Crescent Park Carousel. (Elizabeth Warren, Rhode Island Historical Preservation Commission, 1976)



Detail of Crescent Park Carousel.
(Elizabeth Warren, Rhode Island
Historical Preservation Commission,
1976)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Flying Horse Carousel

and or common Watch Hill Carousel

2. Location

street & number terminus of Bay Street not for publication

city, town Westerly vicinity of

state Rhode Island code county Washington code

3. Classification

Category
district
X buildings(s)
structure
site
X object

Ownership
X public
private
both

Public Acquisition
in process
being considered

Status
X occupied
unoccupied
work in progress

Accessible
X yes: restricted
yes: unrestricted
no

Present Use
agriculture
commercial
educational
entertainment
government
industrial
military
museum
park
private residence
religious
scientific
transportation
X other: Recreation (carousel)

4. Owner of Property

name Watch Hill Fire District

street & number Watch Hill

city, town Westerly vicinity of state Rhode Island

5. Location of Legal Description

courthouse, registry of deeds, etc. Westerly Town Hall

street & number

city, town Westerly state Rhode Island

6. Representation in Existing Surveys

title Historic and Architectural Resources of Westerly Rhode Island: A Preliminary Report has this property been determined eligible? yes X no

date March 1978 federal X state county local

depository for survey records Rhode Island Historical Preservation Commission

city, town Providence state Rhode Island

7. Description

Condition		**Check one**	**Check one**
___ excellent	___ deteriorated	___ unaltered	___ original site
X good	___ ruins	X altered	X moved date 1879
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The Flying Horse Carousel at Watch Hill operates in a simple shelter at the southern end of Bay Street, about 200 yards from the ocean, beside the town beach, in the quiet summer resort of Watch Hill, Rhode Island.[1] The carousel consists of 20 wooden horses ranged 2 abreast and suspended by chains from wooden sweeps. The horses all face the same direction, and come in two sizes. All are small animals, naively carved and quite plain when compared with other horses attributed to Charles W. F. Dare -- notably those on the Oak Bluffs, Massachusetts, carousel.

Shelter

The shelter is a small decagonal hip-roofed pavilion of wood frame supported by rough cobblestone columns. The structure appears to have been built, or much altered, in the opening decades of the 20th century. The original canopy was likely of canvas; the present roof is asphalt shingling. A low picket fence set on a 2-foot cinderblock base partially encloses the spaces between the piers and keeps over-eager riders out of the path of the "flying horses." The floor of the carousel shelter, originally of sand, is now poured concrete.

Detailed Data on the Carousel

Each horse is said to have been carved from a single block of wood, although the legs appear to have been carved separately, and each horse has a leather saddle and bridle and real horsehair tail and mane. The saddles, bridles, tails, and manes have been replaced several times, as is common in carousels, but the horses' agate eyes are the originals.

Each horse is suspended from the heavy wooden framing of the canopy roof by a chain connected at the rump and an iron bar joined to the pommel. The bars may have been substituted for original neck or head chains, perhaps in an attempt to steady the steeds and limit their arc. As the carousel turns, the horses swing out by centrifugal force, hence the enduring and endearing name "Flying Horse Carousel."

In addition to the horses, three double seats, or chariots, were originally included for those too old, young, or timid for "free flight." These vanished in the hurricane of September 21, 1938, which devastated the community; because it has been judged that the sweeps were too old and weak to support the weight of seats, they have not been restored to the carousel. All the horses, on the other hand, survived the hurricane and were unearthed from sand dunes nearby where the force of the wind and water had buried them. Most of the carousel housing also survived the storm.

Alterations to the carousel have been necessitated by changes in technology (motive power and source of music), by the hurricane (replacement of the roof framing and cover and the picket fence and the loss of the seats), and by years of continued use. Restoration of the shelter and horses occurred in 1961 and again in 1974. The 1961 work included strengthening the sweeps and center pole, installing new roofing and metal work and a paved floor, and application of fresh coats of paint and new tails and manes to the horses. In 1974, the horses received more detailed attention from local cabinetmakers, who recarved two missing legs and oversaw installation of new leather saddles and reins and flowing horsehair tails and manes. The horses were also stripped and repainted. The metal stirrups, which once hung by the horses' flanks, have been removed in an effort to preserve the wooden bodies; and riders -- now limited to those 12 years of age or younger -- are strapped on their mounts.

The carousel was originally powered by a calico horse, who spent his summers walking in circles, and music was provided by a hand organ.[2] In 1897 horsepower gave way to waterpower, which, in turn, was replaced, about 1914, by electricity. By the turn of the 20th century, the hand organ had been replaced by a band organ which played paper rolls. Music is now provided by a tape player installed in 1975 within a copy of a band organ. The ring dispenser is of uncertain date.

Architectural ornamentation of the housing is limited to a scalloped wooden canopy edging the perimeter of the revolving frame and to the match-boarded central housing which conceals both the motor and the tape system. Victorian-style stencil patterns have recently been applied to the housing in an attempt to recapture its period flavor.

The preservation and restoration efforts, carried out since 1948 by the Watch Hill Improvement Society under the indefatigable leadership of Mrs. Harriet C. Moore; the on-going concern of its owner, the Watch Hill Fire District; and the affection in which the Flying Horse Carousel is held by the general public testify to the carousel's great appeal.

It has even inspired a book. In 1960 the French children's author Paul Jacques Bonzon was so taken with the carousel that he wrote a story about it, "Le Petit Cheval de Bois," published in his Contes de L'hiver. The story was translated into English and, with illustrations, published in the United States in 1976, as The Runaway Flying Horse.

[1] This description is an edited version of that appearing in the National Register of Historic Places nomination form by Ancelin V. Lynch of the Rhode Island Historical Preservation Commission (1980). Mrs. Harriet C. Moore's Around and Around, the Story of the Watch Hill Carousel (Westerly, Rhode Island: Sun Graphics, 1980) was also helpful.

[2] Mariana Tallman, Pleasant Places in Rhode Island... (Providence, Rhode Island: Providence Journal Company, 1894), p. 29.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation (carousel)

Specific dates ca. 1876 **Builder Architect** Charles W.F. Dare Carousel Co.

Statement of Significance (in one paragraph)

Summary

The "Flying Horse" carousel of Watch Hill, Rhode Island, and the "Flying Horses" carousel of Oak Bluffs, Massachusetts, are almost certainly the two oldest extant carousels in the United States. Because of difficulties attendant on dating carousels it is not possible to determine absolutely which is the older. Some experts give the nod to Watch Hill. Because the two are somewhat different types, however, both are excellent representatives of the early era of carousel manufacture in the United States. Both have also been on-site for exceptionally long periods.

The two carousels also are the only intact surviving examples of the work of the Charles W. F. Dare Company of New York City, one of the major carousel manufacturers, which was in business from 1866 until 1901 making hobbyhorses and other amusement devices.

History

The Watch Hill carousel is tentatively dated about 1876, although it may have been built several years earlier.[2] The carousel at Oak Bluffs, Martha's Vineyard, is also dated to about 1876 because its horses and chariots match those illustrated in catalogs issued by the Dare Company in 1876 and 1878. Because the horses at Martha's Vineyard are somewhat more elaborate than those at Watch Hill, it is possible that the Watch Hill horses may be more "primitive" examples of Dare's work from as early as 1867.

Price, rather than age, on the other hand, may account for the differences in the two carousels, for the Dare catalog offered custom work in any desired size. The party ordering on Martha's Vineyard apparently went "whole hog," ordering the housing, complete with platform and paintings, as well as the horses, direct from Dare. It appears that at Watch Hill only the horses and their original support system and mechanisms came from the Dare Company; the ready availability of stone may explain this preference for a locally built pavilion or price may have made the difference. It is unfortunate that whatever paintings once ornamented the Watch Hill housing no longer survive.

The question of the age of the Flying Horse Carousel at Watch Hill is of interest, but ultimately of relatively minor significance. Whether it is the oldest or the second oldest in the nation, it is an important and rare survivor of the Charles Dare Company's work. The Charles W. F. Dare New York Carousel Company was in business manufacturing hobbyhorses and amusement devices for "Sea-Side & Summer Amusements" as early as 1866 and continued until Dare's death in 1901. The company produced three types of carousels and accessories and other amusement paraphernalia such as ferris wheels, shooting galleries, swings, and bowling alleys.[3]

The Flying Horses came to Watch Hill as part of a traveling carnival about 1879. By this time, Watch Hill had developed as a summer resort, featuring several hotels. The era of cottage building had begun here about 1870, the same year a bathing beach with bathhouses was established. It was adjacent to the beach that the carousel was set up.

The resort continued to grow as improved transportation brought increasing numbers of visitors. Steamer service was available from several points, and, beginning in 1894, a trolley line terminated at the carousel.

By the time the trolley closed in 1921, the automobile had made significant inroads. This began Watch Hill's decline as a hotel summer resort, and today only one hotel survives. Large summer houses continued to be built, however, and despite the devastating 1938 hurricane -- in which 15 lives were lost in the town and 53 houses swept out to sea -- Watch Hill remained a reasonably popular community for wealthy, summer, and year-round residents. The Flying Horse Carousel, which operates every year from June through Labor Day, continues to be one of its singular attractions, a landmark known and valued not only by residents throughout Rhode Island and neighboring Connecticut, but by visitors from afar as well.

[1] This conclusion is based on study of the entries in the National Carousel Association Census (Los Angeles, 1984) and Frederick Fried, "Flying Horses of Martha's Vineyard Offer Surprise," Antique Monthly (July 1974).

[2] Most historical data in this statement has been revised from the National Register of Historic Places nomination form by Ancelin V. Lynch of the Rhode Island Historical Preservation Commission (1980).

[3] Frederick Fried, A Pictorial History of the Carousel (New York: Bonanza Books, 1964), p. 81.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Watch Hill **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 9	2 6 0 7 0 0	4 5 7 6 7 7 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

That portion of Plat 14 Lot 21 immediately beneath the carousel, with a 20-foot margin around the carousel's circumference.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date August 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet | Item number 9 | Page 1

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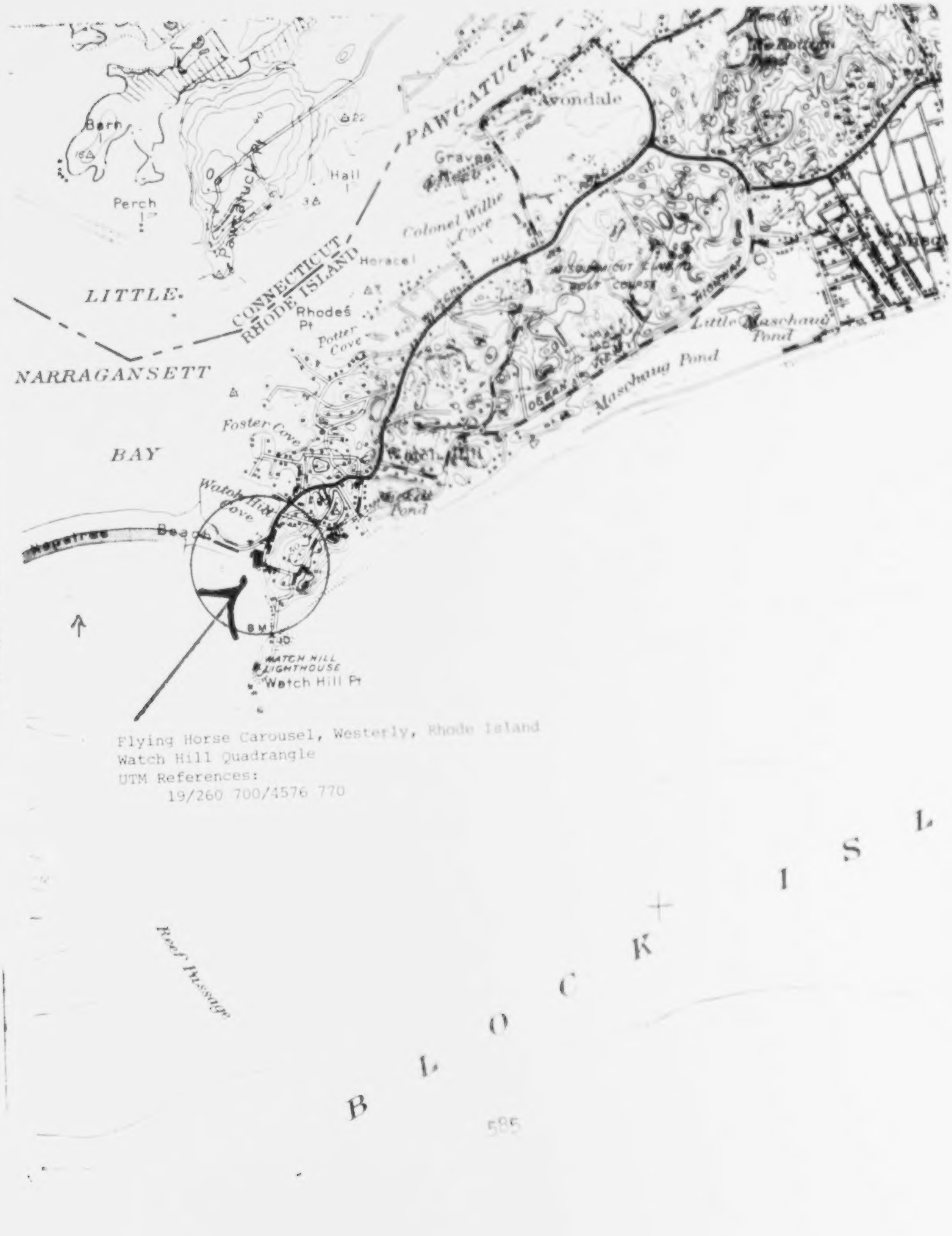
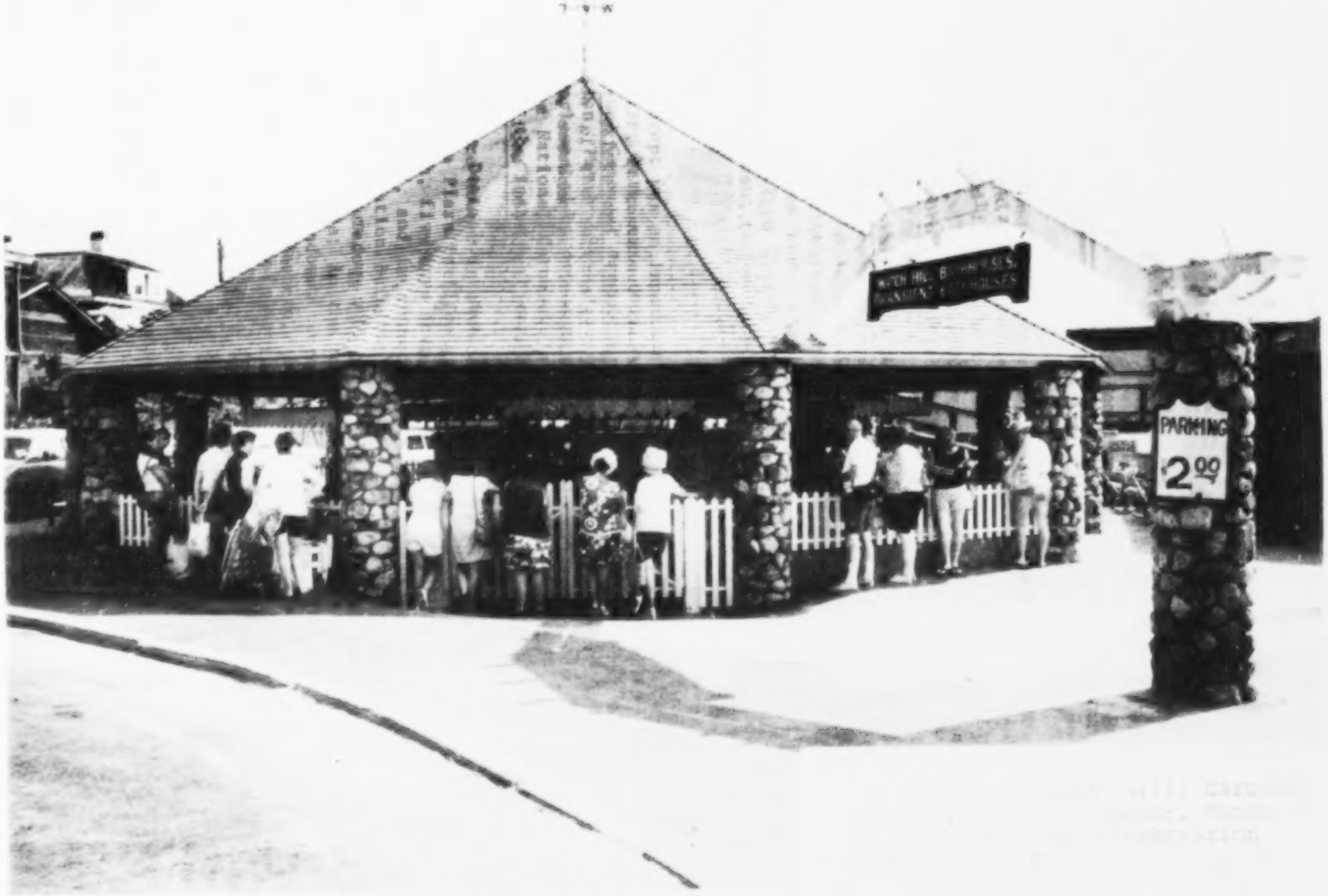
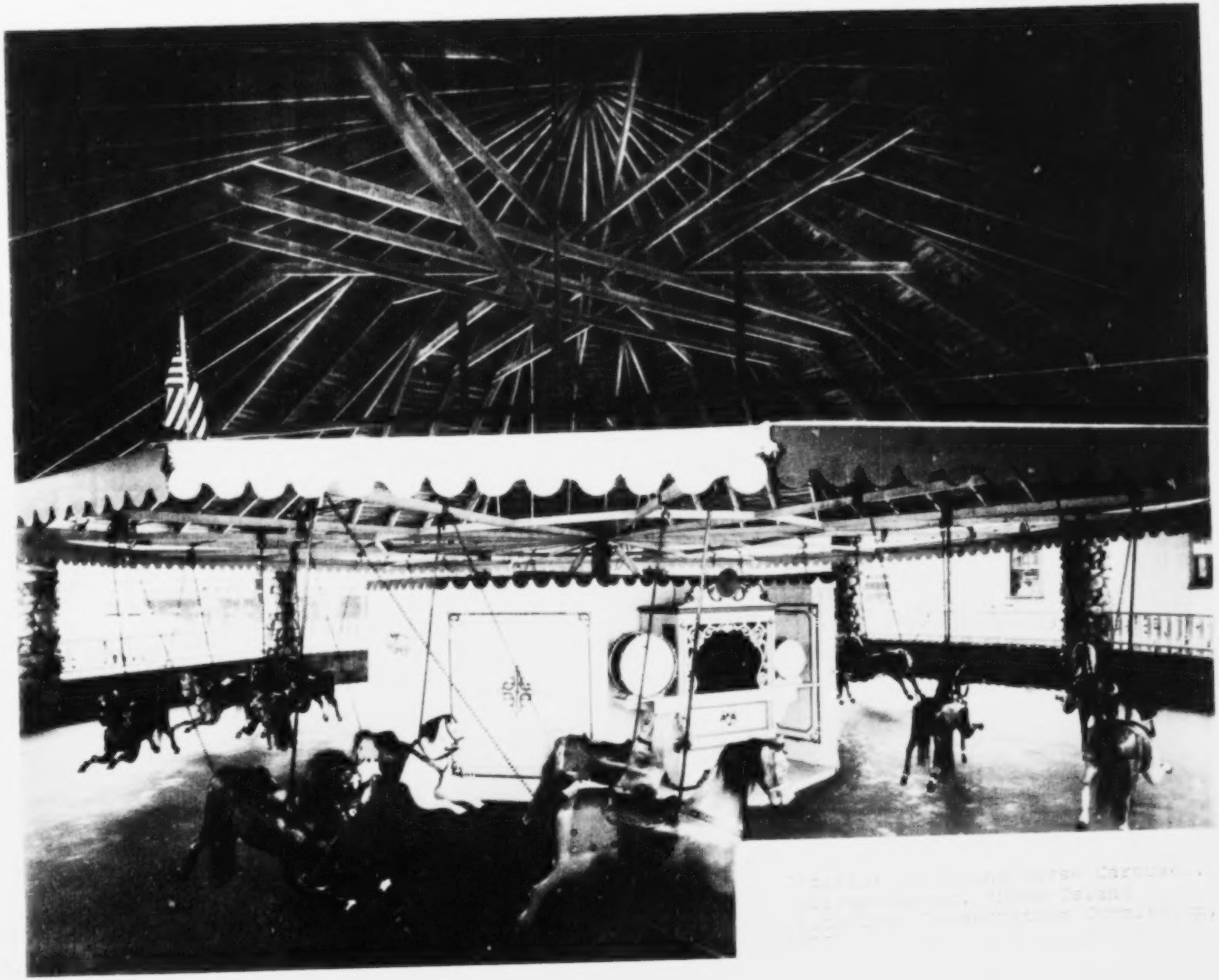
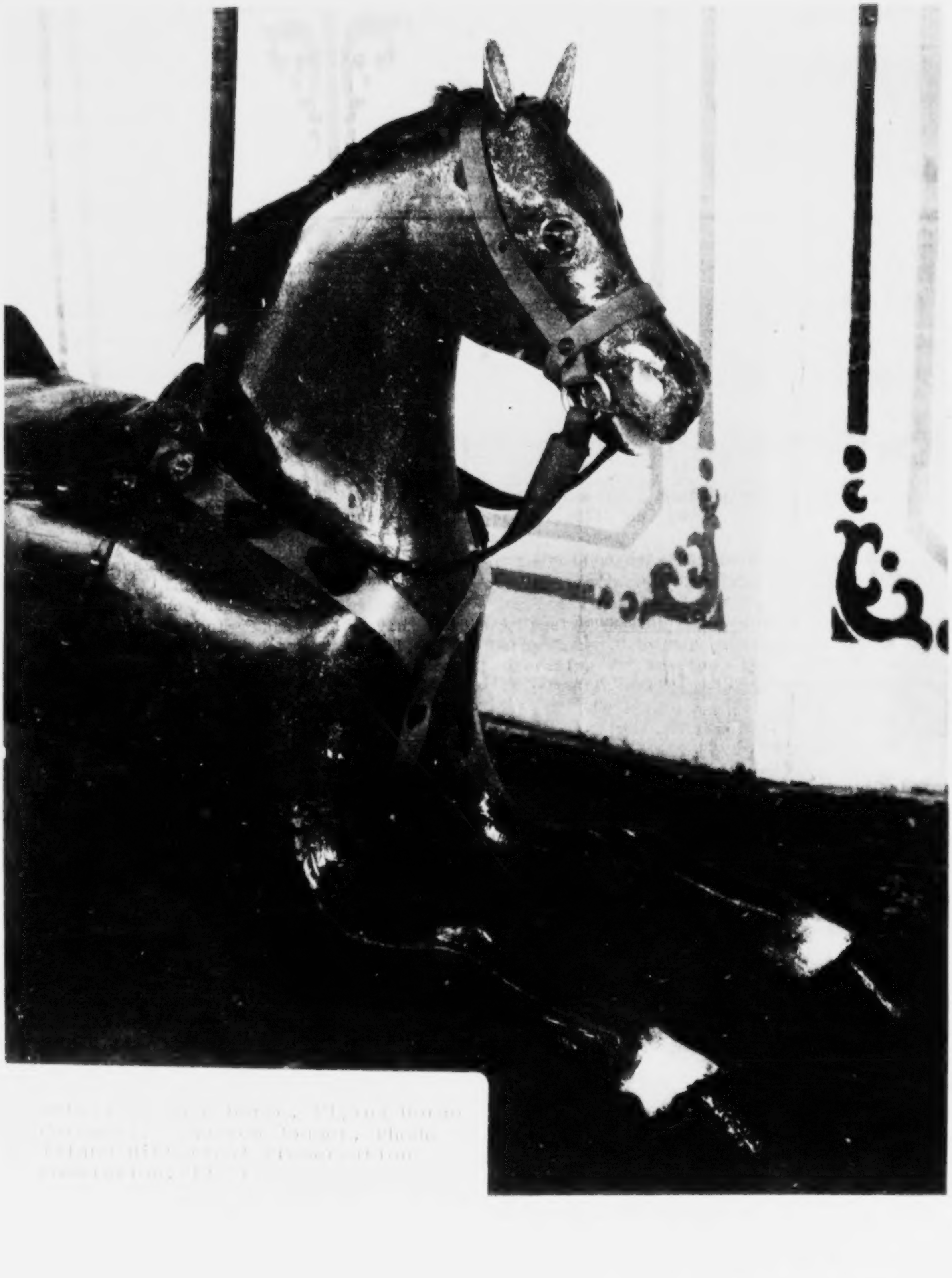

Barn
Perch
Hall
Pawcatuck Pt
LITTLE
NARRAGANSETT
BAY
CONNECTICUT
RHODE ISLAND
PAWCATUCK
Avondale
Graves
Colonel Willie Cove
Horace
Rhodes Pt
Potter Cove
Foster Cove
Watch Hill Cove
Napatree Beach
Little Maschaug Pond
Maschaug Pond
WATCH HILL LIGHTHOUSE
Watch Hill Pt
Reef Passage
B L O C K I S L

Flying Horse Carousel, Westerly, Rhode Island
Watch Hill Quadrangle
UTM References:
19/260 700/4576 770


WATCH HILL
PARKING
$2.00



[illegible] Flying Horse Carousel,
[illegible] Island
[illegible] Commission



[illegible] horse, Flying Horse
Carousel, [illegible] Westerly, Rhode
Island. (Rhode Island Historical Preservation
Commission, [illegible])

CIRCUS SITES

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic: Wallace Circus Winter Quarters (1892-1913); American Circus Corporation Winter Quarters (1921-29)

and or common: Peru Circus Farm; Valley Farms

2. Location

street & number: 2.5 miles southeast of city center — not for publication

city, town: X vicinity of Peru

state: Indiana code — county: Miami code

3. Classification

Category
- district
- X building(s)
- structure
- site
- object

Ownership
- public
- X private
- both

Public Acquisition
- in process
- being considered

Status
- X occupied
- unoccupied
- work in progress

Accessible
- yes: restricted
- yes: unrestricted
- X no

Present Use
- X agriculture
- commercial
- educational
- entertainment
- government
- industrial
- military
- museum
- park
- X private residence
- religious
- scientific
- transportation
- other:

4. Owner of Property

name: Valley Farms, Inc. c/o Mr. Lyman Bond

street & number: 13555 114th Street

city, town: Noblesville — vicinity of — state: Indiana

5. Location of Legal Description

courthouse, registry of deeds, etc.: Courthouse

street & number:

city, town: Peru — state: Indiana

6. Representation in Existing Surveys

title: None — has this property been determined eligible? yes X no

date: — federal — state — county — local

depository for survey records:

city, town: — state:

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	unaltered	X original site
X good	___ ruins	X altered	moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The principal "Circus Farm" of Peru is that used sequentially by Benjamin Wallace, the American Circus Corporation, and the Ringlings between 1892 and 1938. The structures remaining on it from the circus era date, in their present configurations, from the 1920s, an era of great prosperity in the business; some incorporate earlier Wallace quarters structures. Although these buildings, which now serve a prosperous working farm, do not display conspicuous evidence of their glamorous past on their exteriors, close examination reveals relations to their former use. And, though a number of the structures in the circus quarters complex are gone, the principal buildings that constituted its core are relatively well preserved from the circus-era.

The principal surviving structures include the Godfroy (Godefroy) House, the only building on the property that clearly antedates Wallace's arrival there in 1892; the Wagon Shop and the Elephant, Hippo, and Cat Barn, both outsize wooden barns with ample second-story spaces; and the concrete Tiger, Lion, and Bear Barn, linked to the Elephant, Hippo, and Cat Barn. The former Office structure of the quarters also survives, as does the outline of the Sells-Floto Pony Stables' training ring.

Other structures in the quarters area have been destroyed over time. Several of them fell prey to fire, a persistent foe of circus structures that limits severely the possibilities for the preservation of structures associated with the industry. Others have been pulled down over time to accommodate farm needs. The demolished structures include the Sells-Floto and Hagenbeck Horse Stables (burned 1946); the Paint Shop (down by 1941); a series of corrals and pony stables to the northwest of the major barns; the 425'-long Wagon and Baggage Shed; the Sells-Floto Pony Stables, or Ring Barn (torn down in 1958), between the barns and the house; a wagon storage barn (to the southeast of the house); the John Robinson Stable (east of the house); and bunkhouses and other small structures (also to the rear, or east, of the house). A residence, adjacent to the Godfroy House, was used by the Ringlings. It stood where the present swimming pool now rests.

Godfroy House

The Godfroy House, the front block of which is a substantial 2-story, 5-bay brick structure of unknown construction date, was the centerpiece of a prosperous farm long before Wallace acquired it in 1891 and is of more than passing interest as the home built, probably in the 1850s, for Gabriel Godfroy; Gabriel's father Francis, a chief of the Miami Indians, received confirmation of his title to the land on which it rests from the U.S. Government in 1826. Enlarged substantially during the circus years, it served as a dining hall for workmen, or "roustabouts," who resided in bunkhouses behind it.

During this use several frame additions were made to the rear and the south side; the latter has been removed. The principal facade at one time featured a 1-story porch spanning its length; this has been removed and replaced by a simple enclosed portico that serves as the main entrance to the house. The large rear addition, now clad with wood siding, remains intact.

The Godfroy House has apparently been remodeled several times on the interior. The principal block appears to have started out on a center hall plan with paired rooms to both sides on the two levels. This portion of the structure retains its high ceilings and thick walls. The present arrangement of rooms reflects some adaptations made by the present owners. The exact character of changes that may have been made to the house's earlier configuration during its service as a dining hall for the circus are unknown.

The Circus Barns

The Wagon Shop (1922) and the Elephant, Hippo, and Cat Barn (1923) are oversize wooden structures of nearly identical size (150' long, 72' wide, and 40' high) with gambrel roofs; they have ranges of 1-story concrete block wings to both sides that contain stalls designed, respectively, for wagons and repair machinery and for the circus animals; elephants were tethered in the center of the floor in the latter. Although minor features of both structures have been modified on their interiors, no fundamental changes have occurred in either exterior or interior appearance.

The concrete Tiger, Lion, and Bear Barn, linked to the Elephant, Hippo, and Cat Barn, is a 2-story structure of concrete that incorporates, at its ends, structures built for Wallace early during his use of the farm. Its small high windows, high on the walls, give it a forbidding prison-like appearance, but this placement of the windows was dictated by the need to keep the animals safely confined.

Other Structures and Features

The former "Circus Farm Office," adjacent to the road past the quarters, is extant. It is a simple 1-story frame cottage with a smaller addition to the rear. The addition has been put up since the circus era.

The present owners have kept in place the large carved stone posts that stand at the sides of the entrance to the former main driveway, to the right, or south, of the front facade of the house. They are one of the more noticeable circus-era decorative features that remain in place on the farm.

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Other Peru-Area Circus Structures

Other Peru-area structures, none of which are included in this nomination, were also associated with Wallace and his successors. His first quarters, which he used until 1892, was on his brother John's farm several miles farther from Peru. Only the farmhouse and a single barn survive. Housing that Wallace constructed for his circus workers (Wallace Row) survives just south of Peru en route from the town to the winter quarters. The in-town railroad yard and its structures, on a 5-acre tract where the circus massed for its road trips, have been obliterated by fire. Extensive landholdings that Wallace acquired with his circus earnings can be identified; while some may have been used for circus purposes, none were as intimately associated with it as the "Circus Farm."

Footnote

[1] This description is derived from historic descriptions published in Chalmer Condon, "Benjamin E. Wallace's Winterquarters," Bandwagon (July-August 1964), pp. 7-10, and Charles Wirth, "The New Circus 'Home' at Peru," Billboard (August 1, 1923), as reprinted in Bandwagon (July-August 1964), pp. 13-18. Both contain sketch maps. Wirth's article reproduces a map done by the Indiana Inspection Bureau in 1929, a copy of which appears with this nomination. This map was especially helpful in determining the dates and uses of structures and the extent of modifications to them, a task performed during an onsite visit by the author of this form in December 1984.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (circus quarters)

Specific dates 1892-1938 **Builder Architect** Unknown

Statement of Significance (in one paragraph)

Summary

The Peru, Indiana, circus winter quarters used by Benjamin ("Ben") E. Wallace and his successors contains several of the few remaining structures associated with the heydey of the American circus. Only the somewhat earlier Ringling structures at Baraboo, Wisconsin, which have already been recognized as a National Historic Landmark, compare with them.

Between the Civil War and the Great Depression, the traveling American circus flourished in a manner never known before or since. The essential completion of the American rail system made it possible to bring great circuses to all major communities. Local sideshows blossomed into enterprises of great dimensions.

Preeminent among the circus impresarios in this "golden era" were Barnum and Bailey and the Ringlings. Other important figures who belong in any pantheon of great circus showmen are Benjamin Wallace of Peru, Indiana, and his successors in the American Circus Corporation (Jerry Mugivan, Edward M. Ballard, and Bert Bowers). Wallace started in the business the same year as the Ringlings and, with them, gave the more established Barnum and Bailey a run for their money. Wallace, like his competitors, insisted, with some merit, that he had the "greatest show on earth." The American Circus Corporation laid claim to similar distinction before selling out to the Ringlings in September 1929.

History

Peru's renown as "Circus City" began with "Ben" Wallace, a Civil War veteran who operated a livery stable business that had grown into one of the largest in the State by the early 1880s.[1] Beginning in that period, Wallace, initially with a partner, acquired the remains of several circuses at auctions, and, in the spring of 1884, set out of Peru with "Wallace and Co.'s Great World Menagerie, Grand International Mardi Gras, Highway Holiday Hidalgo, and Alliance of Novelties." This grandiosely named but relatively small 1-ring show toured Virginia and Kentucky and enjoyed an excellent season. He had nine "cars" the next year.

Over the next two decades, Wallace plowed much of his profits back into the business, progressively lengthening his tours and enlarging his shows. He took to the rails with 15 cars in 1886, 4 years in advance of the Ringlings. By

1893, he had doubled the show's size again. Even in the 1890s, his traveling menagerie was relatively extensive: for example, in 1895 he

> carried ... 5 elephants, 5 camels, 2 yak, 2 llamas, 4 ostriches, 1 sacred ox, 3 zebra and 20 cages. The big top was a 180 ft. with 4-50 ft. middle pieces. The menagerie top was an 80 with 5-40's. The dressing tent was 70 ft. with 1-40. 40 trunks were on the gentlemen's side and 26 on the ladies. There were 6-8 horse drivers; 9-6 horse drivers and 7-four horse drivers.[2]

Wallace's shows grew bigger and bigger. This was partially because he acquired other circuses and merged them into his, including the La Pearl, 1899; Carl Hagenbeck, 1907; and part of the Norris & Rowe, 1910. After the 1907 merger, the combination was dubbed the Hagenbeck-Wallace, including the "Carl Hagenbeck Animal Show" and the "Great Wallace Show of Human Performers," although Hagenbeck was effectively shut out of the circus he had started, with Wallace's principal partner being John C. Talbot of Denver.[3] At that point, only the Ringling Brothers Barnum and Bailey, formed by similar merger the same year, was an effective competitor.

In 1913, Wallace, giving into his age and his desire to retire from the hurly-burly of life on the road, sold his circus interests, except for the farm near Peru on which since 1892 he had been wintering the circus.[4] The circus itself was acquired by a syndicate, dubbed the Carl Hagenbeck and Great Wallace Shows Company, which was owned by Talbot, Wallace's erstwhile partner; Edward M. ("Ed") Ballard, a hotel and casino operator from West Baden Springs, Indiana; and C. E. Corey, Wallace's nephew.[5] Ballard was the main power in the firm and he gave reign to his desire to house the Hagenbeck-Wallace Circus at W. Baden Springs, moving it to newly constructed quarters there after the 1914 season.

The syndicate had rented the Peru quarters for Hagenbeck-Wallace in 1913-14. In the next few years, other circuses under other owners rented them from Wallace: the Howe's Great London, Robinson's Famous Shows, John Robinson, and Sells-Floto. Finally, in 1921, on Wallace's death, his estate sold the quarters to the American Circus Corporation, a holding company that controlled all of the circuses named in this paragraph. Ballard was a key figure in the new corporation, along with Jerry Mugivan and Bert Bowers.

This great circus conglomerate enhanced and expanded the Peru Quarters, adding many new buildings, mostly in 1922-23. They also operated the quarters as a type of "zoo" ("Circus City Zoological Gardens") during the off seasons. Tom Mix and Clyde Beatty were human attractions who complemented the animal collection, which at one point featured:

> 6 giraffes, 3 hippopotami, 30 camels, 40 elephants, 125 lions and tigers, 500 blooded horses, 200 dogs and ponies. Llamas, zebras, monkeys, pumas, black panthers, polar bears, Russian bears, Himalayan bears, ostriches, [and] Many other species of wild animals all imported from the foreign jungles.[6]

The Corporation continued to winter the John Robinson at the Peru Quarters through the 1923-24 winter, and had Sells-Floto there also. In 1924-25 Ballard welcomed John Robinson to his W. Baden Springs quarters, and sent Hagenbeck-Wallace back to Peru. During the rest of the 1920s, Hagenbeck-Wallace remained at Peru, joined by Sells-Floto beginning in 1925, and John Robinson at the close of the 1928 road season, when Ballard closed down the W. Baden Springs quarters.* In 1929, the American Circus Corporation acquired still two more smaller circuses, the Sparks and Al G. Barnes.

The same year, "Ed" Ballard, in Midwestern parlance, "euchred" the Ringlings out of a valued Madison Square Garden billing. John Ringling then determined to buy Ballard out. With luck or foresight, or both, Ballard decided to sell. He cleared a reported $2 million on the deal, concluded in September 1929. Ringling became the undisputed master of the circus industry -- and the owner of the Peru circus quarters.

Initially, Ringling kept all three circuses in Peru. The worsening Depression led him to shelve John Robinson in 1931 and Sells-Floto in 1933; they combined elements of these shows with the Hagenbeck-Wallace, which toured even in 1933 and 1934. Further retrenching, Ringling combined Hagenbeck-Wallace with another of their circuses, the Forepaugh-Sells, for 1935, and did not put the show on the road at all in 1936. Under lease in 1937, the combined shows enjoyed a good season, but finally perished in the recession of 1938, when they took to the road, but never came back from California. Much of their equipment was dispersed from there.

In the distressed state of the circus industry, the quarters complex was an impediment. Beginning in 1938, distinctive circus equipment was sold off or destroyed. In 1941, when the Ringlings decided to sell the quarters, a great wagon burning reduced to ashes many of the highly decorated vehicles that had graced the circuses. By 1944, when Emil Shram, former president of the New York Stock Exchange, purchased the property, most of the circus equipment and moveable trappings had been removed or disposed of.

Since 1944, the great "Circus Farm" has been an active, prosperous, and more traditional farm. Emil Shram and members of his family continue active in its operation.

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*The W. Baden Springs quarters were demolished in the 1940s. Only Ballard's residence ("Beechwood") and the W. Baden Springs Hotel, in the atrium of which the circus occasionally performed, recall the circus history of that community. (The W. Baden Springs Hotel is being studied for possible National Historic Landmark designation as a part of this study.)

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet Item number 8, 9 Page 1

Footnotes

[1] Chalmer Condon, "B.E. Wallace," Bandwagon (July-August 1964), pp. 3-6, is the main basis of the following summary of Wallace's career.

[2] Ibid., p. 5.

[3] Fred D. Pfenig, Jr., "How Wallace Bought Hagenbeck," Bandwagon (July-August 1964), p. 12.

[4] Chalmer Condon, op. cit., p. 6.

[5] The account of Ballard's career and the later days of the circus at Peru is derived from Joseph T. Bradbury, "Circus Activity at Peru, 1913-1944," Bandwagon (July-August 1964), pp. 19-27, and the following chapters in C.E. Ballard, The Ballards in Indiana (Peru, Ind.: C.E. Ballard Literary Trust, 1984): "The Circuses in West Baden, Indiana," pp. 81-89; "The Circus in Peru, Indiana," pp. 91-104; and "The Circus Farm," pp. 123-127.

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NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 9 **Page** 2

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9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 9

Quadrangle name Peru

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	582880	4511850	B	16	532810	4611660
C	16	582630	4511730	D	16	532700	4511910
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state		code		county		code	
state		code		county		code	

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** April 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-788

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(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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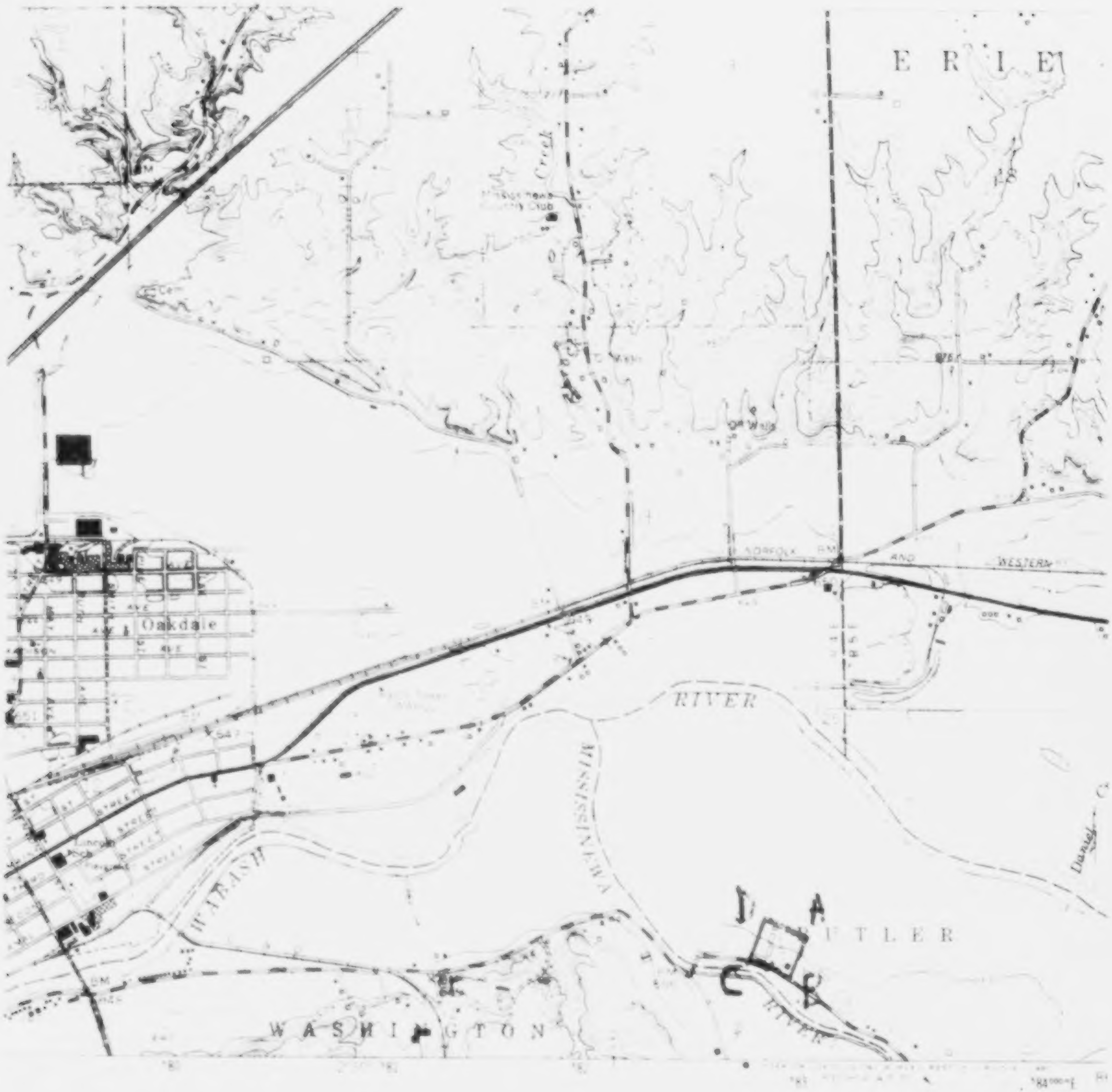
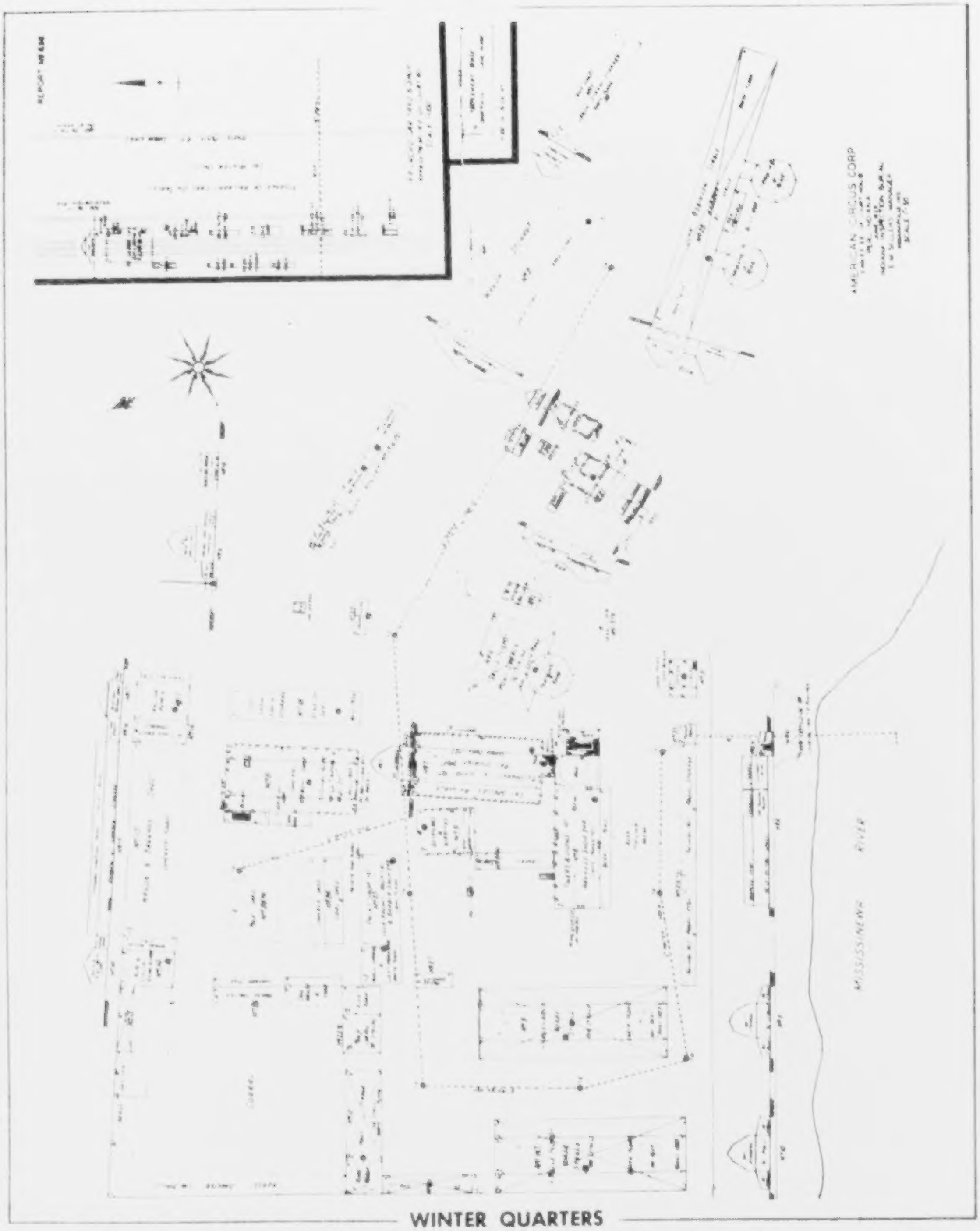
Continuation sheet   Item number 10   Page 1

Verbal Boundary

A roughly rectangular tract bounded by a line drawn northwest 800' along Indiana 124 from the easternmost of the two stone entrance gates to the Godfroy House, then running on a line 30 degrees east of north 700', then on a line 30 degrees south of east 800', and returning via a line drawn 30 degrees west of south some 700' to the point of beginning, said tract including all the extant circus-related structures inventoried in this study.

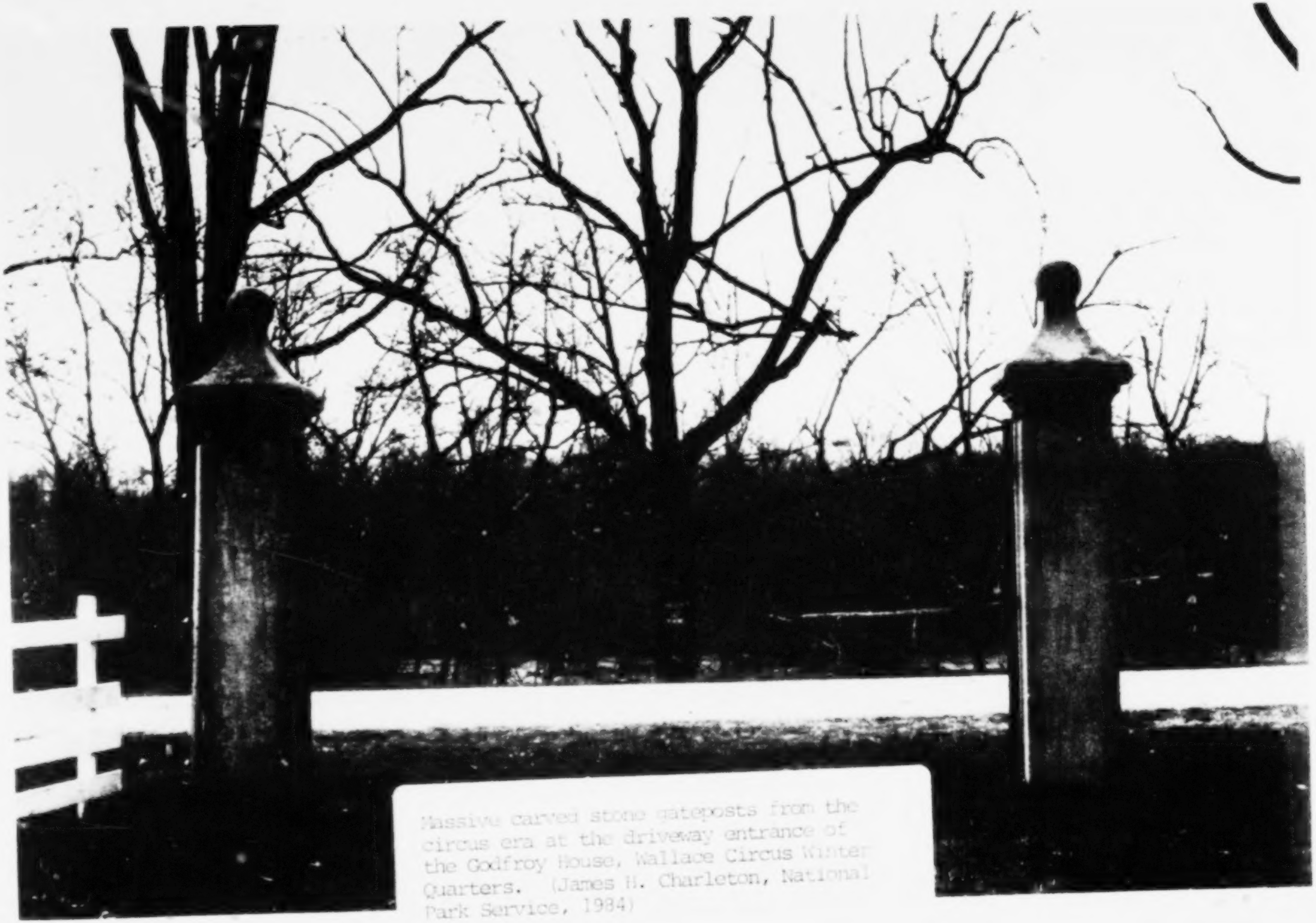

ERIE
Creek
Country Club
NORFOLK
AND
WESTERN
Oakdale
RIVER
MISSISSINEWA
WABASH
Daniel C
D
A
TLER
C
B
RIVER
WASHINGTON

Wallace Circus Winter Quarters, Peru, Indiana
Peru Quadrangle
UTM References:
A 16/582 880/4511 650
B 16/582 810/4511 650
C 16/582 630/4511 730
D 16/582 700/4511 910

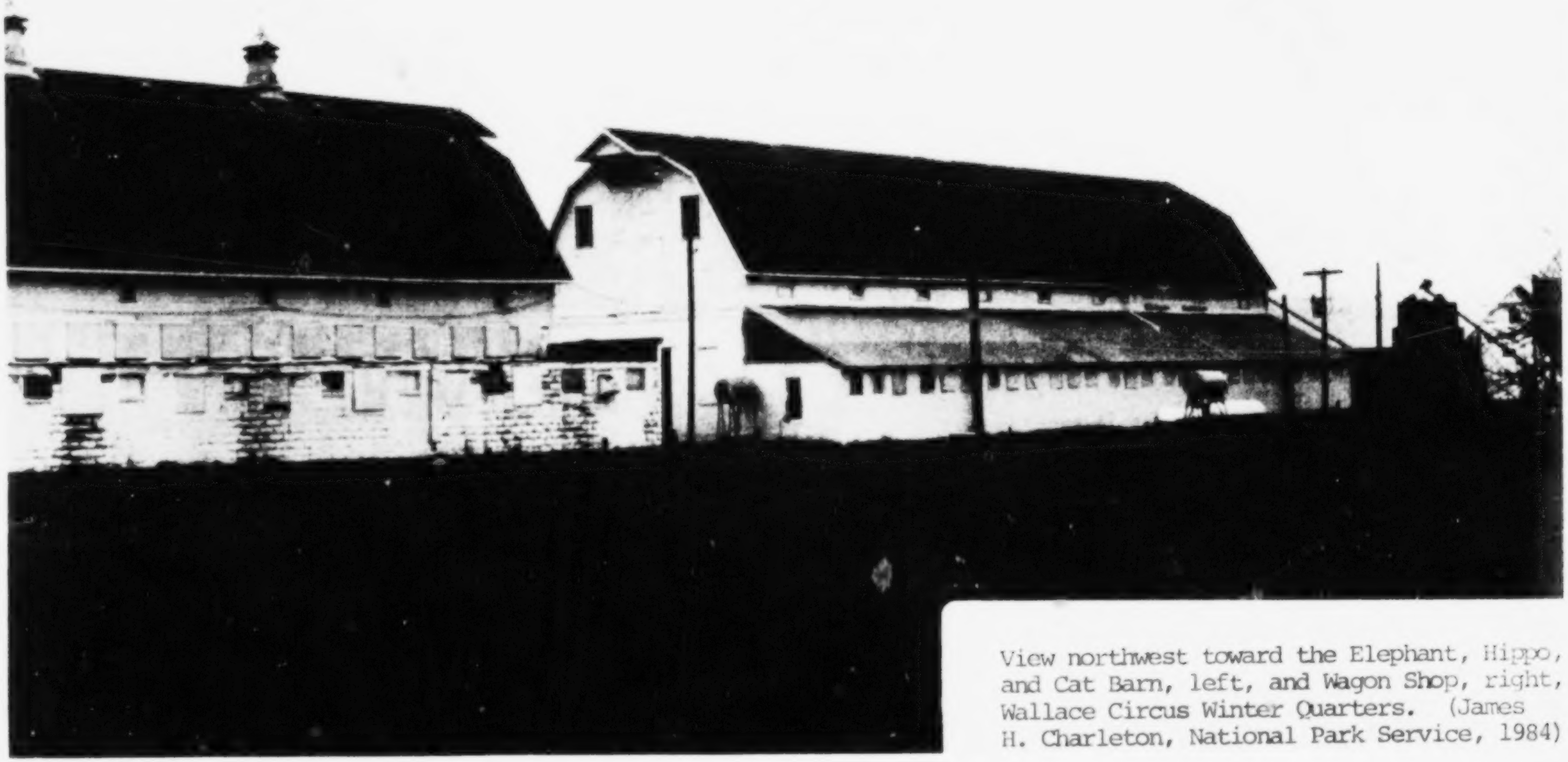


WINTER QUARTERS

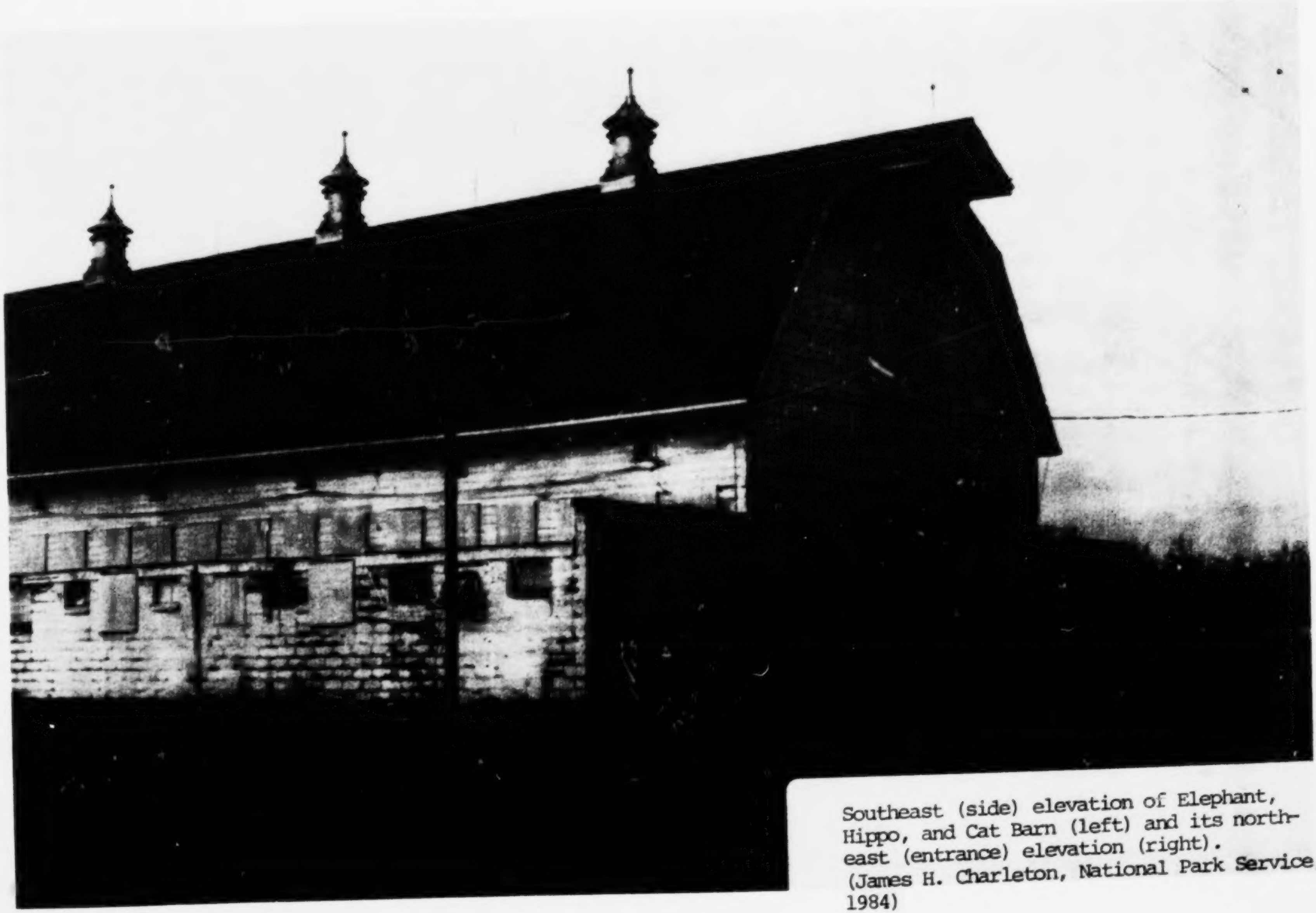
This official map of the American Circus Corporation properties was made by the Indiana Inspection Bureau in June 1929. Each of the buildings are identified at both the quarters and the railroad yards. The date of construction is listed on many of the buildings, from 1922 to 1928. This may can be used in locating various buildings shown in the photos in this issue.



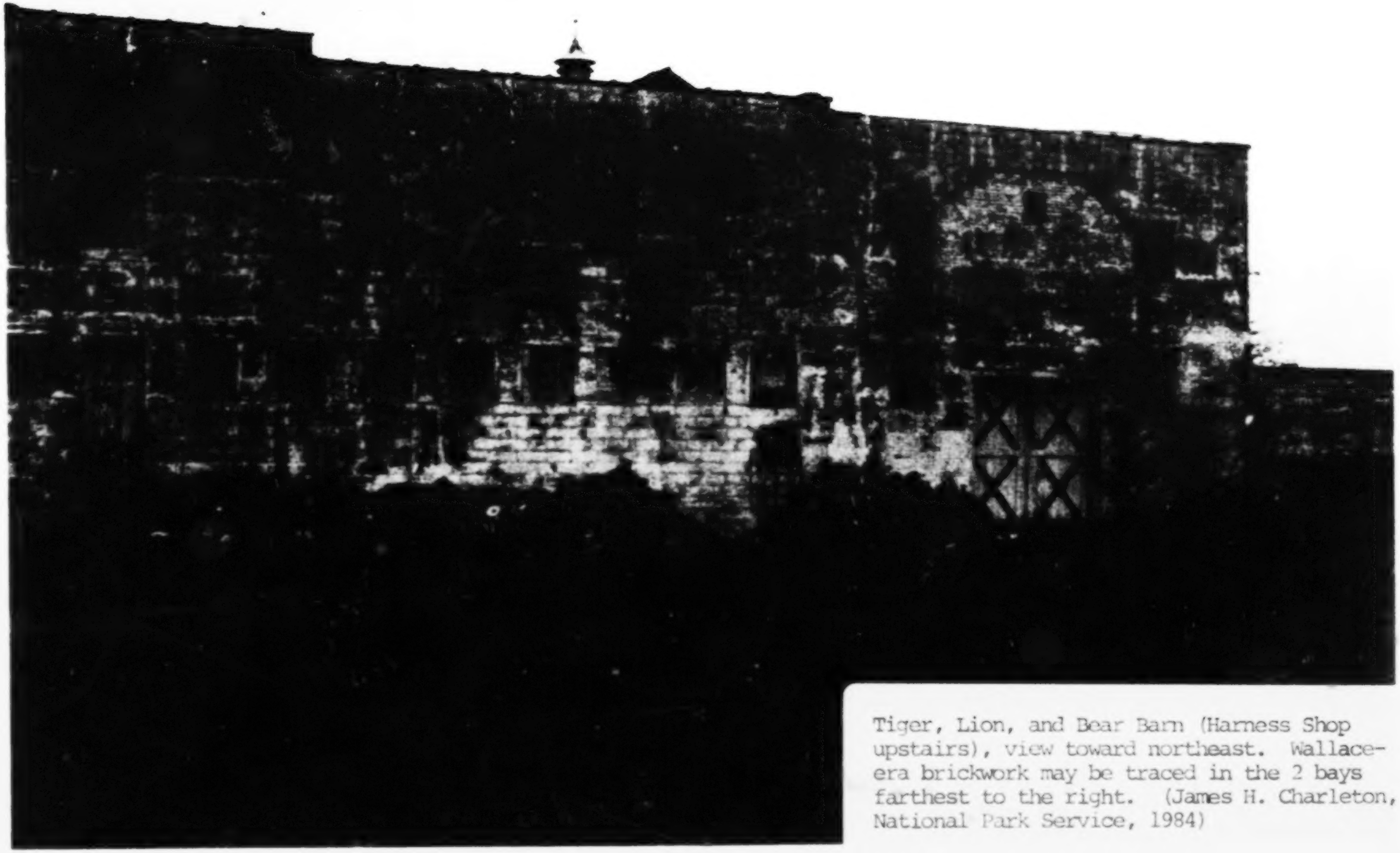
Massive carved stone gateposts from the circus era at the driveway entrance of the Godfroy House, Wallace Circus Winter Quarters. (James H. Charleton, National Park Service, 1984)



View northwest toward the Elephant, Hippo, and Cat Barn, left, and Wagon Shop, right, Wallace Circus Winter Quarters. (James H. Charleton, National Park Service, 1984)



Southeast (side) elevation of Elephant, Hippo, and Cat Barn (left) and its northeast (entrance) elevation (right).
(James H. Charleton, National Park Service, 1984)



Tiger, Lion, and Bear Barn (Harness Shop upstairs), view toward northeast. Wallace-era brickwork may be traced in the 2 bays farthest to the right. (James H. Charleton, National Park Service, 1984)

ZOOS

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Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic New York Zoological Park

and or common The Bronx Zoo

2. Location

street & number southwest of E. Fordham Road & Bronx River Parkway intersection ☐ not for publication

city, town The Bronx ☐ vicinity of

state New York code county Bronx code

3. Classification

Category
- ☐ district
- ☒ building(s)
- ☐ structure
- ☐ site
- ☐ object

Ownership
- ☒ public
- ☒ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☐ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Recreation (zoo)

4. Owner of Property

name Mr. William Conway, General Director, New York Zoological Society

street & number Bronx Zoo

city, town Bronx ☐ vicinity of state New York 10460

5. Location of Legal Description

courthouse, registry of deeds, etc. Bronx County Courthouse

street & number

city, town The Bronx state New York

6. Representation in Existing Surveys

title Rainey Memorial Gate has this property been determined eligible? ☐ yes ☒ no

date 1966 ☐ federal ☐ state ☐ county ☒ local

depository for survey records New York City Landmarks Commission

city, town New York City state New York

7. Description

Condition		**Check one**	**Check one**
___ excellent	___ deteriorated	___ unaltered	X original site
_X_ good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The historic structures, buildings, and features at the New York Zoological Park (Bronx Zoo) are scattered over the Park's 252 acres, one of the largest tracts occupied by any urban zoo. A cluster of historic features, the Baird Court, will be described first. The other features are dispersed over the grounds. Only the features referenced here are regarded as contributing to the national significance of the Zoo.[1]

BAIRD (ASTOR) COURT (1901-22)

This 5-acre plaza in the north-central section of the Park is bounded by the Rainey Gate concourse and Fountain Circle on the north and the Animal Riding Track and Elephant House on the south. Named for Spencer Baird, a 19th-century naturalist who founded the United States Bureau of Fisheries, the Court was once the principal animal-exhibit area in the Zoo. Five of the six Beaux Arts buildings surrounding the Court were erected between 1901 and 1910. The last, designed as a museum for trophies, dates to 1922. Three of the buildings (the Monkey House, the Carnivore House, and the Elephant House) are still used for animals. The Administration Building and the Education and Development Center house offices, and the latter a small auditorium. The old Large Bird House, closed for renovation, exhibits a small collection of owls in cages along its east side.[2]

Monkey (former Primate) House (1901)

The Monkey House is on the southeast corner of Baird Court. It formerly held 38 wire-fronted cages on the inside, with another 11 outdoors along the east side. Upwards of twenty species of primates--including some of the larger anthropoid apes -- were shown.

After renovation in the late 1950s, it was renamed the Monkey House. Indoor displays were reduced to half the original number, glass fronts replaced wire, and simulated natural habitats were built in several of the larger displays. The number of outside enclosures was reduced to three, reserved for hardier species.

Sea Lion Pool (1906)

Near the center of Baird Court, the Sea Lion Pool is a marine display including several small islands and a rocky shore. The pool has a maximum depth of 7'. The exhibit was enlarged to more than twice its original size in 1980. This renovation, completed in 1981, included the addition of the rocky beach and shallow tidal pools.[3]

Carnivore (former Lion) House (1903)

The Carnivore House, on the west side of Baird Court, is replete with heroic sculptures on the exterior. The inside has a wide public space and twelve high-ceilinged cages that offer close views of the big cats. The inside cages lead directly to nine outdoor displays.

During the summers, many large felines occupy the open habitat displays in the "Wild Asia" and "African Plains" areas of the Zoo. This building provides winter viewing. It also supplies holding space for animals on hand for future display.

One of the significant species in the Carnivore House is the snow leopard, from central Asia. The New York Zoological Society's conservation efforts have been largely responsible for the creation of additional wild preserves to help protect these animals, now endangered in nature. The snow leopards in this building are one of the few breeding groups in captivity.

Elephant House (1908)

The old Elephant House, a white limestone structure with an imposing green dome, stands south of Baird Court proper, dominating the west-central area of the Zoo. It was designed to house hippopotamuses, tapirs, and rhinoceroses, as well as elephants. The gradual removal of most of these animals to zoogeographic displays, coupled with the building's need for renovation, terminated its use as an indoor animal facility in the mid-1970s.

At present, the outdoor yards at the Elephant House are being developed for social species. The Zoo's riding elephants also occupy the premises during off-duty hours and hay breaks. Because of its location, size, and attractive architecture, the Elephant House has been selected to serve as the information center for the Zoo.[4]

Bear Dens (1899)

Months before the official opening in the fall of 1899 crowds flocked to the partially completed, but already tenanted, "Bear Dens." In the Zoo's first guidebook, issued that year, Director William T. Hornaday praised these new exhibits because they were "large open yards, properly situated with snug, dry sleeping dens attached."[5]

The 1899 bear dens were an improvement over earlier bear exhibits, but formed a maze of 9'-high steel-bar fences transecting the "Rocking Stone" ridge, just north of the present-day "World of Darkness." Time and weather took their toll and by the early 1960s all but three of the dens were gone. (A surviving example is opposite the Kodiak bear display, behind the Penguin House.)

For remodeling in 1968, the granite ridge of the original den site was chosen. Instead of steel bars, wide moats separate bears and visitors. Added space was gained by having only two exhibits instead of nine.

This was accomplished by running a masonry wall along the spine of the ridge, separating a high western enclosure from a lower one on the east. Another masonry wall on the south contains the bears on that side. A rockwork-covered structure on the north conceals a service building honeycombed with corridors, work areas, and sleeping dens for the bears. Moats, 13' wide by 15' deep, hidden by plantings along the front, provide visitors with an unobstructed view.[6]

African Plains (1941)

The opening of the "African Plains" in 1941 marked the beginning of a new era at the Zoological Park and set the pattern on which it has developed since then. Earlier, all of the larger animals in the collection were exhibited with either wire or bars separating them from the visitors, and in many cases from each other. Here on the "Plains" both predators and prey can be seen much as in nature. Some 10 acres of the "African Plains" were the original range of the Zoo's bison, first acquired in 1899, the year the Zoo opened. The bison now occupy a 3-acre tract near the north end of the Zoo.[7]

Wildfowl Pond (1899)

Situated in a grassy meadow east of the Pheasant Aviary, the 1-acre Wildfowl Pond is the main display area for the Zoo's collection of waterfowl: ducks, geese, and swans from around the world. The pond has a compressor-powered air-bubble system to help keep the water from freezing during the winter.

Pheasant Aviary (1905)

The Pheasant Aviary, in the southeastern corner of the Park, has 19 heavily planted outdoor displays with a shelter building running along its entire rear at the north end and a free-standing aviary with separate indoor quarters.

The Aviary, designed for gallinaceous birds and pigeons, was renovated in the late 1960s. This modernization reduced the number of displays and added plants, pools, and streams.

Small Mammals House (1904)

A long, low white structure with a red roof, the Small Mammals House is in the center of the Park, west of the Great Apes House and the Reptile House; visitors enter at the south end through an archway shared with the Ostrich House. All exhibits in the Small Mammals House are small and shallow, affording close-up views of shy species.[8]

In the more than 75 years since it opened, the Small Mammals House has undergone a number of renovations. Originally, its interior was crowded with 88 wire cages, double-tiered down each wall and connected with an equal number on the exterior. The present arrangement was devised in 1947 and the small cages were replaced by glass-fronted displays of natural settings. Outside cages were eliminated on the west side of the building and, on the east side, replaced by six large enclosures for weather-hardy animals.

In 1961, following a series of experiments to determine the practicality of reversing animals' daily cycles, the red-light system was installed in the north end of the building and the day/night cycle reversed, allowing visitors to see nocturnal creatures in active periods. The exhibit growing out of these efforts has been dubbed the "World of Darkness."[9]

Reptile House (1899)

The Reptile House is near the center of the Park, across from the Great Apes House. Its buff-mottled brick and Indiana limestone exterior is largely hidden by a growth of ivy. Its interior has been renovated in 1954 and 1969.[10]

Eagles and Vultures Aviary (1912)

The Eagles and Vultures Aviary opened in 1912, with 28 varieties of raptorial birds---including hawks and falcons---represented in a series of 13 connecting cages that curved in a sweeping arc for 210' on the western edge of "Bird Valley," between the Aquatic Birds Building and the present-day Children's Zoo.[11]

The largest cage was in the center and measured 24' by 24'; its dome, wire mesh strung around ornate grillwork, rose to 32'. The other displays graded down in size to six "hawk" cages, each about half the size of the center flight section. A concrete shell along the rear of the structure offered shelter from the weather. Each unit had a small pool in the gravel-covered concrete floor. Horizontal poles and vertical stumps for perching rounded out a decor typical of bird-of-prey exhibits of that day.

A renovation of the Aviary during the 1960s retained its original shape, style, and dimensions, but reduced the number of exhibits by combining cages at the ends and made other changes.[12]

Harry de Jur Aviary for Water Birds ("The Flying Cage") (1899)

Bordering the Flamingo Pond on the north side is the Harry de Jur Aviary for Water Birds. Erected in 1899, this 1/2-acre arch-shaped, wire-covered structure has always been used by water birds. The aviary deteriorated so badly that it had to be rebuilt in 1930. In the mid-1970s, when repair was again made, it was transformed from a large "bird cage" to a sea bird habitat.[13]

Cope Lake

Stretching across the northern edge of the Zoo, Cope Lake was intended as a water boundary for that side of the Park. Named for Edward Drinker Cope, a noted 19th-century American paleontologist, it has been the summer home of the Zoo's pelicans since 1941. During the 1960s, small islands were added at the eastern end of the lake so that gibbons might be exhibited.[14]

ART IN THE PARK

Art, in the form of sculpture, was important in the design of the Zoo. Full-scale statues, wall mounts, and friezes featuring lions, elephants, rhinoceroses, baboons, reptiles, and birds were fashioned in the Zoo from living models, and executed in stone and terra-cotta.

One of the finest examples of animal art is the 36'-high Paul J. Rainey Memorial Gate (1934), the formal entrance to the grounds, at the Pelham Parkway, or north, entrance. Crafted by the distinguished American artist Paul Manship, the double-arched bronze structure is a stylized "tree of life" design, with 22 metal animals set in the foliage. These animals are presented in profile so that they can be viewed from either side of the gate.

An ornate fountain situated in the circle of the Rainey Gate concourse is adorned with heroic figures of sea horses, dolphins, mermaids, and mermen. This white limestone sculpture was presented to the Park by William Rockefeller in 1902. Originally from Como, Italy, and likely dating to the 17th century, it was first erected on the east side of Baird Court in 1902, and moved to its present site in 1910.

Near the steps leading from the Fountain Circle adjacent to Baird Court are two life-size jaguars in stone. These are the work of Anna Hyatt Huntington, and were presented to the Zoo by the artist in 1937.[15]

Footnotes

[1] This description is based on material in Joseph Bell, _Offical Guide to the Bronx Zoo_ (The Bronx: New York Zoological Society, 1980).

[2] _Ibid._, p. 82.

[3] _Ibid._, p. 83.

[4] _Ibid._, p. 84.

[5] _Ibid._, p. 33.

[6] Ibid., p. 33.

[7] Ibid., p. 49.

[8] Ibid., p. 57.

[9] Ibid., p. 65.

[10] Ibid., p. 99.

[11] Ibid., p. 76.

[12] Ibid., p. 77.

[13] Ibid., p. 80.

[14] Ibid., p. 81.

[15] Ibid., p. 95.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation (zoo)

Specific dates 1899–date **Builder Architect** Heins & LaFarge

Statement of Significance (in one paragraph)

Summary

The New York Zoological Park ("Bronx Zoo") is the largest zoological park in the United States in land acreage, and until 1962 was the largest in zoological collections. For years it was the leader of zoos in the world and in America, and was eclipsed only in the 1950s by San Diego, which has a much smaller area. Visitation has averaged at least 2 million each year since the turn of the century.

The Bronx Zoo has long been a leader in the exhibition of "first-timers," that is to say the first living zoo animal in the world or in America. Among them are platypus, Komodo dragon, okapi, pigmy hippopotamus, bongo, Congo peacock, scarlet cock-of-the-rock, quetzal, New Guinea pitted-shelled turtle, marine iguana, and many species of birds of paradise. Many species have established longevity and breeding records at the Zoo.

One of the Bronx Zoo's special accomplishments was the preservation, at the turn of the century, of the American bison ("buffalo").[1]

History[2]

In 1895 the State legislature passed an act incorporating the New York Zoological Society and provided it with a charter to establish a zoological garden in New York City. The New York Zoological Park, popularly known as the Bronx Zoo, opened to the public in November 1899. Twenty-two exhibits, housing 843 mammals, birds, and reptiles, situated on 264 acres of virgin woodland, were then complete. Since then, the number of live specimens has tripled and the number of major exhibits more than doubled. From the beginning the Society actively involved itself in conservation, becoming the leading force in the successful effort to save the American bison.[3]

New York Zoological Society conservationists sponsored the founding of the American Bison Society at a meeting in the Zoo's Lion House (now Carnivore House) in 1905. Under the vigorous leadership of its president, William T. Hornaday (the Zoo's first Director), this group successfully lobbied for national protection of bison. The "buffalo" long on the U.S. nickel, modeled after a Bronx Zoo specimen, was one of the symbolic fruits of this campaign.

In his role as director, Hornaday had shown great foresight in acquiring bison for the Zoological Park in 1899. By 1903, there were 40. In 1907, 15 were shipped to Oklahoma as the nucleus for an independent National Herd in the Wichita Forest and Game Reserve. Subsequently, the Bronx Zoo provided bison for other refuges. Today most American bison have Bronx Zoo blood.

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National Park Service

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received
date entered

Continuation sheet Item number 8 Page 2

The Bronx Zoo was also instrumental in the enactment of laws to halt the wholesale slaughter of wild game for market, to stop the destruction of birds for clothing, and to provide protection for migratory birds of North America. Our Vanishing Wildlife, written by Hornaday, and published by the Society in 1913, helped persuade legislators of the urgent need for wildlife protection and bring about treaties that protect more than six hundred species of North American migratory birds.

In its 80 years, the Zoological Park has changed greatly, both in the way that it maintains and exhibits its collections and in the philosophy that determines the keeping of animals. Early on, the Zoo emphasized rarity and numbers. The total number of animals kept at the Zoo has dropped significantly over the years. The real difference, however, in the composition of the collection is the number of species represented. There are fewer kinds but larger numbers of each species.

Architecture and Design

The Zoo's most significant buildings are on Baird (Astor) Court, though there are other old structures scattered on the grounds. The buildings on the Court were all built in 1901-22 and were designed by the architectural firm of Heins and La Farge. A typical assemblage of Beaux Arts buildings, they were not innovative at the time they were built nor did they serve as models for later zoo structures. The Lion House reproduced the Lion House at the London Zoo; the Elephant House copied the Palais des Hippopotames in Antwerp. The Reptile House also borrowed features, from a similar structure at the London Zoo.

It also appears that "even at the time of their construction, some of these buildings were out of date in terms of esthetic and humane exhibition of animals." By 1903 Karl Hagenbeck had developed barless and naturalistic enclosures at his private zoo in Stellingen, Germany.[4]

Footnotes

[1] This statement of the Zoo's accomplishments is paraphrased from Marvin L. Jones, "New York Zoological Park, 'Bronx Zoo,' New York City, New York," in Rosl Kirchshofer, ed., The World of Zoos, A Survey and Gazetteer (New York: Viking Press, 1968), pp. 246-247.

[2] The history of the Zoo is sketched from data in Joseph Bell, Official Guide to the Bronx Zoo (The Bronx: New York Zoological Society, 1980), pp. 10-17.

[3] The preservation of the American bison is discussed in Ibid., pp. 29-30.

[4] William Conway, General Director, New York Zoological Society, letter to James Charleton, History Division, National Park Service, July 31, 1985, pp. 1-2.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 252

Quadrangle name Central Park

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	1 3	5 9 5 1 4 0	4 5 2 3 2 6 0
B	1 8	5 9 5 0 2 0	4 5 2 1 9 0 0
C	1 8	5 9 4 5 0 0	4 5 2 1 6 8 0
D	1 8	5 9 4 1 0 0	4 5 2 2 3 0 0
E	1 8	5 9 4 3 0 0	4 5 2 3 2 8 0
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date January 1986

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

610

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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet Item number 9, 10 Page 1

Bibliography

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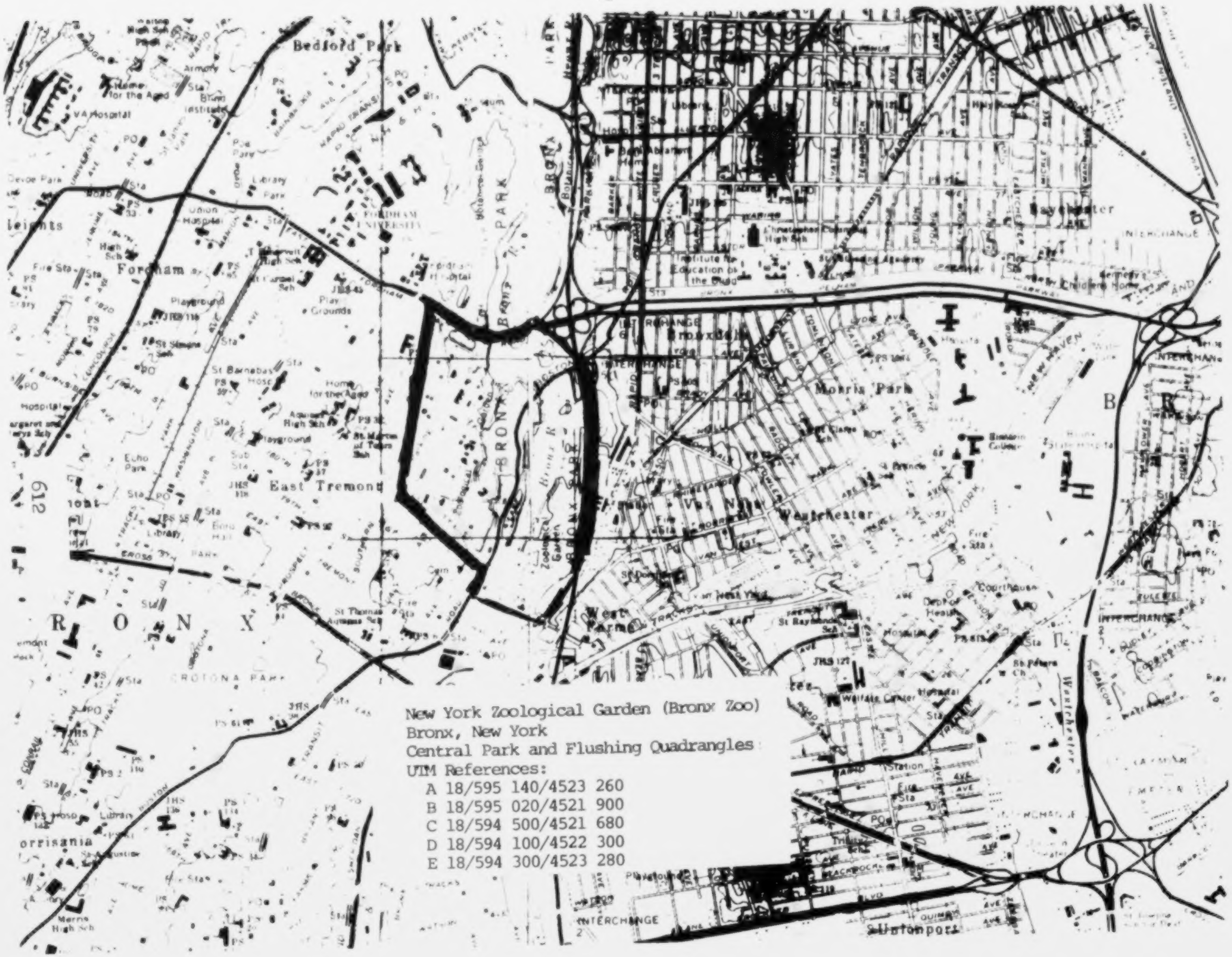
Verbal Boundary

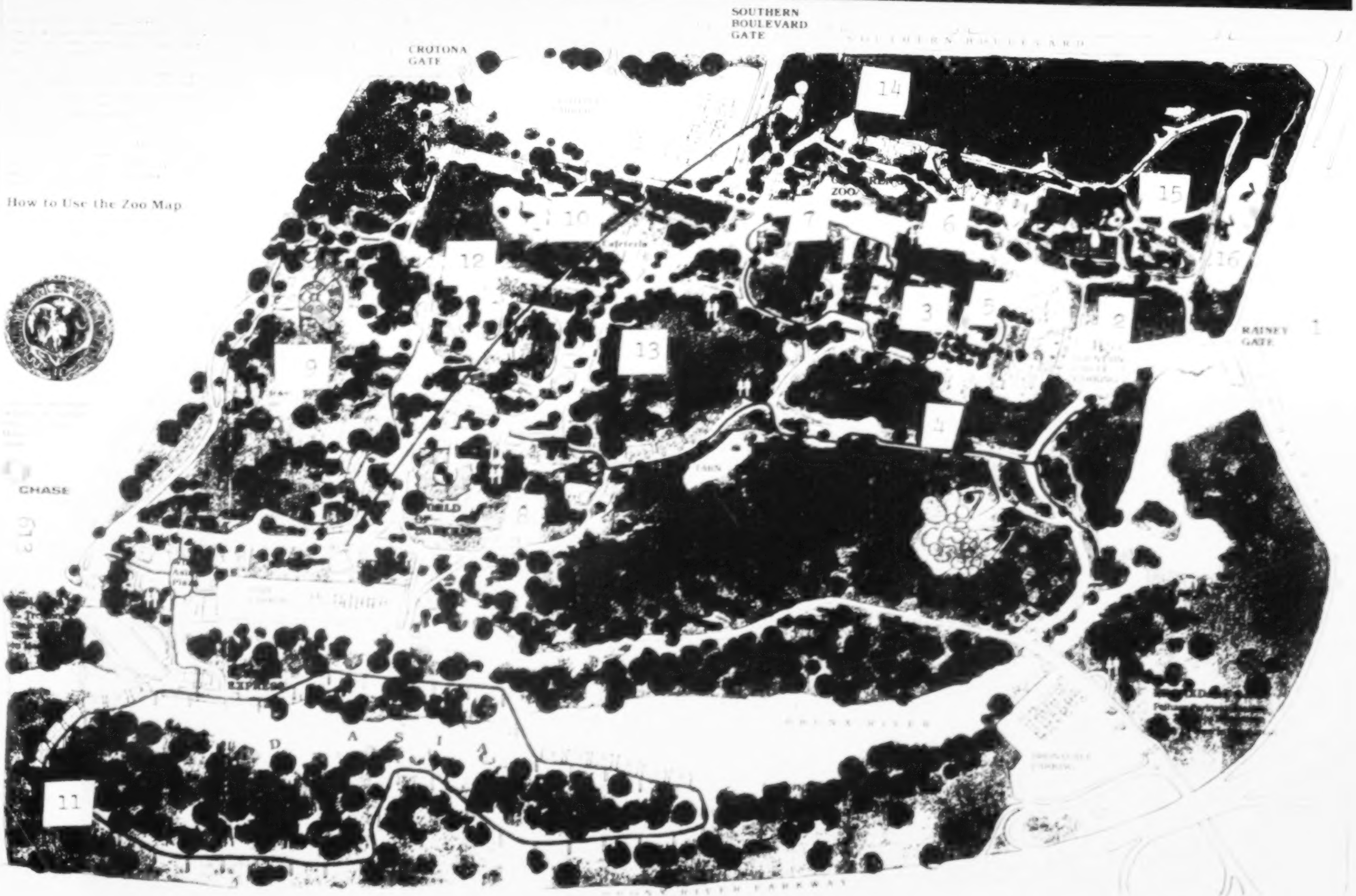
The tract, embracing the historic bounds of the zoo except for fractional acreage lost to highway construction, is bounded by a line along East Fordham Road on the north, to Bronx River Parkway, on the east, south along Bronx River Parkway to E. 180th Street, west along E. 180th Street to Boston Road, north along Boston Road to E. 182nd Street (Bronx Park South), west along E. 182nd Street to Southern Boulevard, and north along Southern Boulevard to its intersection with E. Fordham Road, the point of beginning.



New York Zoological Garden (Bronx Zoo)
Bronx, New York
Central Park and Flushing Quadrangles
UTM References:

A	18/595 140/4523 260	
B	18/595 020/4521 900	
C	18/594 500/4521 680	
D	18/594 100/4522 300	
E	18/594 300/4523 280	

How to Use the Zoo Map

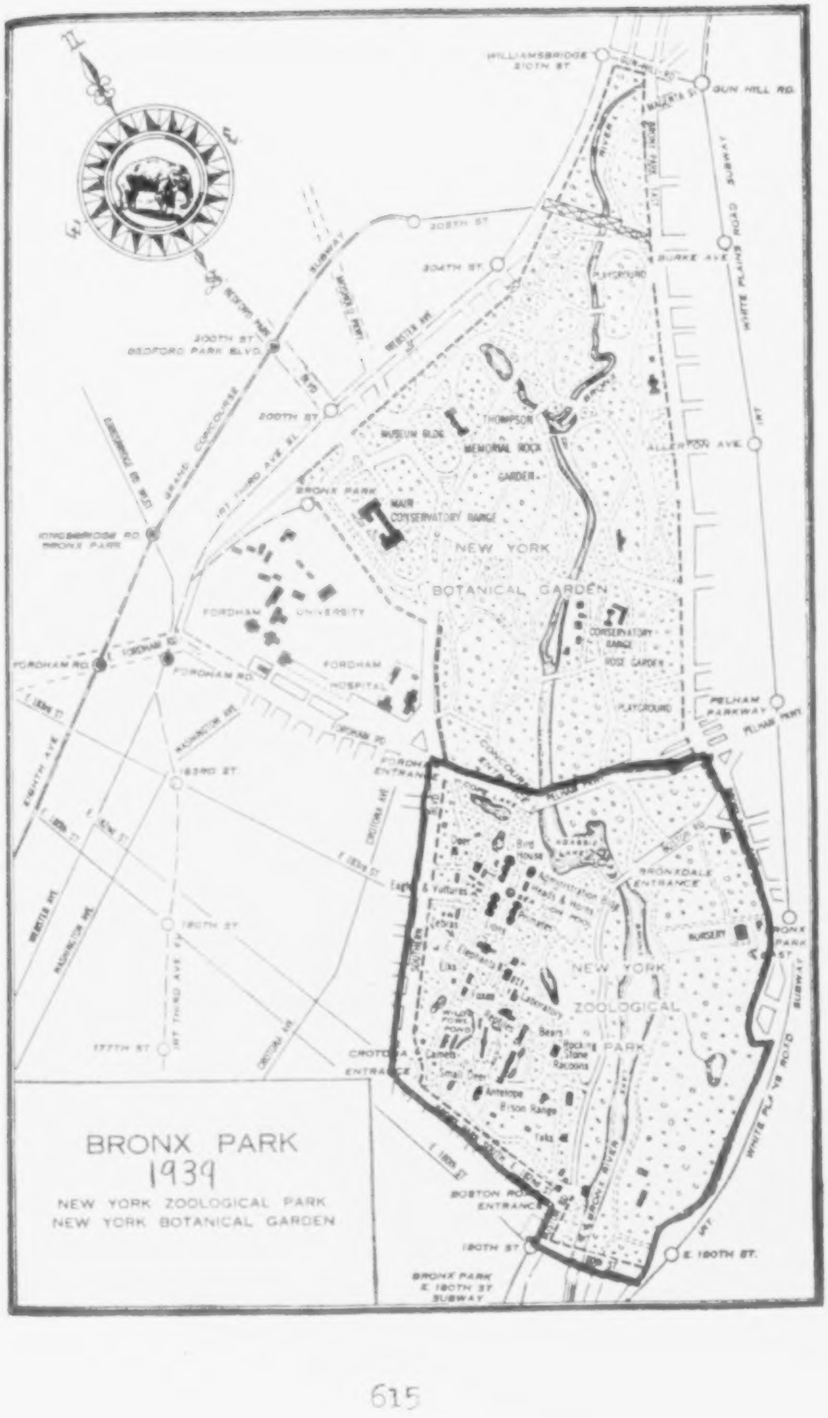

CROTONA GATE
SOUTHERN BOULEVARD GATE
SOUTHERN BOULEVARD
RAINEY GATE
ZOO
14
10
7
6
15
16
12
3
5
2
13
9
4
8
11
EXPRESS
ASIA
BRONX RIVER
BRONX RIVER PARKWAY

CHASE

613

Map Key

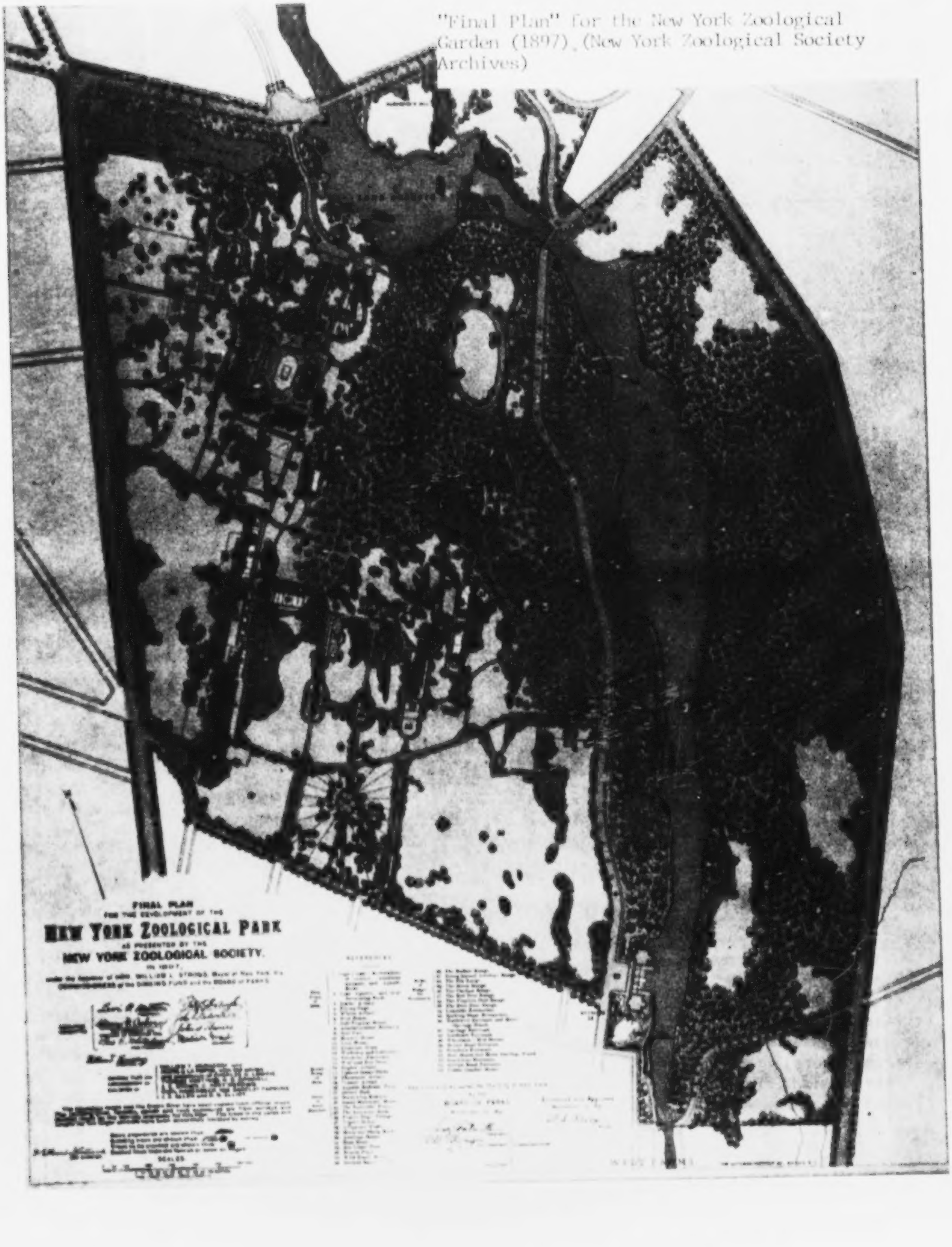
Rainey Memorial Gate	1
Fountain Circle	2
Baird (Astor) Court	3
Monkey House	4
Sea Lion Pool	5
Carnivore House	6
Elephant House	7
Bear Dens	8
African Plains	9
Wildfowl Pond	10
Pheasant Aviary	11
Small Mammals House	12
Reptile House	13
Eagles & Vultures Aviary	14
Harry de Jur Aviary for Water Birds	15
Cope Lake	16

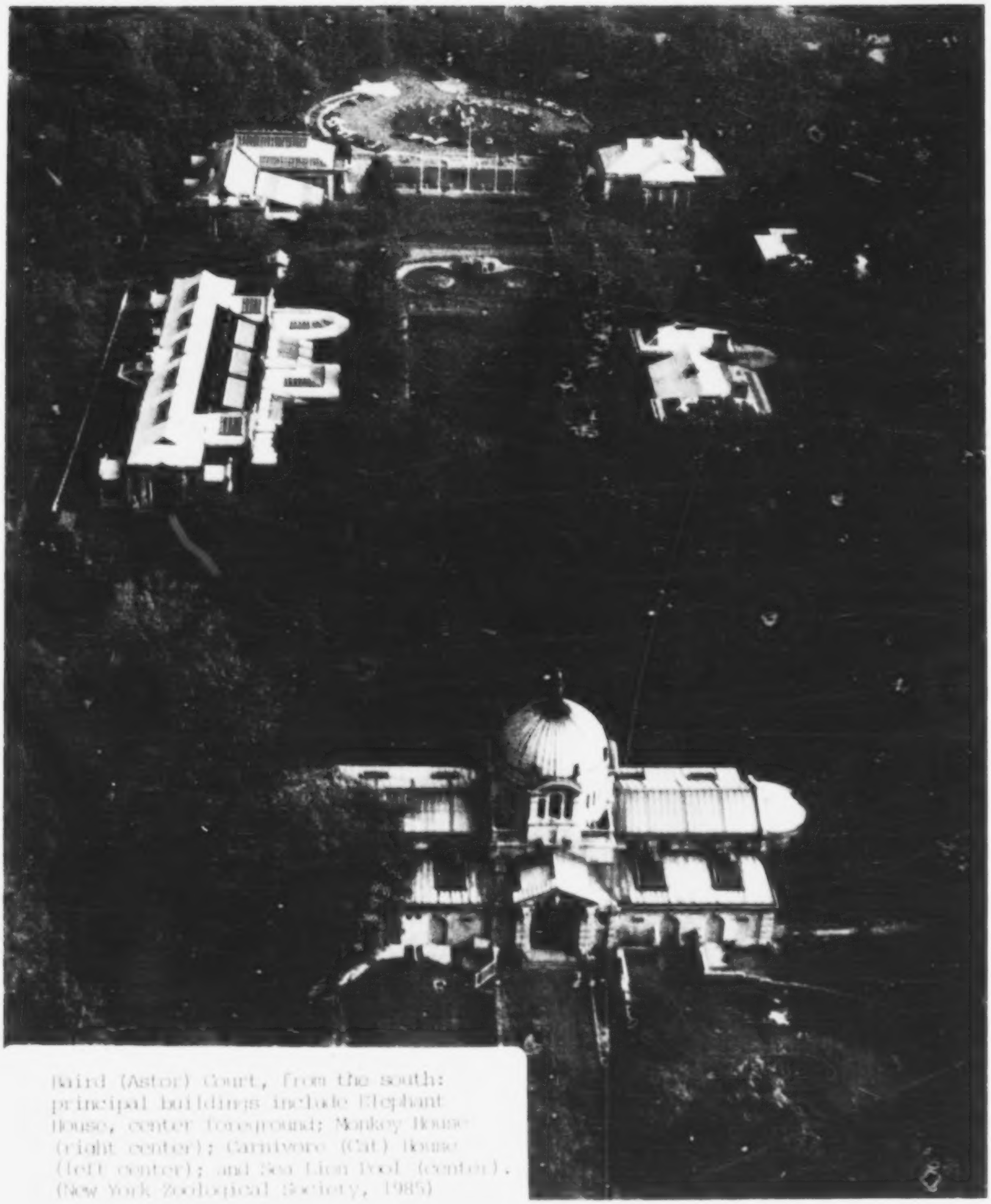


BRONX PARK
1939
NEW YORK ZOOLOGICAL PARK
NEW YORK BOTANICAL GARDEN

WILLIAMSBRIDGE 210TH ST
GUN HILL RD.
GUN HILL RD
MAGENTA ST
BRONX PARK
BRONX RIVER
WHITE PLAINS ROAD SUBWAY
205TH ST
204TH ST
SUBWAY
BEDFORD PARK
WEBSTER AVE
BURKE AVE
PLAYGROUND
200TH ST BEDFORD PARK BLVD.
200TH ST
GRAND CONCOURSE
IRT THIRD AVE EL
MUSEUM BLDG
THOMPSON MEMORIAL ROCK GARDEN
ALLERTON AVE.
IRT
BRONX PARK
MAIN CONSERVATORY RANGE
KINGSBRIDGE RD. BRONX PARK
NEW YORK BOTANICAL GARDEN
FORDHAM UNIVERSITY
CONSERVATORY RANGE
ROSE GARDEN
FORDHAM RD.
FORDHAM RD.
FORDHAM HOSPITAL
PLAYGROUND
PELHAM PARKWAY
PELHAM PKWY
WASHINGTON AVE
EIGHTH AVE
FORDHAM ENTRANCE
CONCOURSE ENTRANCE
183RD ST.
CROTONA AVE
COPE LAKE
PELHAM PKWY
BOSTON RD
Deer
Bird House
Eagles & Vultures
Administration Bldg
Heads & Horns
Sea Lion Pond
BRONXDALE ENTRANCE
Zebras
Lions
Primates
NURSERY
BRONX PARK EAST
Elephants
Elks
Foxes
Laboratory
NEW YORK ZOOLOGICAL PARK
SOUTHERN BLVD
WEBSTER AVE
WASHINGTON AVE
180TH ST
IRT THIRD AVE EL
Wild Fowl Pond
Reptiles
Bears
Rocking Stone
Racoons
177TH ST
CROTONA AVE
CROTONA ENTRANCE
Camels
Small Deer
Antelope
Bison Range
Yaks
WHITE PLAINS ROAD SUBWAY
E. 180TH ST
BOSTON ROAD ENTRANCE
BRONX RIVER
180TH ST
E. 180TH ST.
IRT
BRONX PARK E. 180TH ST SUBWAY

"Final Plan" for the New York Zoological Garden (1897). (New York Zoological Society Archives)


FINAL PLAN
FOR THE DEVELOPMENT OF THE
NEW YORK ZOOLOGICAL PARK
AS PRESENTED BY THE
NEW YORK ZOOLOGICAL SOCIETY,
IN 1897,
under the direction of HON. WILLIAM L. STRONG, Mayor of New York, the COMMISSIONERS of the SINKING FUND and the BOARD of PARKS
REFERENCES
SCALES
WEST FARMS



Baird (Astor) Court, from the south: principal buildings include Elephant House, center foreground; Monkey House (right center); Carnivore (Cat) House (left center); and Sea Lion Pool (center). (New York Zoological Society, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic [illegible] (Carnivore House, Monkey House and Aviary)

and/or common

2. Location

street & number [illegible] not for publication

city, town vicinity of

state code county [illegible] code

3. Classification

Category	Ownership	Status	Present Use	
district	public	occupied	agriculture	museum
X buildings(s)	private	unoccupied	commercial	X park
structure	both	work in progress	X educational	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
object	in process	yes: restricted	government	scientific
	being considered	yes: unrestricted	industrial	transportation
		no	military	other:

4. Owner of Property

name [illegible]

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. [illegible]

street & number [illegible]

city, town [illegible] state Ohio

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date January [illegible] federal X state county local

depository for survey records [illegible] of Historic Places, [illegible]

city, town Washington [illegible] state [illegible]

Mrs. Paul W. Christensen
President
Zoological Society of Cincinnati
3400 Vine Street
Cincinnati, Ohio 45220

Honorable Arn Bortz
Mayor, City of Cincinnati
City Hall, 801 Plum Street
Cincinnati, Ohio 45202

7. Description

Condition		**Check one**	**Check one**	Herbivore & Monkey Houses
___ excellent	___ deteriorated	unaltered	X original site	
X good	___ ruins	X altered	X moved	date Aviary [part] 1974-75
___ fair	___ unexposed			

Describe the present and original (if known) physical appearance

Summary

Two buildings at the Cincinnati Zoo, the original Monkey House (present Reptile House) and the Herbivore (Elephant) House are the zoo's earliest surviving structures. The remnant of a third structure, the Aviary (later Monkey House) also survives, although it has been moved a short distance from its original site. The Aviary and Monkey House were completed before 1880; the Herbivore House in 1902.[1]

These structures are fine examples of early zoo buildings and notable for the functional aspects of their design, for they provide excellent light and space for the species they were designed to house. They are important as early zoo structures, of which few remain in the United States, and for their interesting architecture.

Most other buildings in the zoo were built after 1940. Many of the earlier buildings were replaced with open grotto areas that shelter animals in seasonable weather. Overall, the zoo retains its park-like setting. It includes a lake, picnic areas, and tree-lined hillsides.

Monkey House (present Reptile House)

This round stone structure is 60 feet in diameter and has pedimented entryways projecting at right angles from the main block. Each entryway holds a double door flanked by small windows. A 2-stage round dome, 40 feet in height, crowns the building. The lower section of the dome is encircled by small 4-pane windows near the roofline; its upper portion has a series of hexagonal louvered openings around it. Except as noted below, the structure is largely unchanged.

Originally, there were 16 cages ranged around the interior wall. Each was skylit by windows in the dome and filled with lush green plants. The monkeys had access to outdoor "summer" cages through openings in the wall.[2]

The Monkey House was remodeled in 1922. The outdoor summer cages were removed and the interior ones modified. A flat-roofed stone addition on the north side, of unknown date, encloses the former entry on that side. All the doors and windows are now aluminum frame; the interior walls and floors are their original reinforced concrete.

Herbivore (Elephant) House

This concrete structure resembles an East Indian temple. It is 175 feet long and 75 feet wide. Five adjoining round domes pierce its flat roof. Each dome has vast semi-circular windows on its outer sides. The central one, 70 feet high, is conical with an octagonal base. There are six chimneys on each long face, evenly spaced.

Projecting entryways (for human access) on the narrow ends of the building have ogee-arched openings. Wood trim divides the two long sides of the building into five sections; in each section, large rectangular doors permit the animals to browse in outdoor garden areas on both long sides of the building.

Both the interior of the Herbivore House, which features large animal enclosures along both its long walls, and its exterior are essentially unaltered from their time of construction. The structure also still serves its original function.

Aviary or "Old Bird Run" (later Monkey House) [partially demolished]

Andrew Erkenbrecher, one of the zoo's founders, was a collector of rare birds and it is likely through his influence that the Aviary, a series of structures in a picturesque Japanese style, was the first facility to be completed. The Aviary encompassed seven rectangular pagoda-type, tile-roofed buildings in a complex 320 feet long. These structures were connected by wire summer cages. The center building, larger than the others, was more elaborate, with pediments on each facade, and a short square tower capped with a pseudo-onion dome. The roofs of all the buildings had copper birds on their peaks, representing the species housed. Remodeled in the 1940s, the Aviary afterward served the zoo's monkeys.

The six smaller units of the Aviary were demolished in 1974-75. The large central pavilion was retained. Moved approximately 50 feet to the northwest of its original site, it has been restored.

This surviving building was the final home of Martha, the last passenger pigeon, who died in 1914. It serves as an exhibit on endangered species and as a memorial to the passenger pigeon and the Carolina parakeet, another extinct species, the last known specimen of which perished at the zoo in 1918.

FOOTNOTES

[1] This description includes data from the National Register of Historic Places nomination form.

[2] Engravings of the Monkey House and Aviary that appeared in Album, Zoological Garden of Cincinnati (Cincinnati: Krebs Lithographing Co., 1878) were compared with current views to determine the extent of alterations to the Monkey House and Aviary.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
X conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
___ transportation
X other (specify)
Recreation (Zoo)

Specific dates Herbivore House 1902
Monkey House & Aviary - before 1880

Builder Architect Aviary: James McLaughlin
Monkey House: probably James McLaughlin
Herbivore House: Unknown

Statement of Significance (in one paragraph)

Summary

The Cincinnati Zoo, which opened to the public in September 1875, only 14 months after the Philadelphia Zoo, is the second oldest in the United States. It is significant not only for its antiquity and the richness of its collections but also for its efforts in the propagation and nurture of rare and endangered species. The zoo also became well-known as the home of the last passenger pigeon and for several of its other celebrity animal residents.

History

A caterpillar plague infesting the Cincinnati area in 1872 played a role in the founding of the Cincinnati Zoo, although the idea had been suggested as early as 1868 by Andrew Erkenbrecher.[1] Erkenbrecher was a successful starch manufacturer in the city, who had a particular passion for collecting birds. The caterpillar plague led him, with several friends and other concerned citizens, to form the Society for the Acclimatization of Birds. The Society imported about 1,000 insect-eating birds from Europe to combat the caterpillars. The release of the birds put an end to the caterpillar threat.

Erkenbrecher and his associates hoped to continue the Society's work by opening a European-style zoological garden, transplanting to the United States the current Continental rage for such permanent outdoor animal exhibitions, which some viewed as stationary circuses. They consulted Dr. A.E. Brehm, a famed naturalist of Berlin, Germany, who encouraged their efforts. Not long thereafter, in July 1873, Erkenbrecher and his associates formed the Zoological Society of Cincinnati, a private stock corporation, to build and operate a "zoo." A 67-acre site in Avondale, then a suburb of Cincinnati, was secured. Construction began on the rugged site in October 1874, but progress on the buildings and animal enclosures was slow.

The public, however, was anxious to see the new zoo, and thus the Society opened it as scheduled, on September 18, 1875, although few of the animal shelters were then complete. The first exhibits included an aviary, dog kennels, and bear pits. The aviary housed a fine collection of birds, including 400 collected by Erkenbrecher. The rest of the entire collection consisted of three deer, eight small monkeys, one buffalo, a tiger, a lion, an ancient hyena, a talking crow, a pair of elk, an alligator, a pair of grizzly bears, six racoons, and an old elephant ("Conquerer," who was purchased from a circus).[2]

Despite the instant popularity which greeted it, the zoological garden, which began as a profit-making venture, saw its early years marred by financial problems and finally went bankrupt in 1898. From then until the establishment of the present-day Zoological Society in late 1932, the zoo's financial status was often precarious. The Cincinnati Transit Company, which ran a trolley line to the gates, purchased a controlling interest in 1901 and operated the zoo until 1916. In that year, the zoo was rescued by large donations secured from two prominent citizens, Mrs. Mary Emery and Mrs. Charles Taft, who agreed to match public contributions.

In the late 1910s and the 1920s, the Cincinnati Zoo enjoyed a measure of prosperity. Its collections grew and its national reputation spread. New buildings were added. Ancillary activities at the zoo also brought it added attention. For example, in 1920, the Cincinnati Summer Opera began giving performances at the zoo. These were eventually broadcast nationally by NBC, and, while they were elite functions, offered the amusing spectacle of the opera stars occasionally having to compete with vocal animals.

The effects of the Depression hit the zoo hard and in 1931 it once again rested on the brink of financial disaster. Another rescue effort was mounted. The zoo's long-term future was finally assured only when the city purchased it in 1933. The zoo was transferred to the city's Board of Park Commissioners with the understanding that a society formed of appointed members and citizen volunteers would manage it as a non-profit organization. This organizational arrangement remains in effect at the present time.

Through all of the financial vicissitudes and other difficulties of the zoo's early growth, one individual remained inextricably linked with its fate and its rise to national esteem. This was Sol Stephan, who came to the zoo as the trainer of "Conquerer," the zoo's first elephant, in 1874 and remained until 1937, the last 51 years as general superintendent.

Stephan was a resourceful individual, who was sometimes reduced to carrying the zoo's expenses out of his own pocket. Something of a showman at heart, he built recreational facilities, including an ice rink, a dance hall, and a music pavilion, and installed a carousel[3] and a small roller coaster.[4] He also staged spectacular events that drew crowds to the zoo.

On the other hand, Stephan also administered the zoo well and promoted its central purposes effectively. Among events illustrating his latter role are: the first exhibition of Cape hunting dogs in the United States (1889); the birth of the first giraffe in the country (1889); and the first exhibition, in the United States, of Prewalski horses (1904). One reason for Stephan's "firsts" and other successes was that he was long the sole North American agent for the sales of animals by the Hagenbecks of Hamburg, Germany, a renowned circus and zoo family.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 8 **Page** 3

Stephan also showed a solicitous attitude toward the zoo's animals. He tenderly cared for individuals, such as Martha, the last passenger pigeon, from 1902, when the zoo acquired her, until her death in 1914. For a decade before, a reward of $1,000 stood to anyone who could come forward with a mate for her. Fulfilling a promise made earlier, Stephan donated her to the Smithsonian, where she remains on display. One of the new stars in his last days at the zoo was Susie, the world's first trained gorilla and long the only one in captivity; she lived on at the zoo until her death in 1947.

In recent years, conservation has become a more express focus of the zoo's management. Rare Siberian tigers, snow leopards, sand cats, caracal, and pampas cats have all been successfully bred here, the latter three species for the first time in captivity.

Today, Cincinnati's mammal collection is one of the largest in the United States. Its feline collection surpasses even the fabled collection in Philadelphia. The zoo's special accent is on rare small animals.[5]

FOOTNOTES

[1] This historical treatment, except where noted, is a condensation of the accounts that appear in Oliver M. Gale, "The Cincinnati Zoo -- 100 Years of Trial and Triumph," Cincinnati Historical Society Bulletin, 33, 2 (Summer 1975), pp. 85-119, and Susan Hartle, "Cincinnati Zoo History," 1984, pp. 1-6.

[2] Gale, op. cit., p. 108.

[3] Charles Jacques, Jr., "Two Great America Parks," Amusement Park Journal, 3, 2 (Spring 1981), p. 32, traces the later history of this carousel, which remained at the zoo for 56 years.

[4] Charles Jacques, Jr., "The Coasters of the Philadelphia Toboggan Company," Amusement Park Journal, 6, 1 (1984), p. 36.

[5] Rosl Kirchshofer, ed., The World of Zoos, A Survey and Gazetteer (New York: Viking Press, 1968), p. 236.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Cincinnati West

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 6	7 1 5 4 2 0	4 3 3 5 4 2 0	B	1 6	7 1 5 2 8 0	4 3 3 5 5 5 0
C	1 6	7 1 5 2 1 0	4 3 3 5 5 7 0	D			
E				F			
G				H			

Verbal boundary description and justification

Only the structures specified and their modest garden spaces out to the public pathways around each of them.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date March 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-788

BIBLIOGRAPHY

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__________. "Two Great America Parks," Amusement Park Journal, 3,2 (Spring 1981), pp. 27-34.

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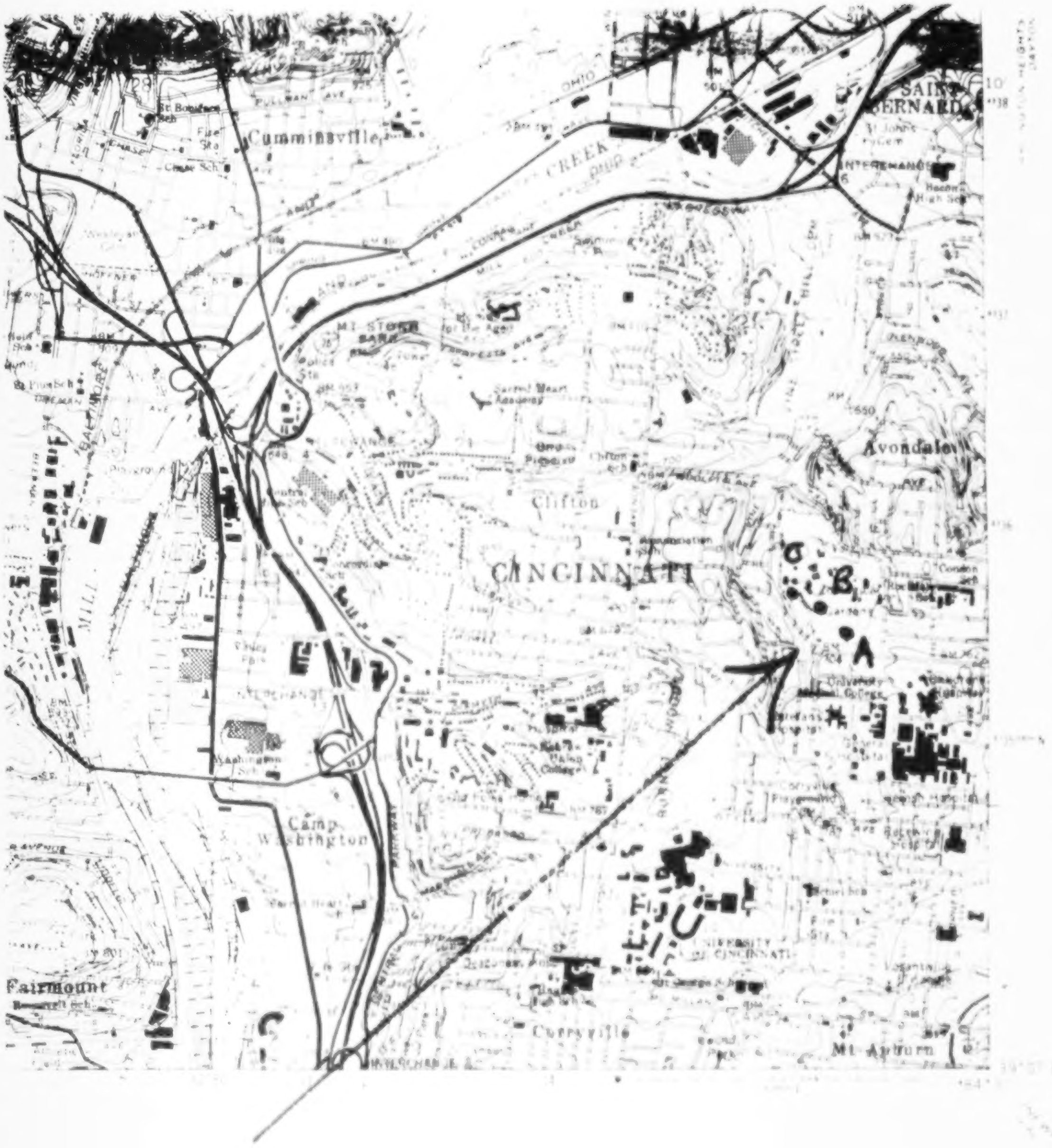
Cumminsville
SAINT BERNARD
MILL CREEK
OHIO
Mt Storm Park
Sacred Heart Academy
Clifton
Avondale
CINCINNATI
Camp Washington
Fairmount
Corryville
Mt Auburn
UNIVERSITY OF CINCINNATI
A
B
C

Cincinnati Zoo Historic Structures, Ohio
Cincinnati West Quadrangle
UTM References:
A 16/715 420/4335 420
B 16/715 400/4335 550
C 16/715 210/4335 570

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

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National Register of Historic Places Inventory—Nomination Form

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date entered

Continuation sheet Item number Page

Cincinnati Zoo District

Key to Map:

A	Herbivore House
B	Monkey House (presently named the Snake House)
C	Aviary (present location)
1	Administration Building
2	Education Building
3	Carnivore House
4	Amphitheater
5	Primate House
6	Aquarium
7	Health Center
8	Bird House
9	Flight Cage (open)
10	Restaurant
11	Flight Cage (open)

Form 10-300a
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

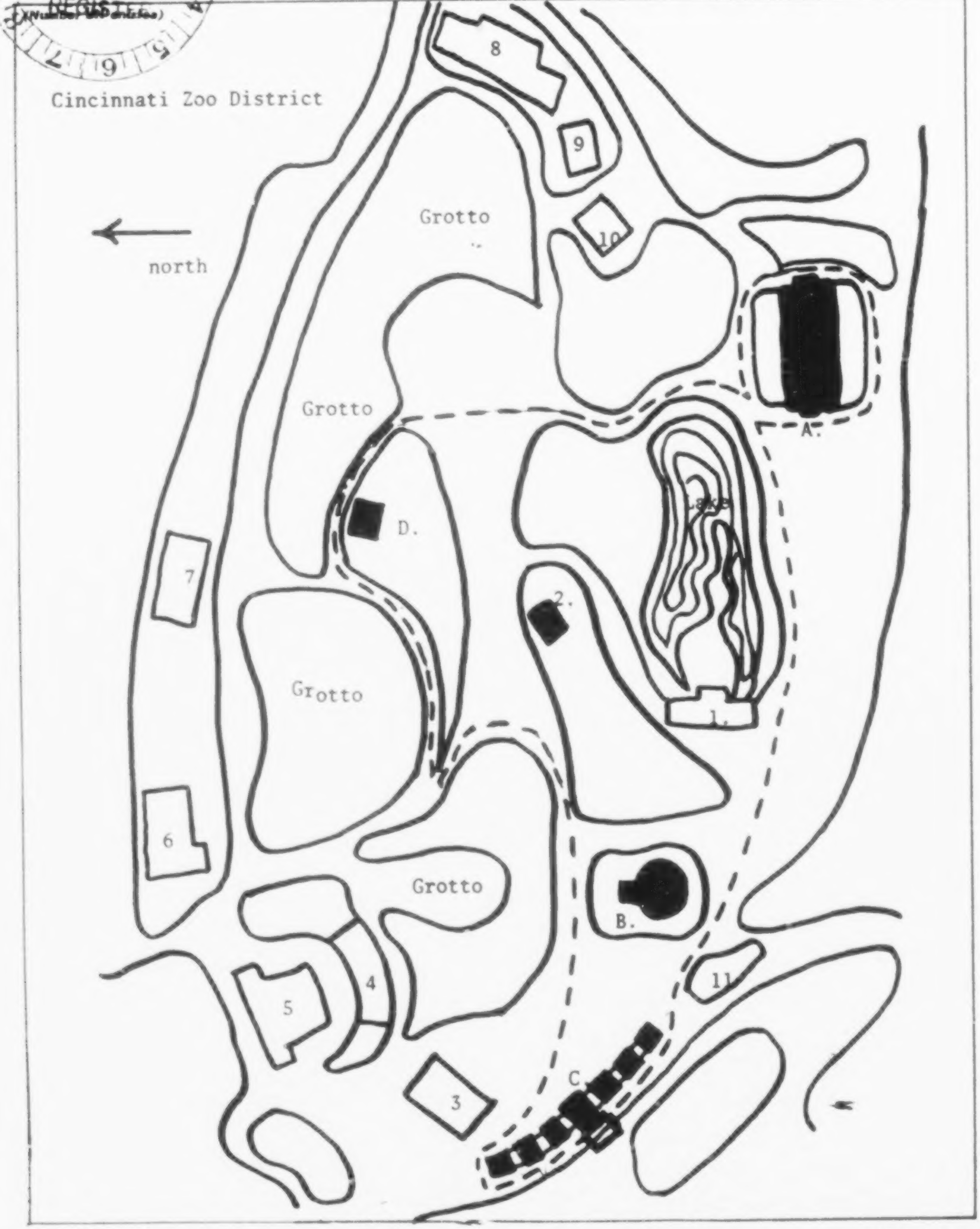
(Continuation Sheet)

RECEIVED
OCT 8 1974
NATIONAL REGISTER

STATE	Ohio
COUNTY	Hamilton
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
JAN 27 1975	

(Number all entries)

Cincinnati Zoo District


north
Grotto
Grotto
Grotto
Grotto
Lake
A.
B.
C.
D.
1.
2.
3
4
5
6
7
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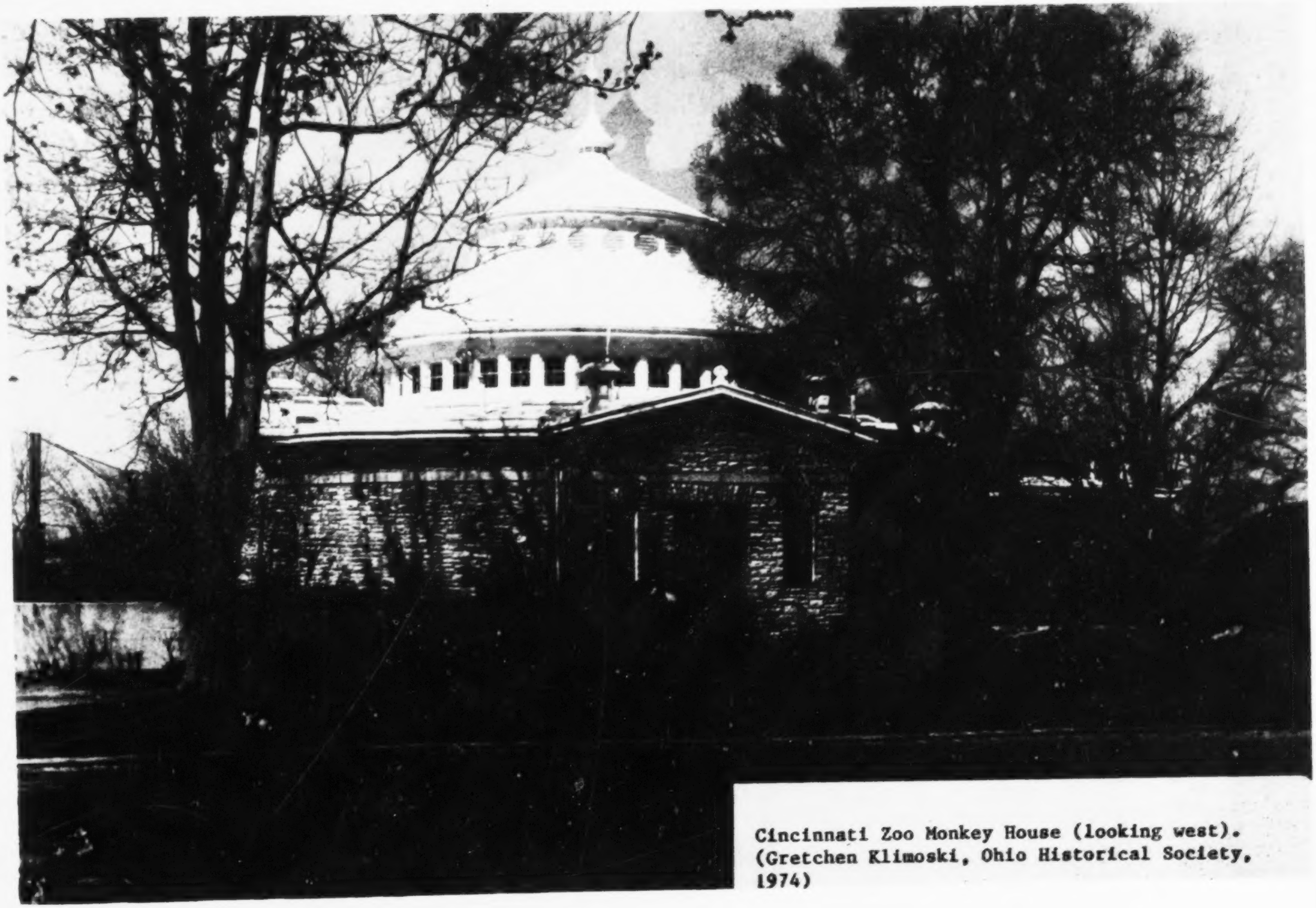
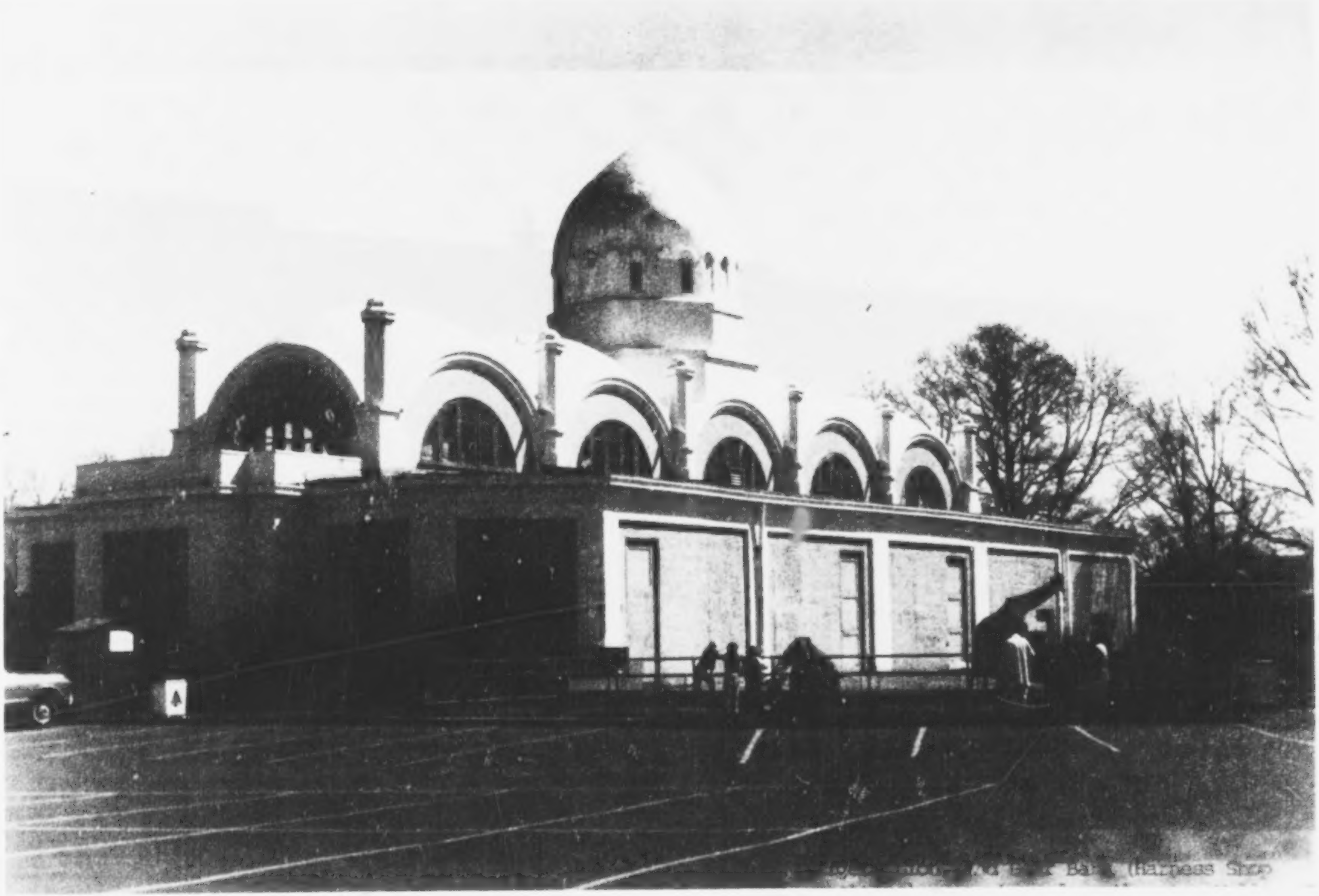
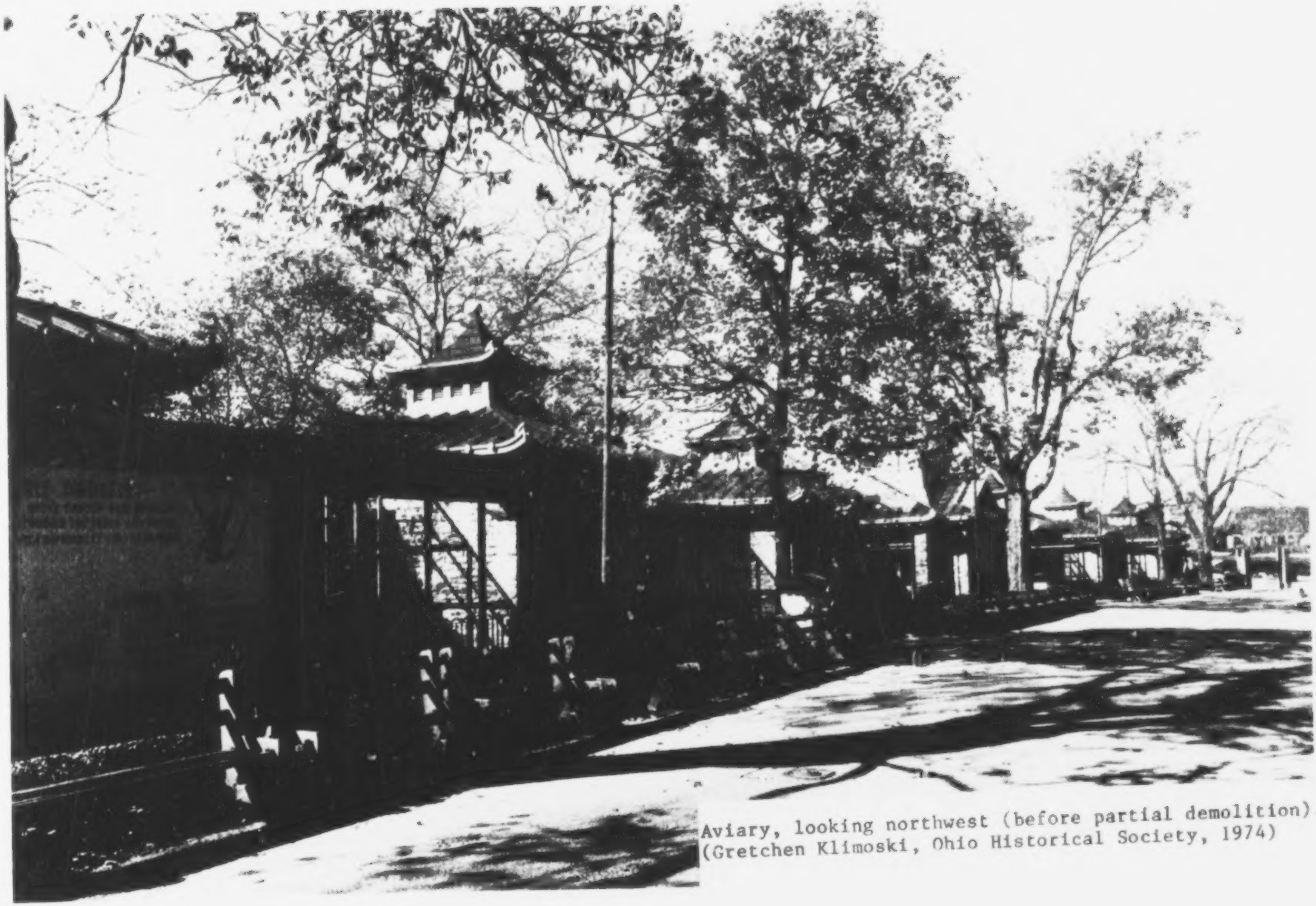
9
10
11



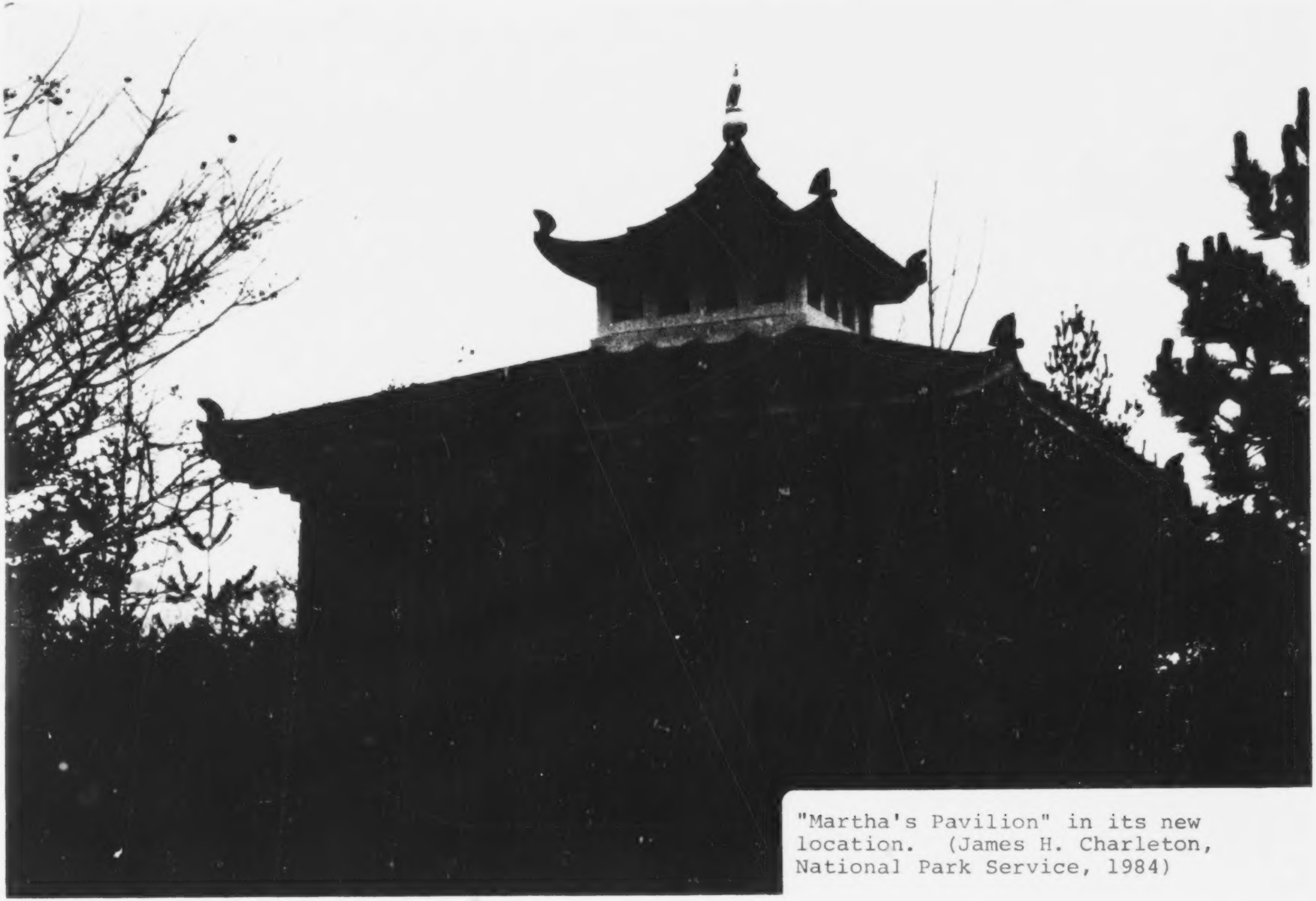
Cincinnati Zoo Monkey House (looking west).
(Gretchen Klimoski, Ohio Historical Society,
1974)



Herbivore House, looking northeast.
(Gretchen Klimoski, Ohio Historical Society,
1974)



Aviary, looking northwest (before partial demolition).
(Gretchen Klimoski, Ohio Historical Society, 1974)



"Martha's Pavilion" in its new location. (James H. Charleton, National Park Service, 1984)

NAUTICAL RECREATION AND SPORTS

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme IX.D. (Recreation)
and IV. G. (World War II)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic R.M.S. Queen Mary (H.M.T. Queen Mary)

and or common Queen Mary

2. Location

street & number Pier J ___ not for publication

city, town Long Beach ___ vicinity of

state California code county Los Angeles code

3. Classification

Category
___ district
___ building(s)
___ structure
___ site
_X_ object

Ownership
_X_ public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
_X_ occupied
___ unoccupied
___ work in progress

Accessible
_X_ yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
_X_ commercial
_X_ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
___ other:

4. Owner of Property

name Honorable Thomas J. Clark, Mayor

street & number City of Long Beach
333 W. Ocean Blvd.

city, town Long Beach ___ vicinity of state California 90802

5. Location of Legal Description

courthouse, registry of deeds, etc. N/A

street & number

city, town state

6. Representation in Existing Surveys

title N/A has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition
X excellent
___ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
unaltered
X altered

Check one
original site
moved date N/A

Describe the present and original (if known) physical appearance

Summary

R.M.S. Queen Mary is one of the largest passenger liners ever built. She is of a scale that requires discussion in terms that, if applied to buildings, would be reserved for skyscrapers. At 1,020 feet in length (about four New York City blocks), she is only a few feet shorter than her slightly younger (and now wrecked) sister ship Queen Elizabeth (I) (1,031 feet) and the once-competing French vessels France (III) [now Norway, at 1,035 feet, still active as a Caribbean cruise ship in Norwegian registry] and Normandie (1,027 feet) (gutted by fire and broken up). Queen Mary is longer than Queen Elizabeth (II) (963 feet) and United States (990 feet) and longer than the Eiffel Tower is high (984 feet). In tonnage among the "superliners," Queen Mary (81,237) outranks all that have been built except Queen Elizabeth (I) (83,673).[1]

Queen Mary's other proportions are as ample as her length. From her keel to the top of her forward funnel is 181 feet, 18 feet higher than Niagara Falls. The funnels, of elliptical shape, are 36 feet measured fore and aft, 23 feet wide, and between 62 and 71 feet high. Her molded breadth is 118 feet. The hollow rudder alone weighs 65 tons.[2]

She has 12 decks with plans as intricate as those of floors in a hotel building of corresponding size. Above the Promenade Deck are separate Sun and Sports Decks.[3]

Detailed Description

In her active days, the Sports Deck included space for deck tennis and other tourist games, between the two forward funnels, which interrupted the deck. The Sports Deck also includes the captain's and officers' quarters, hard forward; and the wheelhouse, chartroom and bridge, above them.

The Sun Deck, the level between the Sports Deck and the Promenade Deck, holds Queen Mary's 24 lifeboats, each capable of accommodating 145 persons. It also housed the Verandah Grill (aft), gymnasium and squash rackets court (amidships), and first-class staterooms and suites, as well as the engineers' quarters and wardroom (forward). The Promenade Deck (724 feet in length) featured a forward cocktail lounge and observation room with a spectacular view, and also held the lavishly decorated 30-foot-high first-class lounge (the Queen's Salon) and shopping area (amidships). Beneath the Promenade Deck, the Main Deck included the tourist class lounges, extreme forward and aft; the Library; and a number of first-class staterooms and suites.

The next four decks lower in the ship, designated by letters A-D, included mainly passenger cabins, with first-class quarters and facilities centered amidships; among the latter were a lavish indoor swimming pool and a domed restaurant. Deck D housed much of the ship's stores and other supplies. Deck E, while it had space fore and aft for crew and third-class accommodations, was interrupted amidships by the upper sections of the engine and boiler rooms, which, with related facilities, occupied larger and larger sections of the ship down through the remaining decks. Deck E was also the last deck above the waterline. The Engine Room contained two 40,000-horsepower turbines. The automobile garage (or hold), accommodating up to 39 cars, and the tourist class swimming pool, were on Deck F. Decks G and H and the hold contained baggage rooms and cargo spaces. The two principal cargo spaces contained 120,000 cubic feet. In the aft section of the hold was "Shaft Alley," or the Shaft Tunnel, where the ship's four 28-inch propeller shafts, which drove its 35-ton, 18-foot-high propellers, were housed.

Queen Mary, whose vast steel frame was originally decorated in 1936 with teak decks and walls and trim of other fine woods (much of it from Britain's colonies), fine Wilton carpets, and other luxurious appointments, many of them in fine Art Deco or streamline moderne style, was stripped of her more deluxe fittings and painted "battleship gray" in New York Harbor in March of 1940 after she was requisitioned by the British Admiralty for use as a troop ship. (The items removed were stored in the Cunard Line's New York warehouses for the duration of World War II.) Her overhaul was completed and she was fitted for transport duty in Sydney, Australia, in April of that year.[4]

After her herculean labors as a troop transport and prison ship during the conflict, she was hastily refitted at Southampton, England, early in 1946 for her first postwar peacetime service, in the "bride and baby" fleet, bringing American and Canadian dependents to North America from Europe. After her demobilization, she was thoroughly refurbished in Southampton in October 1946-July 1947. Her original red, white, and black paint scheme was revived and she was virtually restored to her prewar mode, with no further changes of consequence until after her retirement to Long Beach in 1967.[5]

At Long Beach, in her conversion to a stationary "floating hotel" and exhibit over the next 4 years, a number of alterations were made. Three of the four propellers were removed, about 100 hull openings were closed, and the stabilizers were removed. It was discovered that her funnels were badly deteriorated; they collapsed on removal and, after other renovation was completed, new welded steel ones were installed. In addition, to accommodate Jacques Cousteau's "Living Sea" museum within the ship, portions of two decks were removed amidships.

The City of Long Beach built a special berth for Queen Mary, surrounded by a porous rock dike, as well as a 900-foot pier, a 4,000-car parking lot, and other site improvements. A separate structure was also built to provide electricity, heating, and air conditioning to the vessel through articulated piping.[6]

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NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
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United States Department of the Interior
National Park Service

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Continuation sheet **Item number** 7 **Page** 3

Portions of Queen Mary now serve as the Hyatt Queen Mary Hotel. Some 396 original cabins serve as guestrooms. Many of the ship's original facilities, such as stores and lounges, serve their original or similar functions and retain, to a remarkable degree, their original fittings. Notable examples, in the Deco or Moderne style, are the cocktail lounge/observation room on the Promenade Deck (now operated as the Art Deco Lounge) and the Queen's Salon.

Queen Mary is owned by the City of Long Beach, but is managed under a long-term contract, with an option to purchase, by Wrather Port Properties, Ltd., along with an adjacent major attraction, the "Spruce Goose," Howard Hughes' giant seaplane which is, in most dimensions, the largest aircraft ever built. The "Spruce Goose" rests within a giant domed structure erected adjacent to Queen Mary when the airplane was moved to this site in 1981.

Together, these two giants of transportation form a complementary, yet ironically contrasting, pair, for the seaplane's sisters, the jumbo jets, sounded the death knell of the great ocean liners and forced Queen Mary, after a thousand and one voyages, into her retirement home in Southern California.

Footnotes

1 Compiled from charts and tables at rear of J. Bryce Gillespie, R.M.S. Queen Mary Superliner Pictorial (Oakland, California: Mike Roberts Color Productions, 1971), and information in Cunard White Star Line, The "Queen Mary," A Book of Comparisons [Facsimile edition] (Riverside, Connecticut: 7C'S Press, no date), passim.

2 Statistics here and those that are inserted in the text following are taken from an unpublished fact sheet used in Queen Mary tours.

3 The generalized discussion of facilities on the different decks was prepared from schematic and cross-sectional drawings of Queen Mary in service, one of the best of which appears as a centerfold in Gillespie, op. cit.

4 Steve Harding, The R.M.S. Queen Mary at War (Missoula, Montana: Pictorial Histories Publishing Company, 1982), pp. 5, 7.

5 Ibid., pp. 65-69.

6 This summary of Queen Mary's Long Beach conversion and the preparation of her site there is abstracted from "The R.M.S. Queen Mary Conversion Story," The Queen Mary Tour (Press release, no date [c. 1980]), pp. 1-2.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
X military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation (ocean liner)

Specific dates 1936-67

Builder Architect John Brown Engineering, Ltd.

Statement of Significance (in one paragraph)

Summary

The "superliner" Queen Mary, the only remaining of her vintage and great size, is of major significance in both American and British history, as a tangible expression of the relationship between the two nations. She recalls both the era of luxurious peacetime ship travel between the two nations and their common struggle against the Nazi and Fascist onslaught in World War II. She carried more than 2,000,000 passengers in peacetime and more than 765,000 soldiers during the conflict.

She is the last intact link with the apogee of trans-Atlantic Ocean passenger travel by ship attained in the mid-20th century before jet aircraft virtually displaced ocean-going vessels. As King George V noted in his speech at the launching ceremony:

> Samuel Cunard built his ships to carry the mails between the two English-speaking countries. This one is built to carry the people of the two lands in great number to and fro so that they may learn to understand each other.... Both are faced with similar problems, and prosper and suffer together.[1]

Royal Mail Ship Queen Mary lived up to both parts of King George's prophecy. As His Majesty's Transport Queen Mary, she ferried British troops hither and yon around the world, and carried remarkable numbers of American servicemen, in complements up to division strength, to the European theater of war. Westbound, she brought Winston S. Churchill to America three times during the conflict. She also conveyed -- by the thousands -- prisoners of war to internment centers, Allied wounded to hospitals and home nations, and "war brides" to North America, before resuming her intended career as "the finest ship afloat."

Winston Churchill well summarized the careers of this lady of 1,001 Atlantic voyages and her younger sister Queen Elizabeth (I):

> Built for the arts of peace and to link the Old World with the New, the Queens challenged the fury of Hitlerism ... to defend the liberties of civilization. Vital decisions depended on their ability continuously to elude the enemy, and without their aid the day of final victory must unquestionably have been postponed.[2]

History

Queen Mary continued a tradition of trans-Atlantic steam passenger service between Britain and the United States that was nearly a century old at the time she set out on her maiden voyage in 1936. Designed for a regular passenger capacity of nearly 2,000, with an accompanying crew of nearly 1,200, and a cruising speed of about 30 knots per hour, she and Queen Elizabeth (I) were intended to take the place of several smaller vessels. It would be possible to maintain Britain's regular weekly crossing of the Atlantic with only two ships of such scale and speed.[3]

There were other reasons for the vessels' construction than the obvious advantages offered by their size and speed. They were constructed in the climate of intense nationalism that gripped Europe in the 1920s and 1930s. Thus, while Britain built Queen Mary and Queen Elizabeth (I), Germany had constructed the competing Bremen and Europa; Italy, Rex and Conte di Savoia; and France, Normandie and Île de France. National pride, the expense of construction consonant with the scale of these "superliners," and economic factors virtually dictated that their construction be assisted by the national governments in each case. A substantial factor in winning this assistance was their value as international status symbols.[4] As is noted below, none except Queen Mary ever made a real profit.

These vessels vied with one another in such matters as speed; conveniences, entertainment, and recreation for travelers; and furnishings and fittings. Except in bad weather, travel aboard one of them had all the amenities of staying in a fine urban hotel, in addition to the recreational advantages afforded by the sea and sun. The range of leisure-time activities was ample: aboard Queen Mary, for example, concerts, dances, shopping, library, deck tennis, shuffleboard, and racquet ball were all available. The comfortable character of shipboard life made the Queens' monicker "Royal Mail Steamer" into a truly ludicrous understatement.

The Cunard line began laying plans for Queen Mary in 1926. Final designs were not accepted until 1930, hardly a propitious time for an undertaking that involved such colossal expense. Late in 1931, Cunard had to suspend work on her, and she lay for 28 months in limbo in the giant John Brown & Co., Ltd., shipyard in Clydebank, Scotland. In March 1934, Parliament voted a subsidy that permitted continuation of work on her, and that resulted in the merger of the Cunard and White Star lines.[5]

In May 1936, Queen Mary was finally ready for her maiden voyage to New York City. She provided express service; later that year, she won the coveted "Blue Riband," having set a new speed record on the run from Southampton to New York. Though she lost the record temporarily in 1937-38, she recaptured it in August of the latter year, and held it until 1952, with a time of 3 days, 20 hours, and 42 minutes.[8] Queen Mary was thus, in the years just before the outbreak of World War II, "the undisputed Queen of the express liners. Her luxury and elegance became world famous, and the elite of several continents soon came to consider her the only civilized way to travel."[6]

This idyllic pattern did not continue for long. On September 2, 1939, en route to New York, Queen Mary received a coded message from the Admiralty ordering the captain to put the ship on full war alert. On the 5th, she put into New York Harbor.

Before she would again resume her role as a luxury liner 8 years later, she would be stripped of her elegance and daubed in gray to serve as a transport ship. Her cabins were stacked with folding bunk beds and her elegant dining rooms converted into military messhalls. As a transport, Queen Mary would log 72 voyages, for a total of more than 569,000 miles, during the war and its immediate aftermath.[7] First, she plied the Indian Ocean and Pacific in 1941, carrying Commonwealth troops from Australia and India to North Africa (from "Sydney to Suez," as one author has put it).[8] The next year, in February-March, she voyaged to Sydney from New York with her first American troops (8,398) aboard. From then on, as a type of reverse "lend-lease," she and Queen Elizabeth remained under American direction.[9]

On succeeding trips, she carried as many as 15,125 troops, embarking the entire First U.S. Armored Division on a voyage from New York to Scotland in August 1942. With Queen Elizabeth (I) and four other liners collectively known as "the Monsters" she played a significant role in building up American troop strength in Britain for the eventual invasion of the Continent (Operation Bolero). Queen Mary alone brought nearly 340,000 American and Canadian service personnel to the United Kingdom.[10]

A major auxiliary duty to Queen Mary's troop transport service was the dispatch of prisoners of war to rear area detention centers in South Africa, Australia, and the United States, and, beginning late in 1944, the transfer of the wounded.[11] Also, on three round trips Prime Minister Winston Churchill journeyed to meet with Roosevelt: to the Trident Conference in Washington (May 1943) and the Quadrant (August 1943) and Octagon (September 1944) Conferences in Quebec.[12] In addition to Churchill, her "VIP" passengers included other statesmen, diplomats, newsmen, entertainers (e.g., Bob Hope), and military leaders. Although her accommodations were not up to prewar standards, at 30 knots per hour, she was usually the fastest thing afloat.[13]

Queen Mary's last service under military auspices was occupied by happier tasks, carrying troops home to North America and Britons back to the United Kingdom, beginning June 20, 1945, with a tumultuous welcome in New York, when she discharged 14,777 American troops; and bringing "war brides" and children to North America, in January-September 1946.[14]

After refitting in Southampton, Queen Mary resumed her New York-Southampton service in the summer of 1947, refitted to her prewar standard. Her postwar career would fulfill the promise of her early service in the 1930s. With Queen Elizabeth (I), she reigned supreme in the North Atlantic passenger trade in the first postwar decade. "Their speed, elegance, and luxury made them the standard by which all other express liners had to be measured...."[15]

Little more than a decade of undisputed mastery over the North Atlantic remained to the great liners, however. Although 1957 was the postwar peak of sea travel, with more than 1 million people sailing on about 70 vessels, air travel began to cut into the steamers' business. In late 1958, commercial jets sliced travel time from America to Europe by air in half, to a mere 7 hours. Within 2 years, the airlines had 70% of the trans-Atlantic travel business. By the end of the 1960s, a scant 4% of travelers journeyed to Europe by water. The great age of the ocean liner was over, with dramatic swiftness.[16]

By 1967, with losses mounting, Cunard Steamship Company, Ltd. (successor to Cunard-White Line) decided to sell both Queen Mary, once the only money-making major liner,[17] and Queen Elizabeth (I). Queen Elizabeth (I) was purchased by a consortium of businessmen from Hong Kong who intended to use her as a floating university. She burned, however, in a fire in 1972. Queen Mary was, on the other hand, far luckier. The City of Long Beach purchased her and she was moved to retirement there at the end of 1967,[18] where she continues to provide a permanent exhibit of what ocean travel was like in its heyday.

True, even in the 1980s, nostalgia for the sea may be assuaged by travel on a cruise ship. But the vast majority of Americans have traded time for the pleasures and leisure of travel by sea. The only place for most to capture an idea of what the greatest luxury liners once were like is the Hotel Queen Mary, in Long Beach.

Footnotes

1 Cited in J. Bryce Gillespie, R.M.S. Queen Mary, Superliner Pictorial (Oakland, California: Mike Roberts Color Productions, 1971), p. 10.

2 Cited in Steve Harding, Gray Ghost, The R.M.S. Queen Mary at War (Missoula, Montana: Pictorial Histories Publishing Company, 1982), p. 43.

3 John Maxtone-Graham, The Only Way to Cross (New York: Collier Books, Inc. 1978), pp. 268-269.

4 Ibid., p. 269.

5 Harding, *op. cit.*, pp. 7-8; Gillespie, *op. cit.*, pp. 10 and 13-15.

6 Harding, *op. cit.*, p. viii.

7 *Ibid.*, pp. 1-6; 76-81.

8 *Ibid.*

9 *Ibid.*, p. 26.

10 *Ibid.*, pp. 28-48, *passim*.

11 *Ibid.*, pp. 49-56, *passim*.

12 *Ibid.*, pp. 56-57. Churchill insisted his lifeboat be equipped with a .50 caliber Browning machine gun so that he might continue to resist if *Queen Mary* were torpedoed. He was apparently willing to resist the Germans not only on "the beaches and landing grounds" but even to the last lifeboat of *Queen Mary*.

13 *Ibid.*, p. 56.

14 *Ibid.*, pp. 59-69.

15 *Ibid.*, p. 71.

16 Maxtone-Graham, *op. cit.*, p. 9.

17 William H. Miller, Jr., *The Great Luxury Liners, 1927-1954, A Photographic Record* (New York: Dover Publications, Inc., 1981), p. 37.

18 Harding, *op. cit.*, p. 71.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property N/A

Quadrangle name Long Beach

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	11	389670	3735320
B	11	390030	3735190
C	11	390020	3735070
D	11	389600	3735270
E			
F			
G			
H			

Verbal boundary description and justification

Queen Mary only is included. None of the land or harbor improvements contribute to her historic significance.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 26, 1984

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

BIBLIOGRAPHY

Cunard White Star Line. The "Queen Mary," A Book of Comparisons [Facsimile edition]. Riverside, Connecticut: 7 C'S Press, no date.

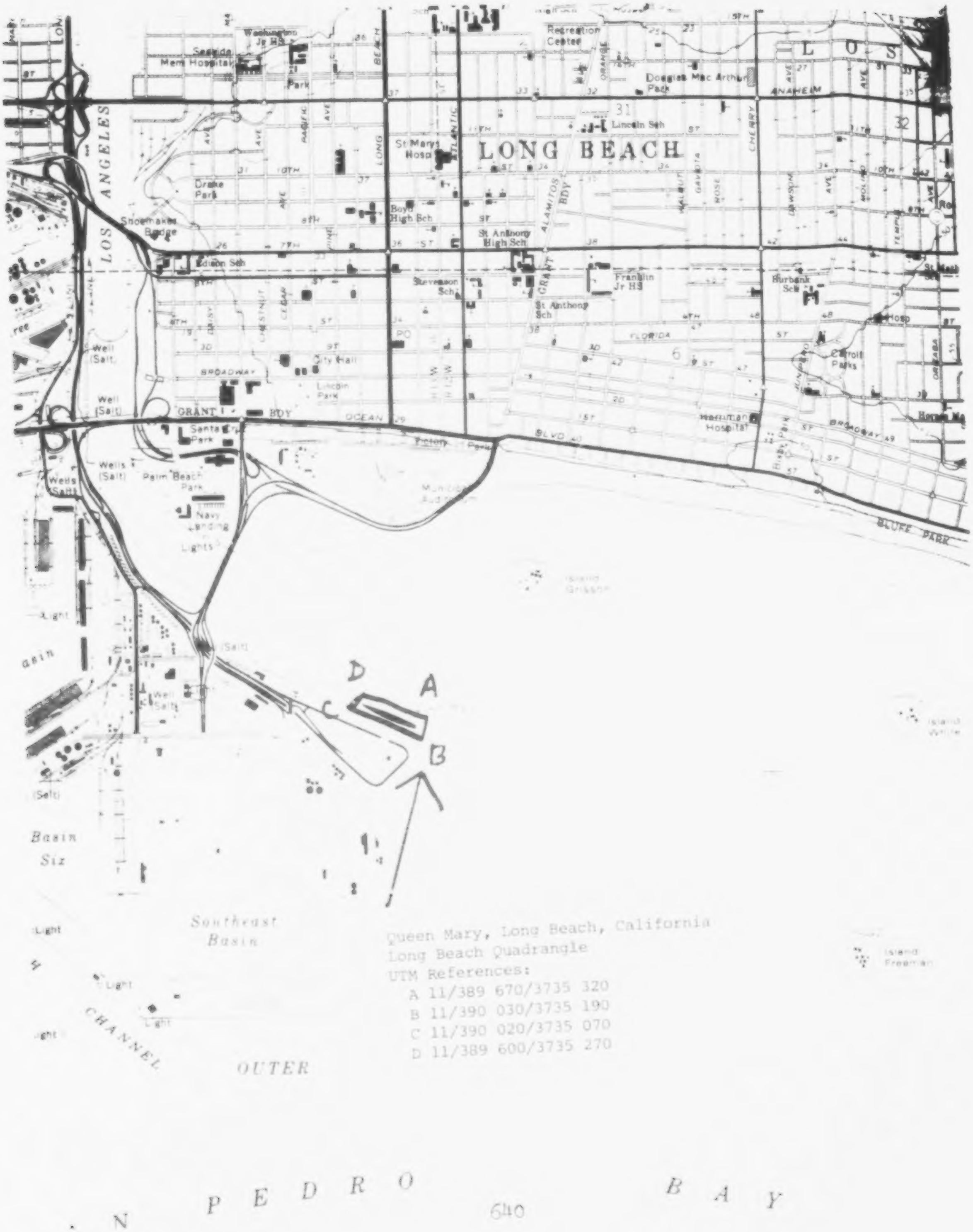
Gillespie, J. Bryce. R.M.S. Queen Mary Superliner Pictorial. Oakland, California: Mike Roberts Color Productions, 1971.

Harding, Steve. Gray Ghost, The R.M.S. Queen Mary at War. Missoula, Mont.: Pictorial Histories Publishing Company, 1982.

Maxtone-Graham, John. The Only Way to Cross. New York: Collier Books, Inc., 1978.

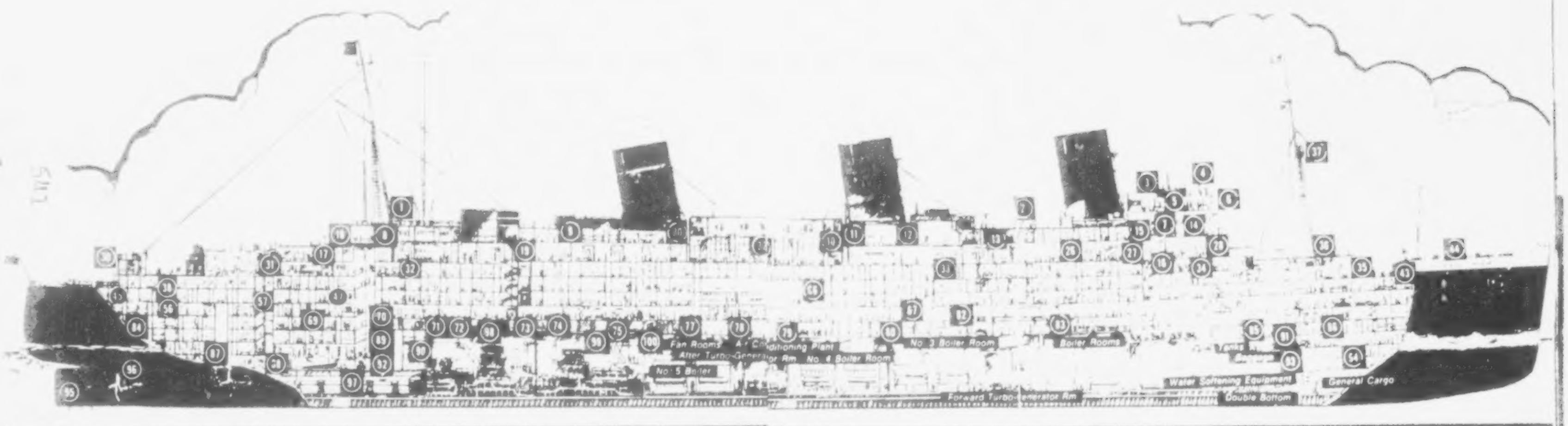
Miller, William H., Jr. The Great Luxury Liners, 1927-1954, A Photographic Record. New York: Dover Publications, Inc., 1981.

"The R.M.S. Queen Mary Conversion Story," The Queen Mary Tour (Press release, no date [c. 1980]). 2 pp.


LONG BEACH
LOS ANGELES
Southeast Basin
Basin Six
CHANNEL
OUTER
SAN PEDRO BAY
D
A
C
B

Queen Mary, Long Beach, California
Long Beach Quadrangle
UTM References:
A 11/389 670/3735 320
B 11/390 030/3735 190
C 11/390 020/3735 070
D 11/389 600/3735 270

"Centerfold" from J. Bryce Gillespie, R.M.S. Queen Mary Superliner/Pictorial.


Fan Rooms
Air Conditioning Plant
After Turbo-Generator Rm
No. 4 Boiler Room
No. 5 Boiler
No. 3 Boiler Room
Boiler Rooms
Forward Turbo Generator Rm
Water Softening Equipment
Double Bottom
General Cargo

CROSS-SECTION DIAGRAM OF THE *QUEEN MARY*

SPORTS DECK
1 Main Mast
2 Sports Deck
3 Navigation Radar
4 Searchlight
5 Chart Room
6 Wheelhouse Bridge
7 Captain - Officer Quarters

SUN DECK
8 Verandah Grill
9 Engineering Officers
10 Cinema
11 Gymnasium
12 Squash Racquet Court
13 Wireless Room
14 Luxury Suites
15 Forward Staircase
16 Elevators

PROMENADE DECK
17 Tourist Smoking Room
18 Pantry
19 Ballroom
20 Starboard Gallery
21 Lounge Stage
22 Main Lounge
23 Writing Rooms
24 Main Hall & Shopping Center
25 Drawing Room
26 Altar
27 Children's Playroom
28 Cocktail & Observation Lounge
29 Promenade

MAIN DECK
30 Docking Bridge
31 Tourist Lounge
[illegible]
33 [illegible]
34 Garden Lounge
35 Cargo Hatch
36 [illegible]
37 Crow's Nest

A DECK
38 "A" Deck Lounge
39 Suites & Bedrooms
40 Purser's Office
41 Tourist Class Beauty Salon
42 Fore Hatch
43 Rope Locker
44 Forecastle

B DECK
45 Crew's Quarters
46 Suites & Bedrooms
47 Hairdressers

C DECK
[illegible] Crew Area
[illegible]
[illegible]
[illegible] Tourist Dining Room
[illegible] Bake Shop
[illegible] Vegetable Rm.
[illegible] Kitchens
[illegible]
[illegible]
64 Cocktail Bar
65 Private Dining Room
66 Restaurant
67 Foyer

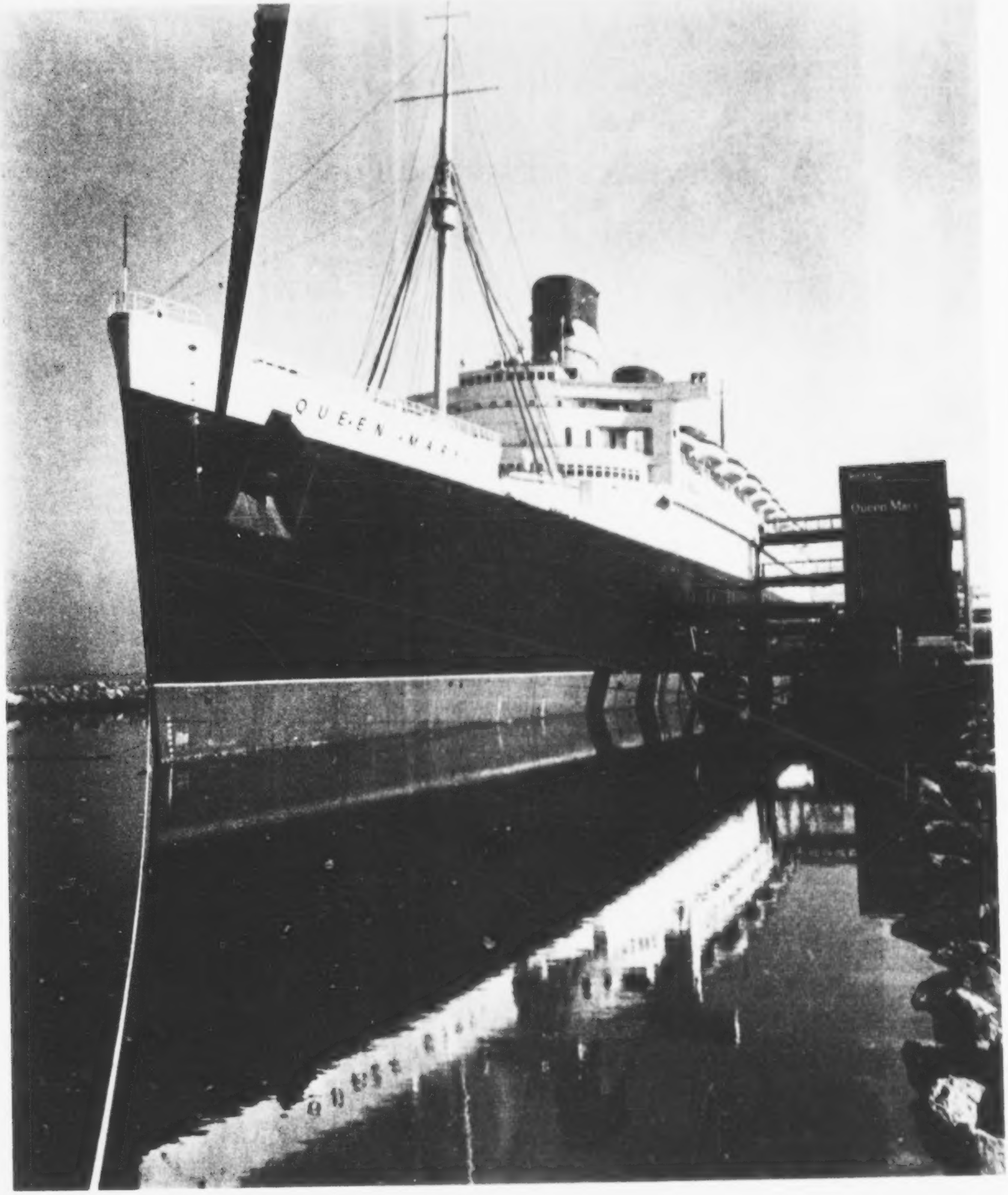
D DECK
68 Crew Quarters
69 Suites & Bedrooms
70 Ale & Stout Room
[illegible]
[illegible]
[illegible]
74 Butcher Shop
75 Poultry, Game Etc.
76 Ship's Hospital
78 Dispensary
79 Printing Shop
[illegible]
[illegible]
82 Swimming Pool
83 Kosher Kitchen

E DECK
84 Crew Area
85 Bedrooms
86 Mail Room

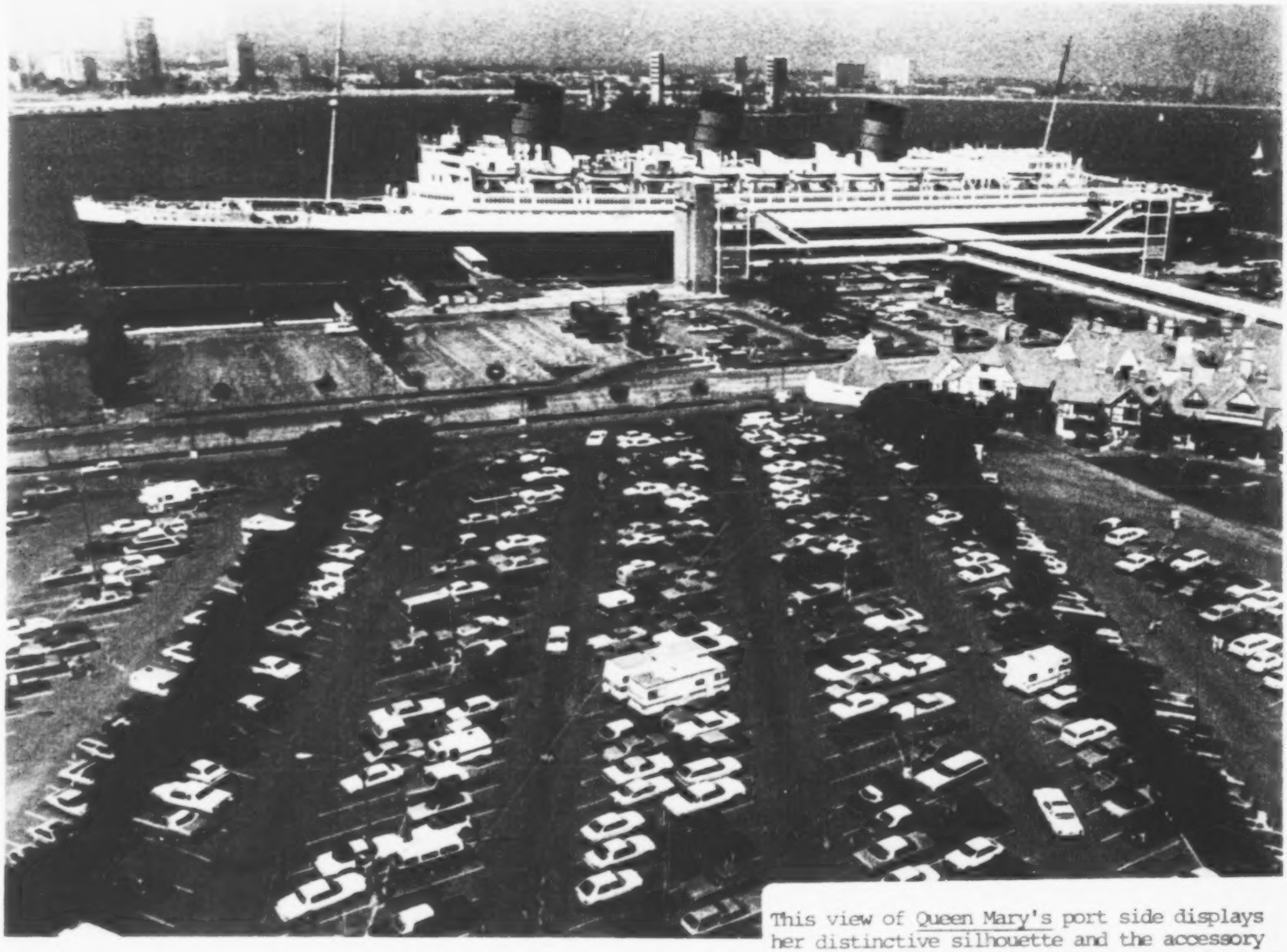
F DECK
87 Baggage Room
88 Tourist Pool
89 [illegible]
90 Wine Storage
91 Garage

G DECK
92 Linen Stores
93 Baggage Section
94 Mail Space

MACHINERY & HOLD
95 Rudder
96 Propellers
97 Shaft, Shaft Tunnels
98 After Engine Rooms
99 Forward Engine Rooms


QUEEN MARY
Queen Mary

[illegible] in Long Beach.
[illegible] Properties, July, 1980).



This view of Queen Mary's port side displays her distinctive silhouette and the accessory facilities built for her by the City of Long Beach. (Wrather Port Properties, Ltd., 1984)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic New York Yacht Club

and or common

2. Location

street & number 37 W. 44th Street ___ not for publication

city, town New York City ___ vicinity of

state New York code 036 county New York code 061

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
___ public
X private
___ both

Public Acquisition
N/A in process
N/A being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Clubhouse Yacht Club

4. Owner of Property

name New York Yacht Club

street & number 37 W. 44th Street

city, town New York City ___ vicinity of state New York 10036

5. Location of Legal Description

courthouse, registry of deeds, etc. New York County Register's Office

street & number 31 Chambers Street

city, town New York City state New York 10007

6. Representation in Existing Surveys

title Landmark Designation Report (LP-1019) has this property been determined eligible? ___ yes X no

date September 11, 1979 ___ federal ___ state ___ county X local

depository for survey records New York City Landmarks Preservation Commission, 20 Vesey Street

city, town New York City state New York 10007

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet   Item number 6   Page 2

Title: National Register of Historic Places

Date: 1982   Federal

Depository for survey records: National Register of Historic Places

City, Town: Washington   State: DC

7. Description

Condition
X excellent
___ good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
X altered

Check one
X original site
___ moved date ___

Describe the present and original (if known) physical appearance

Summary

The New York Yacht Club building houses a private men's club in midtown Manhattan just west of 5th Avenue. This is a largely commercial area although there are also a number of other private club buildings. The Club, flanked by commercial structures, is a mid-block building and occupies its entire lot. The side elevations are non-exposed party walls and the rear elevation is not visible. The Yacht Club is 7 stories in height (2 are included within the mansard roof, which is set back 15') and is constructed of brick with a finely grained stone facing. Stylistically, it is a Neo-Baroque version of Beaux-Arts architecture.

Principal Architectural Features: Exterior[1]

The building is divided into four horizontal sections, three window bays and an entrance bay. The entrance pavilion at the east projects, providing a vertical counterbalance to the overall horizontal layering of the elevation.

A first story with grille-covered windows is designed as a podium for the grand, double-height piano nobile which is composed of three bays. Each bay contains a monumental round-arched window from the bottom of which projects an elaborately enframed bay window. The bay windows imitate the sterns of Baroque sailing vessels, especially Dutch Jaghts, and are fancifully carved with garlands of shells and seaweed, sculpted waves, and dolphins. This unusual system of fenestration is enframed by two monumental Ionic engaged columns at the center and Doric piers at the outer corners.

The entrance pavilion at this level contains a segmentally arched window from which projects an elaborately carved cartouche above the doorway in a composition analogous to that of the adjacent round-arched and bay windows. A deeply recessed rectangular window surmounts the segmentally arched one, and both are enframed by smooth broad pilasters adorned with the club shield.

Above the piano nobile level, a modillioned entablature runs the full width of the building. Upon this entablature rests a series of recessed rectangular windows separated by piers which become free-standing above the balustrade surmounting this third section of the facade. The piers originally supported a pergola which sheltered a roof garden. The mansard roof, set behind the plane of the facade, contains 2 stories with attic windows.

Principal Architectural Features: Interior

The principal rooms of the club, arranged on split levels, are richly detailed and finely crafted. They include the Entrance Hall; the vast Model Room; the Rotunda, or Trophy Room, originally used as a cafe, and now used to display trophies (including the America's Cup until 1983); and the Grill Room, which resembles the hold of a ship.

The light-filled, 2-story Entrance Hall, with walls of Caen marble, is dominated by a wide, red-carpeted marble staircase that leads like a glorified gangplank to a landing giving access to the Model Room to its left.

To the left of the stairs on the ground floor is what was called the Strangers' Room, where all non-members were detained until accompanied by a member. The room now contains the reception desk.

A short, narrow staircase at the left of the base of the stairs behind the Strangers' Room leads down from the Entrance Hall to the oak dining room, known as the Grill. This low-ceilinged room is constructed like the 'tween decks of an old ship. The shiplap planking of the walls is curved, and the oak beams and oak detailing are massive.

Originally, glass doors at the back of the Grill opened into the Billiard Room, where there were four billiard tables and a large fireplace. The connecting doors have been replaced with a wall, and the Billiard Room is now the Bar. The original tile and brass portable captain's stove from America rests in the fireplace of the Bar.

A short, curved double flight of steps leads up from the Bar to the domed circular Trophy Room, 25' in diameter and 2 stories high. This was originally a small cafe furnished with green leather chairs and sofas reminiscent of those in the owner's cabin of a turn-of-the-century yacht. It was put to its present use after World War II.

The Club's greatest room is the double-height Model Room, where the majority of the Club's models are housed. Until 1951 the owner of any boat participating in a race sponsored by the Club was required to give a half model to the Club. Many owners gave full models. In addition, all America's Cup defenders and challengers and all the great sailing and steam yachts of the turn of the century are represented among the roughly 1,000 models in the Club's various rooms.

The Model Room is 45' wide and 96' long, the latter dimension being the full depth of the building. In the long wall that contains the entrance door are four sets of French doors which open onto shallow carved balconies. Three of these balconies overlook the well of the Entrance Hall, and the fourth overlooks the Trophy Room.

Opposite the wide entrance to the Model Room is a monumental Caen stone fireplace and overmantel. There is a balcony around three sides of the Model Room that even extends behind the overmantel. A circular ship's stair leading to the balcony was planned but never executed, so that now the balcony is reached from the third-floor landing.

The ceiling of the Model Room, 26' above the floor, has a central stained-glass skylight. The room is dominated by the larger models in glass cases, while the fabric-covered walls have always been used for the display of half models.

The 9,000-volume library-chartroom on the third floor extends across the front of the building. In the basement kitchen, the original oak iceboxes have been relined and converted into refrigerators. The original mahogany-paneled elevator, with its well-shined silver card tray secured in its bracket, still serves the building.

The only major interior changes to the club since construction have been additional bathrooms.

Footnotes

[1] This description of the exterior is adapted from the National Register of Historic Places nomination prepared by Nancy Goeschel of the New York City Landmarks Preservation Commission in 1981.

[2] The interior description is an edited version of data appearing in Lucy Harvey Sydnor, "The Clubhouse of the New York Yacht Club," Antiques, CXVIII, No. 3 (September 1980), pp. 508-15.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
X architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (yachting)

Specific dates 1899-1900

Builder Architect Whitney Warren of Warren & Wetmore

Statement of Significance (in one paragraph)

Summary

The New York Yacht Club, renowned as the long-time home of America's Cup, is America's oldest and foremost yachting organization. Before moving to W. 44th Street, the club had been located in much more modest accommodations. It was at the instigation of millionaire banker J.P. Morgan, then Commodore of the club, that the new building was erected. The clubhouse has changed very little over the years and is today highly evocative of the Gilded Age in America which produced the magnificent private men's clubs of New York.[1]

Constructed in 1899-1900, the New York Yacht Club is a brilliant example of the Neo-Baroque style and a paradigm of Beaux-Arts design principles. Designed by the noted architect Whitney Warren of the firm of Warren & Wetmore, this building established the firm's reputation. The clubhouse is one of their finest works and of an architectural merit equal to that of the firm's most famous commission, New York's Grand Central Terminal.

History

Founded in 1844 by a group of nine New York yachtsmen aboard a schooner anchored off the Battery, the New York Yacht Club was incorporated "for the purpose of encouraging yacht building and naval architecture and the cultivation of naval science."[2] These aims soon came to realization with the construction of the famous sailing yacht, America. In 1850, the New York Yacht Club was invited to enter the competition for the Royal Yacht Squadron Cup, Great Britain's most celebrated sailing prize. The race was scheduled as a postscript event to the first World's Fair, in London (1850).

A founding member of the club, Commodore John C. Stevens, and several associates took up the challenge. They commissioned George Steers, known to design the fastest pilot boats in New York, to supervise the construction of a yacht with which to enter the British race. Christened America, it was this vessel which, on August 22, 1851, swept past fifteen international competitors around the Isle of Wight to win the ornate silver cup which came to bear her name.[3]

After winning a second race, America was sold in England. Her career after her sale was extraordinary. Owned in succession by several Englishmen, she raced, with considerable success, during the rest of the 1850s. Beginning in 1861 she was involved in blockade running on behalf of the Confederate States and wound up scuttled in the St. John's River in Florida. Raised by the Federal Navy, she was put to work chasing other blockade runners off the coast of the Carolinas.

Next she was assigned to the Naval Academy, then temporarily in Newport, Rhode Island, as a training vessel, and returned to Annapolis, Maryland, with the Academy in 1866. After refitting, she participated in the defense of her cup in 1870, but placed fourth. She was auctioned by the Navy in 1873 and sold to Gen. Benjamin F. Butler. She remained in his family until 1917.

In that year, she was purchased and presented to the United States Naval Academy and returned to Annapolis, where she served as an historic attraction. In 1944, while in a shelter, her decaying hull was smashed by an icestorm that also destroyed her shelter. Her remains were broken up and became souvenirs, although her rudder is preserved at Mystic Seaport in Connecticut in the structure, once at Hoboken, New Jersey, that was the original clubhouse of the New York Yacht Club.

In 1857, the cup's owners presented it to the New York Yacht Club. The Club thus became the supervisor of the America's Cup races, which began in 1870.[4] George Schuyler, one of Stevens' cosponsors of America, convinced the other members to donate the cup, with the specification that it become a perpetual international trophy. No challenge was accepted until 1870, when Magic defeated Great Britain's Cambria. American yachts successfully defended the Cup 23 more times, against challenges from Canada, Britain, and Australia, until 1983, when an Australian yacht, Australia II, finally wrested it away.

Among the most exciting of these challenges were six between 1899 and 1930 by Sir Thomas Lipton's five yachts, successively named Shamrock, Shamrock II, etc. The especially exciting races between Lipton's Shamrock IV and Resolute, skippered by Charles Francis Adams, in 1920 were the closest series to that time.[5] Harold Vanderbilt's Enterprise, Rainbow, and Ranger successively turned back all comers in 1930, 1934, and 1937. The races were conducted in the New York Narrows-Sandy Hook area in 1870-1920. Since 1930, they have been held in the waters off Newport, Rhode Island.

The America's Cup competitions are only the most famous of the cruises and regattas that have been sponsored by the Club. The Club continues to encourage innovations and improvements in naval design.

The Yacht Club's first clubhouse was in Hoboken, New Jersey, where its regattas were held off the clubhouse promontory, and later on Staten Island. In 1871, the Club's burgeoning membership began demanding an increase in social activities and, in addition to the Staten Island house, rented rooms in a house at Madison Avenue and 27th Street in Manhattan. In 1884, all the club's shoreside activities were transferred to the Madison Avenue address.

By the 1890s, men's social clubs had become an established tradition in New York City. Rapidly growing memberships forced many clubs out of the brownstones they once comfortably occupied and into specially designed clubhouses. The Madison Avenue clubhouse of the New York Yacht Club was also becoming overcrowded with models and artifacts.

In January of 1898, in keeping with this trend, a Yacht Club committee was formed to study the possibility of erecting a larger and more commodious clubhouse. Debate as to the site and the purposes the clubhouse should serve continued for several months until Commodore J. Pierpont Morgan prompted a decision by offering to purchase and donate the W. 44th Street site, if the Club would assure him of building a clubhouse and raise the annual dues from $25 to $50.

To secure a design for the new club, an architectural competition was held. Seven architects entered. On December 15, 1898, The New York Times announced that the designs of Whitney Warren of Warren & Wetmore had been selected by the Yacht Club building committee.[6] They had selected Warren's evocative Baroque design over a more conventional one submitted by George A. Freeman. Warren explained upon presentation of his plans:

> This being a club for a special purpose namely the furtherance of naval architecture from an amateur standpoint, we consider that externally and internally the arrangements should be such as to place the subject in evidence, and not to retire it and make the clubhouse appear as that of merely a social club.[7]

This fanciful Beaux-Arts design, which incorporated images of marine life and naval architecture, was both imaginative and daring. At the same time, the carefully planned elevation, the clear expression of the interior plan, and the fine scaling and disposition of the architectural detail, demonstrate Warren's sound understanding of the traditional theories and principles of the Ecole des Beaux-Arts.

Footnotes

[1] This text (except as noted below under 3-5) is based on the New York City Landmarks Preservation Commission Designation Report, The New York Yacht Club Building (LP-1019), September 11, 1979, by Ruth Selden-Sturgill, which was essentially incorporated into the National Register of Historic Places nomination cited in Note 1 of the Description.

[2] New York Yacht Club Yearbook, 1944, p. 48.

[3] America's history is summarized from Robert W. Carrick, The Pictorial History of the America's Cup Races (New York: Viking, 1964), pp. 18-26.

[4] Ibid., pp. 173-187; and World Almanac, 1985, p. 886, were the sources of this summary.

[5] Grantland Rice, "The Victory of the Resolute," Esquire's Great Men and Moments in Sports (New York: Harper & Row, 1962), pp. 229-231.

[6] New York Times, December 15, 1898, 5:4.

[7] New York Times, December 9, 1900, 23:4.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Central Park, NY-NJ

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 8	5 8 5 9 7 0	4 5 1 1 8 7 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The building occupies Borough of Manhattan, Tax Map Block 1260, Lot 16, which is approximately 75' x 100' in size, as outlined on attached map.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date October 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

650

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet Item number 9 Page 1

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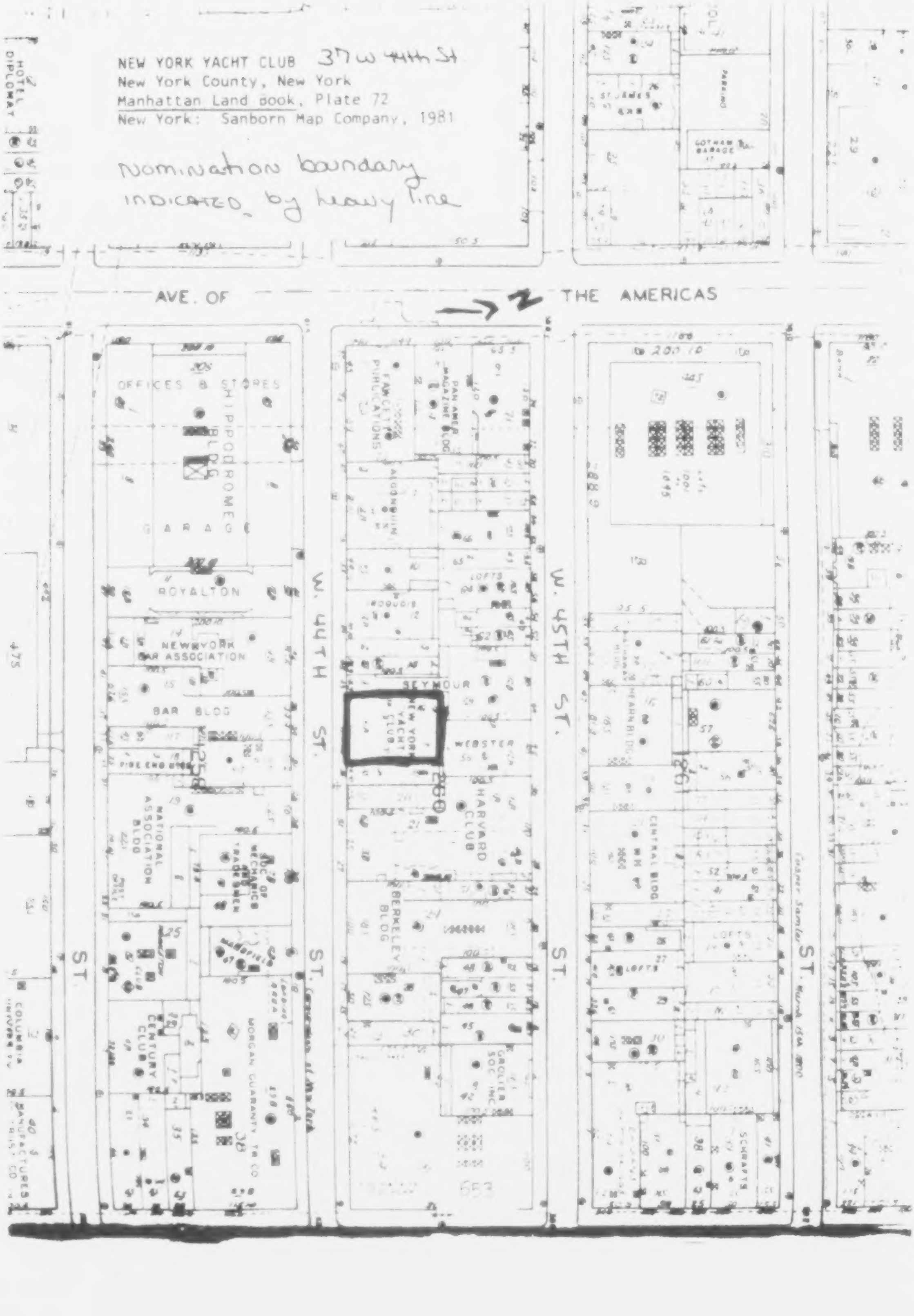
Rice, Grantland, "The Victory of the Resolute," Esquire's Great Men and Moments in Sports. New York: Harper & Row, 1962. Pp. 229-231.

Stebner, Lucy Harvey. "The Clubhouse of the New York Yacht Club," Antiques, CXVIII, No. 3 (September 1980), pp. 508-515.

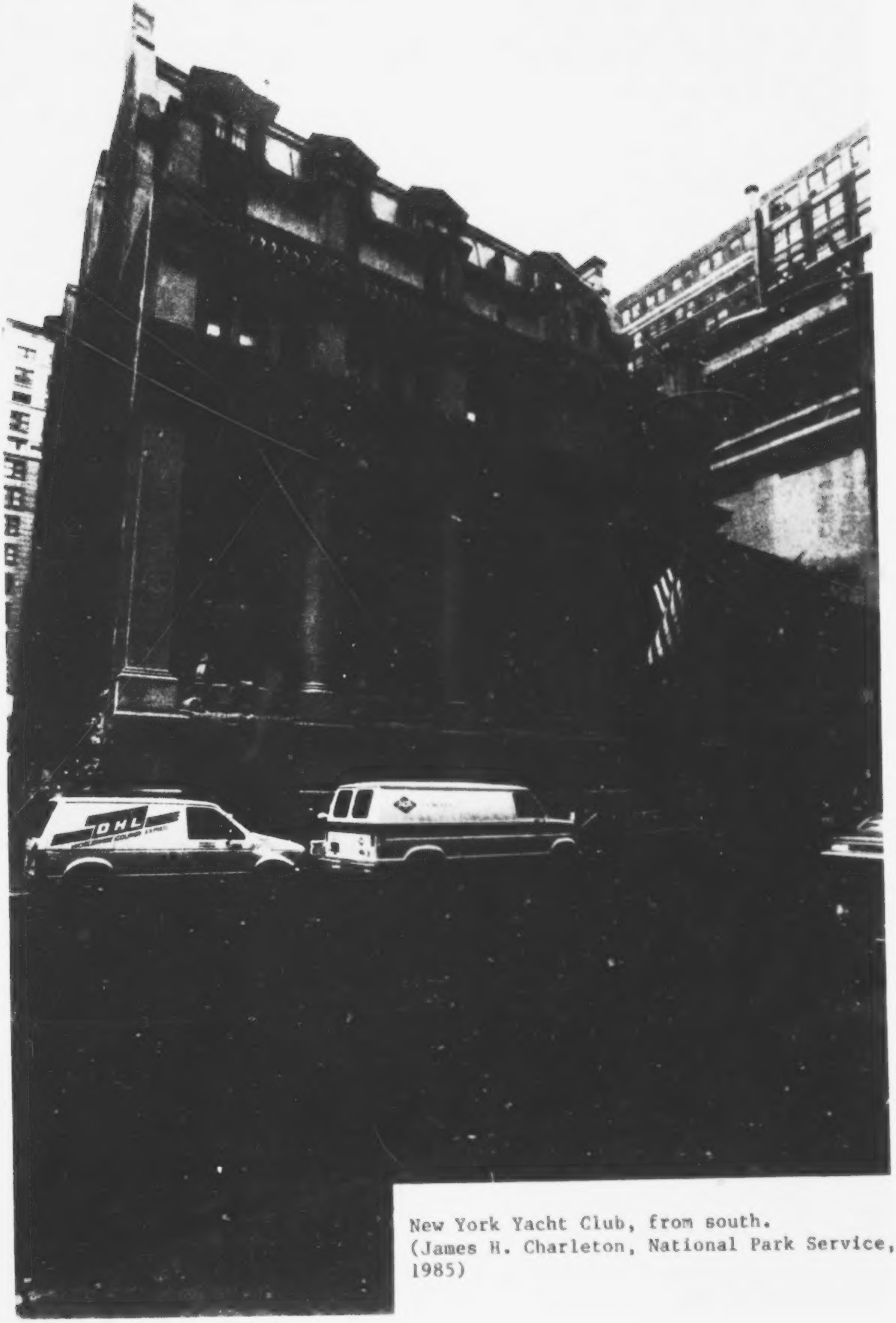
NORTH BERGEN
GUTTENBERG
WEST NEW YORK
Harlem Mere
The Pool
FORDHAM UNIV
HUNTER COLL
CHANNEL
NEW YORK
QUEENS CO
Long Island City
WEST
EAST
UNITED NATIONS HEADQUARTERS
(BROOK
SCAL
lapped, edited, and published by the Geological Survey
evised in cooperation with New York



NEW YORK YACHT CLUB 37 W 44th St
New York County, New York
Manhattan Land Book, Plate 72
New York: Sanborn Map Company, 1981

Nomination boundary
indicated by heavy line

HOTEL DIPLOMAT
AVE. OF THE AMERICAS
N
OFFICES & STORES
HIPPODROME BLDG
GARAGE
ROYALTON
NEW YORK BAR ASSOCIATION
BAR BLDG
FIRE ENG HSE
NATIONAL ASSOCIATION BLDG
SOC OF MECHANICS & TRADESMEN
CENTURY CLUB
MORGAN GUARANTY TR CO
COLUMBIA UNIVERSITY
MANUFACTURERS TRUST CO
ST.
W. 44TH ST.
FAWCETT PUBLICATIONS
PAN AMER MAGAZINE BLDG
ALGONQUIN
IROQUOIS
LOFTS
SEYMOUR
NEW YORK YACHT CLUB
WEBSTER
HARVARD CLUB
BERKELEY BLDG
GROLIER SOC INC
W. 45TH ST.
CENTRAL BLDG
LOFTS
SCHRAFFTS
PARKING
GOTHAM GARAGE
ST.



New York Yacht Club, from south.
(James H. Charleton, National Park Service, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Boat House Row

and or common

2. Location

street & number 1-15 East River Drive ___ not for publication

city, town Philadelphia ___ vicinity of

state Pennsylvania code county Philadelphia code

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
X public (land)
X private (buildings)
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Recreation (rowing, skating, and social clubs)

4. Owner of Property

name See continuation sheet

street & number

city, town ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. City of Philadelphia, Office of Recorder of Deeds

street & number City Hall

city, town Philadelphia state Pennsylvania

6. Representation in Existing Surveys

title Philadelphia Register of Historic Places has this property been determined eligible? ___ yes ___ no

date November 27, 1983 ___ federal ___ state ___ county X local

depository for survey records Philadelphia Historical Commission, 1313 City Hall Annex

city, town Philadelphia state Pennsylvania

4. Owners

The land on which the structures of Boat House Row rest is owned by the Fairmount Park Commission, a municipal agency. The individual boathouses are under the following ownership. (All structures are situated in Philadelphia, Pa. 19130.)

Boat House # 1	Fairmount Park Commission Memorial Hall
Boat House # 2 and 3	Fairmount Rowing Association 2 East River Drive
Boat House # 4	The Schuylkill Navy 4 East River Drive
	Pennsylvania Barge Club 4 East River Drive
	Pennsylvania Boathouse Association 4 East River Drive
Boat House # 5	Crescent Boat Club 5 East River Drive
Boat House # 6	Bachelors Boat Club 6 East River Drive
Boat House # 7 and 8	University Barge Club 7-8 East River Drive
Boat House # 9	Malta Boat Club 9 East River Drive
Boat House # 10	Vesper Boat Club 10 East River Drive
Boat House # 11	College Boat Club of the University of Pennsylvania 11 East River Drive
Boat House # 12	Philadelphia Athletic Club Rowing Association 12 East River Drive
Boat House # 13	Undine Barge Club 13 Boat House Row

Boat House # 14	Philadelphia Girls Rowing Club 14 Boat House Row
Boat House # 15	Sedgeley Club 15 Boat House Row

7. Description

Condition		**Check one**	**Check one**
___ excellent	X deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The fifteen boathouses of Boat House Row stand along the east bank of the Schuylkill River north of the Fairmount Water Works.[1] They exhibit the wide variety of styles employed during the second (1860-70), third (1870-85), and fourth (1885-1905) generations of boathouse construction on the site.

Boat House Row contains examples of architectural styles prevalent during the late 19th century. Its appearance, however, has not completely retained its Victorian character. The construction of two new boathouses early in the 20th century and changes and additions to many of the others have altered its overall appearance. The Row had its beginnings in the 1850s but none of the first generation (before 1860) boathouses have survived. They were small frame and brick boat shelters, simple, unpretentious, and utilitarian. The City ordered their demolition in the late 1850s.

The City allowed the erection of three stone boathouses and the stone Skating Club Building in 1860. The three houses occupied the present sites of #2-3, 6, and 14. Two boathouses (at #3 and #6) were Gothic Revival in style; the Skating Club (#14) was Italianate. By 1868, three brick houses also existed (on the sites of the present #4 and 5, 7 and 8, and 9 and 10). After the creation of the Fairmount Park Commission in 1867, the Commissioners required the replacement of the brick structures by ornamented stone buildings.

By 1873, all of the brick houses had been replaced and, within the following 10 years, the stone houses at #1, 11, 12, and 13 had been built, extending the Row eastward toward the Water Works and filling the gap between the Philadelphia Barge Club (#10) and the Skating Club (#14). Most of the houses erected in the 1870s and early 1880s exhibited an ornamental Victorian Gothic associated primarily with the Philadelphia Centennial buildings elsewhere in Fairmount Park and then considered the proper style for park buildings. (The University and Philadelphia Barge Clubs used a Second Empire style for their boathouse at #7 and 8) [1870-71]).

Frank Furness' design for the Undine Barge Club (#13) in 1882 started a movement away from ornamental Victorian Gothic and into more eclectic styles. In the 1890s and early 1900s, the boat clubs either replaced or altered their old boathouses. The architects used a variety of styles, including modified Eastlake (#4 and additions to #10), Shingle (#7 and 8), and Mediterranean-influenced styles (#6).

After 1900, two clubs used variations on the Colonial and Georgian Revival styles. The Sedgeley Club hired Arthur H. Brockie to design a house using elements of both Colonial Revival and Shingle styles. The Fairmount Rowing Association's house, an excellent example of Georgian Revival, replaced the earlier stone house at #2 in 1904.

Tudor and half-timbered styles were also used. Plaisted Hall (#1, 1881), the Pennsylvania Barge Club (#4, 1912), and the Malta Barge Club (#9, 1901) contain sections of their buildings in this style.

No new boathouse has been built since 1904. Alterations and additions have accounted for the work occurring on them during the 20th century. Especially during the last decade, the growth of women's racing has prompted new additions to several boathouses to provide separate locker and shower facilities.

Condition of Boat House Row

Most, if not all, the houses have preservation problems: e.g., Boat House #5 (Crescent) suffers from deteriorating stonework; #6 (Bachelors) has a large crack running through its brickwork that appears to be the result of a settling foundation; and #1 (Plaisted Hall) has been poorly painted and is very heavily used. (A full evaluation of the preservation problems of the component boathouses is beyond the scope of this nomination.)

DESCRIPTIONS OF INDIVIDUAL BOATHOUSES

Boat House # 1 -- Plaisted Hall

Plaisted Hall (the former Public Boat House) is of half-timbered, shingle, and stucco construction. The eastern wing of the building stands 1-1/2 stories high in approximately an octagonal shape with gables on each exposed elevation. Each of the gables contains two large window openings on the second floor. The ground floor contains many windows, each framed by half-timbering. According to oral history, this section originally housed a carousel at another location and was brought here and converted first for boat purposes and later into a basketball court with locker facilities for the members of the Schuylkill Navy.

The western section of the building stands 2 stories high in a cross shape with the long arm of the cross extending toward the Schuylkill River and standing only 1-1/2 stories high. The north elevation contains a tripart opening on the ground floor and paired sash within a second floor opening. The front door sits on the western side of this arm of the building. The eastern and western cross-gabled sections contain four-part openings on both the ground and second floors. The side elevations of these cross-gabled sections each contain paired openings. The long 1-1/2-story rear section has two cross-gables and several door openings to the boat storage space. The 2-story front section presently houses food and bicycle rental concessions.

The Public Boat House was built in 1881 after the commodore of the Schuylkill Navy complained of the disreputable practices of the boat rental men on the Row and the ill-kept condition of their houses, and suggested that the Park Commission replace the three existing houses with one new public one. Russell Thayer, Chief Engineer of Fairmount Park, prepared the design. Completed in 1881, the structure was renamed in honor of Fred Plaisted, a habitue of the Row, after his death in 1946. Alterations had been completed the previous year.

Boat House # 2 -- Fairmount Rowing Association, or Fairmount Boat Club

The Fairmount Rowing Association, which has occupied this structure, designed by Walter Smedley, since its construction in 1904, originally shared a double stone boat house dating to 1860 with the Quaker City Barge Club. The Pacific Barge Club had erected the earlier structure. Eventually, around 1880, the Pacific turned the house over to the Fairmount Rowing Association, which used it for 20 years before needing the larger present structure.

Boat House # 2 is a Flemish-bonded brick structure standing 2-1/2 stories high with a hipped roof. Designed in Georgian Revival style, the building faces east so that an observer from the Schuylkill River or East River Drive actually sees the side of the building, not the front or rear.

On the river side, the structure measures three bays wide with arched openings on the ground floor. These formerly flanked a semicircular portico which has been recently removed. The portico covered a slightly arched door flanked by two small openings, each with flat brick arches. On both sides of the ground floor recessed 1-bay extensions support open second-floor porches. The second floor contains three large openings, each with 6/9 double-hung sash flanked by 2/3 double-hung sash. Three gabled dormers pierce the roof. The wall finish on the first floor has brick beltcourses on both the main building and wings. Quoining appears on all corners of the principal building.

The East River Drive elevation contains three rounded arched openings on the ground floor, three large openings similar to the river front with one small opening in the far right bay on the second floor, and one third-level dormer. A 1-bay stuccoed back section contains a door opening on the ground floor and two 6/6 double-hung sash in a single opening above. The porch above the ground floor on the main wing continues over the stuccoed addition.

Boat House # 3 -- former Quaker City Barge Club

The Quaker City Barge Club occupied the western half of this clubhouse until it became inactive in 1932. The building was erected by the Pacific Boat Club in 1860. The 1-bay, 1-story stone structure displays a very low profile, especially in relation to its immediate neighbors. It was designed by an unknown architect in the Gothic Revival style.

A set of steps leads to its East River Drive door, filling the 1 bay of the north elevation. A steeply pitched roof is pierced by a cross-gable over the door opening. The river side originally duplicated the Drive elevation but a 1-story extension erected in 1874 to provide additional storage space still fronts this elevation. The gable on the river side contains a rounded arched opening with two casement sash. Two narrow openings appear within the gable on the western elevation.

Boat House #3 is one of the two second-generation boathouses erected along Boat House Row. After 1932, the Fairmount Rowing Association incorporated this house into its building at #2.

Boat House # 4 -- Hollenback House, or Schuylkill Navy Headquarters (former Pennsylvania Barge Club

In 1868, the Pennsylvania Barge Club received permission to erect a boathouse to replace its earlier brick house. By the time construction started, the Crescent Boat Club had joined forces to build a double stone house at #4 and 5, respectively. After the Crescent Boat Club, in 1892, authorized alterations to their half of the building which destroyed its symmetry, the Pennsylvania Barge Club decided to replace their building with one more architecturally current.

The resulting design by Louis Hickman produced a boathouse containing much of the eclecticism found in period residences. Eastlake in appearance, the building had a stone ground floor and basement with many deviations from the main plane of the building line, including two side bays and a corner tower. Porches ran the width of the building on both the front and rear elevations. A large hipped roof, penetrated by pedimented eyebrow dormers, hipped dormers and a cross-gable, topped the entire structure.

In 1912, the need for space led the club to hire C. E. Schermerhorn to design a second-floor addition. He removed the original roof of the main building and tower and replaced them with a half-timbered and stucco addition that changed the overall appearance of the building. The extension of the three-sided bay around the chimney into the second floor, the use of leaded glass on the addition, and the placement of a cross-gable in the same location as in the original helped the addition to blend with the ground floor. The structure now appears as a 2-1/2-story building with a gabled roof, two cross-gables, a ground-floor porch on the north elevation, and a 2-story open porch on the river elevation.

The Pennsylvania Barge Club ceased active operations in 1955 and offered the use of its house to the various governing organizations of rowing. It now houses the Schuylkill Navy, the United States Rowing Society (formerly the Schuylkill Navy Association), the Philadelphia Scholastic Rowing Association, the Middle States Regatta Association, the Dad Vail Rowing Association, the National Association of Amateur Oarsmen, and the United States Rowing Association. In 1974, the United States Rowing Society honored one of its former presidents, William M. Hollenback, Jr., by renaming the building the "Hollenback House."

Boat House #4 has undergone some alterations since the governing organizations occupied it. These alterations have included the replacement of some sash on the ground floor. In addition, all wooden parts, including the timbering, have been covered with aluminum siding.

Boat House # 5 -- Crescent Boat Club (LaSalle Rowing Association)

The Crescent Boat Club erected their original house in 1869-71 in conjunction with the Pennsylvania Barge Club. In 1890-91, Charles Balderston enlarged the house for the club by adding two stories.

The street front of the building has three defined sections: a central section containing the doorway, flanked by a recessed left section and a protruding right pavilion. The ground floor is constructed of stone and the upper floors of brick, timber, and stucco.

The left section has one ground-floor door opening with a brick arch above and a narrow horizontal opening containing two sash, also with a brick arch, at the second-floor level. The original gable has been enlarged with a stuccoed addition to its right containing a window opening.

The center section contains the door with a brick arched opening. A large brick course runs at the top of the door level. Smaller brick courses separate the stone ground floor from the stuccoed and timbered second and third floors. Four casement sash fill the second-floor opening. The third floor contains three openings, each filled with two casement sash.

The right section contains a large window opening on the ground floor with a brick arch above; the opening is filled by two 1/1 double-hung sash and three transoms reading "1867 Crescent 1891." The second floor contains two openings, each having two multi-light casement sash. An eyebrow dormer pierces the hipped roof. On the western elevation a cross-gable covers a protruding bay.

The Crescent Boat Club turned the house over to the LaSalle Rowing Association in 1951, when it resigned from the Schuylkill Navy and ceased active operations. By 1974, the house was vacant. Subsequently, the revived Crescent Boat Club reoccupied the house. The club rents space in it to the LaSalle College High School, the North Catholic High School, and the St. Joseph's University Women's rowing teams.

Boat House # 6 -- Bachelors Barge Club

The Bachelors Barge Club, the oldest active boat club along the Schuylkill River, has occupied several boathouses in succession: two in sequence during the period before 1860, when it erected a stone house. In 1893, the Fairmount Park Commission granted the club the authority to replace that structure with the present edifice. This boathouse has remained essentially unaltered.

This free-standing house, completed in 1894, exhibits a Mediterranean appearance with Pompeiian brick composing the ground floor and pebble-dashed stucco covering the second story. Two square openings with 9-light casement sash pierce the ground floor on either side of the center door opening. The latter contains a frontispiece reminiscent of work executed by the firm of Hazlehurst & Huckel, the architects, on Philadelphia townhouses. The second floor is highlighted by an open arcade on the front elevation with six arches facing north and two each facing east and west. A hipped roof with flared pedimented dormers sits on the top of the building.

On the east elevation there is an octagonal bay on the second floor and a story brick pavilion covering the rear half of the elevation. The second floor openings on the bay and to the left of the bay on the east elevation and the right center and right openings on the west elevation are arched. The openings closer to East River Drive on both elevations are square or rectangular in shape and contain multilight sash.

Today's tenants include the Baldwin School Girls Team and the Lower Merion High School teams, as well as the Bachelors Barge Club.

Boat Houses # 7 and # 8 -- University Barge Club (#8 -- formerly Philadelphia Barge Club)

One of the largest boathouses, this twin boathouse by an unknown architect, built in 1870-71, stands two stories high and exhibits a late 19th-century appearance. Now an example of the Shingle style, the house has lost its original Second Empire appearance. Work performed in 1893 gave the building a rectangular outline. By 1901, octagonal bays had been placed on the left center and right center openings flanking the center door openings. In addition, a 1-story pavilion, 3 bays wide, had extended the left and right bays toward River Drive.

The second floor has paired three light casement sash surmounted by three openings, each containing 9 light sash. These left and right second-floor bays are crowned by pyramidal roofs and connected by a central shingled section containing a single opening with double-hung sash. The left and right pavilions each contain 2/2 double hung sash within the left and right arched openings and a central arched door opening leading to the boat bays. The steeply pitched hipped roof covers the second floor and extends to the top of the ground floor. Hipped dormers pierce the roof over both projecting pavilions. Large gables highlight the east, west, and river elevations. The windows formerly located on these gables have, for the most part, been removed. The east and west elevations have four arched openings each with 2/2 double-hung sash on the ground floor. The gables contain two 12-light sash flanking carved medallions on the second floor.

The University and Philadelphia Barge Clubs were partners in constructing these houses, teamed together to perform the alterations in 1893 and 1901 to maintain their symmetrical appearance and continued to act in concert. In 1900, they conceived the idea of an annual Inter-Club Regatta, which continued until the outbreak of World War I. When the Philadelphia Barge Club folded in 1932, most of its members joined the University Barge Club in what was in effect a merger between the two organizations. Today, several teams operate from this double boathouse, including that of Chestnut Hill Academy.

Boat Houses #9 and #10 -- Malta and Vesper Boat Clubs

The Malta and Vesper Boat Clubs joined forces in 1873 to erect an ornamental 1-1/2-story stone boathouse reminiscent of many Centennial buildings.

The stone house is still visible buried under the additions applied by later architects and contractors. Along the Drive elevation, the original building measured two bays wide with arched openings appearing on both floors. The front section has a low gable toward the Drive and a slightly larger and steeper pitched gable to the rear. A moderately pitched cross-gabled bay containing two second-floor openings appears at each side. A large, steeply pitched cross-gable with shingle siding exhibits two large and two small openings on the second floor and two openings on the third floor of the side elevations, two pyramidal-roofed bays on the Drive elevation, and two large gabled wall dormers facing the river.

Alterations to the Malta Boat House have included the replacement of the single opening on the ground floor with two openings, the addition of a bay window on the side in 1880, and a large shingled, stuccoed and timbered second- and third-story addition, creating the tallest house on the Row. The architects of the 1901 additions, George W. and William D. Hewitt, also changed the appearance of the bargeboards on the original gable to match that of the addition. The new 2-story addition exceeds the height of the rear cross-gable and covers the original gable roof and rear wall dormer. The side 2-1/2-story, half-timbered and stuccoed bay contains two openings on the second and third levels and three openings on the top level facing east. The center section of the present building has a large gabled roof with a tripart opening on the shingled-sided second floor facing north, two openings on the same level facing east, and two openings on the half-timbered and stuccoed third story. The right, and tallest, section contains a paired opening on the third level and a single opening on the fourth level.

The original design of the Vesper Boat House also underwent change, in 1898, when Howard Hagar added a second-floor turret between the front gable and the first side cross-gable, altered the ground floor front openings, and erected a 2-story brick and shingle addition that masks both the front cross-gable and the large rear bay and extends along the side toward the river. The rear bay's pyramidal roof is still visible. Other additions were planned and approved in 1981 but have not occurred.

Boat House #11 -- College Boat Club of the University of Pennsylvania

This structure was erected in 1874-75 shortly after the University of Pennsylvania moved from the center city to its present West Philadelphia campus. The unknown architect used a Victorian Gothic style similar to that used for College Hall and other period University buildings. Over the years, additions and alterations have hidden the original building from view.

The original College Boat House forms the core of the present complex. Constructed of stone and measuring 2 stories high, this boathouse had a hipped roof, punctuated by large wall gables on the north and south ends and one large wall gable, flanked by two smaller gables, on the east and west elevations. The openings on the side mimicked the gables with a small arched opening on both floors under the small gables and a tripart, almost Palladian, opening on the first floor, and a tripart arched opening on the second floor under the large gable. The wall finish of all the gables was frame rather than stone, a treatment used on several of the additions.

A 1-1/2-story stucco and frame addition was placed (probably in 1920) on the Drive elevation, extending the original front wall gable. This addition has two square openings flanking the center opening on the ground floor and a tripart arched opening similar to that found on the original sides of the building on the second floor. Another addition extended the left wall gable of the east elevation in order to provide more boat storage space. A modern fire escape leads from the second floor of this gable end. Other 1-story stuccoed additions (ca. 1938 and ca. 1969) form the remainder of the eastern third of the complex, the front addition having two openings containing multilight double doors.

In 1980-81, the University of Pennsylvania hired the firm of Francis Cauffman Wilkinson & Pepper to design a 2-story stuccoed side addition along the western facade of the building, for women's locker facilities, effectively hiding the western elevation. The addition has two square openings flanking a center door on the ground-floor front elevation and a gabled dormer above. The side has two gabled sections forming the left and right bays and a recessed center section. Three openings appear within the ground floor of the left pavilion, four on the right pavilion, and four in the center. A band of windows is on the second floor between the gables. Small circular windows appear on the gables.

Boat House #12 -- West Philadelphia Rowing Club (Penn Athletic Association Rowing Club)

Erected in 1878 for the West Philadelphia Rowing Club by an unknown architect, this stone boathouse measures 1-1/2 stories high, three bays wide, and approximately four bays deep. The River Drive elevation has three openings on the ground floor: a central door opening flanked by two window openings, each with stone lintels and sills. On the second floor, within the gable, sits a bay window with two 3-light jalousie sash facing the Drive and one 3-light jalousie sash to either side.

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The eastern elevation has remained generally intact with a wall gable containing a three-sided bay window facing the first section: four openings with stone lintels and sills containing 2/2 double-hung sash on the first floor, two small openings with stone lintels and sills containing 2/2 double-hung sash on the second floor, and two small dormers, one shed and one gabled, piercing the roof forming the second section. The third section contains a small wall gable with paired 1/1 double-hung sash on the second floor. The fourth section is composed of a large cross-gable which protrudes from the main building. The river side of this cross-gable contains a large open second-story porch.

The western elevation has been effectively covered with unsympathetic 1968 and 1981 stucco-covered additions containing locker room facilities. The addition contains three rectangular openings on the ground and second floors of the north (Drive) elevation and five openings along the ground floor of the west elevation. The second floor of the 1981 addition extends back only three bays and an open porch covers the remainder of the structure. Door openings are located within the left bays on both floors; a fire escape leads from the second floor. A cross-gable tops the front of this addition.

Boat House #13 -- Undine Barge Club

The Undine Barge Club stands 2-1/2 stories high and measures three bays along the front (Drive) elevation. The arched center door opening is flanked by two smaller arched window openings on the first floor. The second floor contains a single opening framed by ornamental woodwork within the gable. Another second-floor opening exists on the right side under the eaves of the gable.

The western elevation contains two arched openings on the ground floor and a series of openings under the eaves of the roof. A door opening about two-thirds of the way along the facade toward the river leads to a small open porch. Four gabled dormers pierce the roof.

The eastern elevation is highlighted by a large covered porch running the length of the second floor to the cross-gable. The porch is joined by a large bay window at the northeast corner of the building with a massive stone support containing the coat-of-arms of the club below and a pyramidal roof above. Three dormers pierce the roof on this side.

The rear cross-gable culminates in a 2-1/2-story stone pavilion with curved walls and a hipped roof, a gabled dormer window, two openings on the second floor facing east, and a door opening on the ground floor facing north.

Unlike many of the other buildings on Boat House Row, the Undine Barge Club, erected in 1882-83 by the firm of Furness and Evans, has experienced few exterior changes. The Club continues to use the house and also permits Haverford School to use it.

Boat House #14 -- Philadelphia Girls Rowing Club (formerly Philadelphia Skating Club and Humane Society)

The Skating Club building, with the Quaker City Barge Club (Boathouse #3), the oldest on the Row, has played host to many boat clubs. Over the years the Skating Club rented its space to the Undine (1860-82), the University (1860-70), the 2nd Iona (1884-95), the Sedgeley (1897-1902), and the Philadelphia Girls Rowing Club (1938-65), before relinquishing control of the building to the latter. By hosting the Sedgeley Club, it gained the honor of housing the first women's boat club along the Schuylkill River.

This Italianate stone building, erected for the Skating Club by James C. Sidney in 1860, stands 1-1/2 stories high. Despite its many tenants, it has remained remarkably unaltered over its 125-year history.

All of the openings are arched with stone window moldings. The front contains a central door opening flanked by two window openings facing the Drive and two others which are beveled. Three openings appear on the east elevation; two on the west elevation (the third is fronted by a small stone subsection containing a small opening with a stone lintel).

The back of the building is wider than the front and measures two bays deep. A porch on the river side has been enclosed within the past two decades. Bracketed eaves support the roof. A square cupola with three arched openings on all sides rests on top of the building.

Boat House #15 -- Sedgeley Club

The Sedgeley Club's boathouse was erected in 1902-03. Using a combination of the Shingle and Colonial Revival styles, Arthur H. Brockie created a house which complements the older houses on the Row and incorporates the old lighthouse which has stood on this point since the early 19th century.

Measuring 1-1/2 stories high, the street front of the building has a large five-sided bay topped by a parapet filling the left bay, and a door opening surmounted by a gable and flanked by one window opening on the left and two openings on the right, each containing 9/1 double-hung sash, filling the center and right bays. The front of the building curves to meet the side section which surrounds the old lighthouse. Three hipped dormers appear on the moderately pitched roof.

The north section of the building is curved and several openings appear containing single or paired 12/1 double-hung sash. A parapet exists above. The south (or east) elevation contains a door opening on the basement level with an arched window opening above, a narrow rectangular opening filling the right bay, and a square opening filling the central left bay of the ground floor. Two square openings and 6/1 double-hung sash appear on the second floor. A 2-story, partially open, porch stretches across the river elevation.

The lighthouse has two arched openings at different levels and on different elevations providing light to the stairway inside, and an eight-sided walkway surrounding the six-sided light.

The Sedgeley Club today operates as a social club rather than a rowing club. When the house was erected, it had boat storage facilities. The deterioration of the slip, and the need for space to service the social functions of the club, led the members to arrange for storage of their boats in the Public Canoe House and remove the slip. The Colonial Dames of America, Chapter II, share the clubhouse with the Sedgeley Club.

Footnote

[1] This description is a condensed and edited version of Jefferson Moak's 1983 nomination form of Boat House Row for designation as a Philadelphia City Landmark.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (rowing)

Specific dates 1860-date **Builder Architect** Various (See below)

Statement of Significance (in one paragraph)

Summary

Boathouse Row's boat and barge clubs and skating club came into existence to serve the recreational needs of Philadelphians. The clubs and their parent organization, the Schuylkill Navy, have spread Philadelphia's name throughout the rowing world. The Schuylkill Navy's role is of particular importance. Formed in 1858, it is the oldest amateur governing body in sports in the United States. Indeed, the Navy's restriction of its contests to amateurs, beginning in 1872, contributed directly to clarifying the distinction between amateur and professional sports.[1]

Many of the Navy's premier oarsmen have become national and international champions. The Olympics have served as the setting of some of the most significant of these victories. A Vesper Boat Club eight won the gold medal in 1900. John B. Kelly, Sr., was the first American to win the singles, in 1920. American representation in 1920, 1924, 1928, and 1932 consisted solely, with the exception of the eights, of oarsmen from the Schuylkill Navy.

The growth of the sport over the years has brought Philadelphia fame as a major center for rowing, recognized not only for the Schuylkill Navy but also for the emergence and location of other governing bodies (the Philadelphia Scholastic Rowing, Middle States Regatta, and Dad Vail Rowing Associations) in Philadelphia. In addition, the Navy shares its quarters in Boat House #4 with the United States Rowing Association, the national governing body for rowing in this country (founded in 1873 as the National Association of Amateur Oarsmen).

The individual rowing clubs are of interest. They include both the oldest continuously existing club in the United States and the oldest women's club.

The architectural variety of the boathouses and the prominent individuals and firms associated with their design make them of considerably more interest than typical late 19th- and early 20th-century utilitarian buildings.

History

At an early stage in Philadelphia's history, residents of the area used the river to swim and fish.[2] Inns and hotels sprang up beside the riverbanks to cater to those who wished to frequent the area for hunting, fishing, sleighing, skating, or just to enjoy the inns' hospitality in a picturesque rural setting. As the city grew to the Schuylkill's banks, the river became increasingly used for recreation.

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In the early 19th century, the erection of the Fairmount Water Works and Fairmount Dam altered the river from a tidal stream to a very long freshwater lake that eventually drowned the cataract known as the Falls of Schuylkill. This change provided a relatively calm surface which, when frozen, was ideal for skaters and, when not frozen, became one of the finest courses available in the United States for a sport then in its infancy: rowing.

Indeed, the Schuylkill River and rowing became inextricably linked for much of the history of the sport. The first recorded regatta on the Schuylkill occurred in 1835 between the Blue Devils and the Imps Barge Clubs.[3] Earlier contests had probably taken place: the University of Pennsylvania claims that it first raced in 1801 against the Atalanta Boat Club of New York City. The excitement generated by the 1835 race sparked the formation of many rowing clubs, most of them short-lived. The surviving clubs, however, eventually recognized the need for an organization to control the sport and to prevent it from becoming a victim of shady practices and fixed races.

During much of the 19th century, professional rowers dominated the sport much as professional athletes dominate many sports today. The formation of the Schuylkill Navy in 1858 resulted from the clubs' intent to promote amateurism on the river. The rules of the Navy expressly prohibited the acceptance of any wagered money. Non-adherence led to expulsion. The success of the Navy and similar organizations throughout the country contributed heavily to the extinction of the professional rower.

In 1855, the City of Philadelphia declared the Lemon Hill Estate, purchased by the city in 1844, a public park to be known as "Fairmount Park." A leaseholder, who was using the Lemon Hill Estate as a beer garden, had allowed several boat clubs to erect houses along the river. The ramshackle nature of these structures prompted the city to condemn them in 1859. Pressure brought to bear upon the City by the various boat clubs and the Schuylkill Navy resulted in the passage of ordinances in 1860 that permitted the construction of three boathouses by the Pacific Boat Club and the clubs comprising the Schuylkill Navy, and allowed the Philadelphia Skating Club to erect a house.

Skating had become so popular a sport that in 1849 the Philadelphia Skating Club was formed to promote the sport and rescue skaters in danger. The lifesaving record of the club soon eclipsed that of the older Philadelphia Humane Society and the two organizations merged, in 1861, as the Philadelphia Skating Club and Humane Society.

Some clubs soon erected boathouses in much the former way although brick and stone structures replaced the earlier frame buildings. The city government exercised little or no control over their construction and design. After the enlargement of Fairmount Park in 1867, however, the Park Commission, in 1868, received the authority to review and approve plans for structures in the park. With this authority, the Commission ordered the removal of all but the Skating Club building and those that housed the Pacific and Bachelors Barge Clubs.

The clubs then began to erect more aesthetic, rather than strictly utilitarian, buildings. By 1872, they had erected a number of stone boathouses, primarily in a Victorian Gothic style favored by park architects in the period. Again, in accordance with the accepted thought of the day, the Commission dictated the use of stone for all new construction.

Eventually, sentiment shifted. People came to feel that styles other than Victorian Gothic fitted well into park settings; the boat clubs were allowed to erect houses in a variety of styles, including Mediterranean, Picturesque Victorian (Eastlake), Shingle, and Colonial Revival. The Commission also let the clubs build with materials other than stone, including brick, shingle, and stucco. The clubs proved themselves responsible tenants, which the Commission informally recognized by allowing the construction of new buildings and enlargements that gave the clubs plenty of room to carry on social events as well as provide space for housing boats.

The Schuylkill Navy

The Schuylkill Navy began in 1858 with nine clubs and approximately 300 members. In 1983, its 125th year, it boasted a membership of ten clubs and more than 1200 participating rowers. The ten clubs (with dates of joining) are the University (1858), Undine (1858), Bachelors (1859-70, 1882-date), Malta (1865), Crescent (1868), Vesper (1870-71, 1879-date), College (1875), Fairmount (1916), Penn Athletic (1925), and Philadelphia Girls (1967). At least 23 other clubs have belonged to the Navy at various times.

The Schuylkill Navy and its member clubs still host many races. In 1953, the Navy convinced the Dad Vail Rowing Association to move its regatta to Philadelphia. It has remained since. The Dad Vail is probably the largest collegiate regatta held and usually signifies the end of the spring rowing season for most collegiate teams. The 45th Annual Dad Vail Regatta (1983) had participating teams from 67 colleges. Other major regattas held each year include the Thomas Eakins Head of the Schuylkill Regatta (sponsored by the University Barge Club) and the Frostbite Regatta. The Navy also sponsors other athletic endeavors including a basketball league and an annual cross-country race. The latter has been held since 1899, with a few interruptions during World War II.

Other Boat Clubs

In addition to the clubs in the Navy, other clubs associated with the boathouses over the years have included Sedgeley, LaSalle, West Philadelphia, and Ione. Many of the clubs allow scholastic and collegiate clubs to share their facilities.

SPECIFIC BOAT CLUBS

Bachelors Barge Club: Organized in 1853, the Bachelors Barge Club claims to be the oldest boat club in existence today. It presently occupies Boat House #6.

College Boat Club of the University of Pennsylvania: Originally the University of Pennsylvania was represented in rowing by the University Barge Club, which began as a university student club, but soon severed its ties. In 1872, students founded the "College Boat Club" to represent the University in rowing events. They erected their own house (#11) in 1874-75.

Crescent Boat Club: Members of two clubs, the Pickwick Barge Club and the (first) Ione Barge Club, formed the Crescent in 1867. Although not very active today, they rent their boathouse (#5) to several collegiate and scholastic teams.

Fairmount Rowing Association: Shortly after formation in 1877, the Fairmount Rowing Association procured the boathouse and equipment of the Pacific Barge Club. In addition to their own boathouse (#2), they acquired the Quaker City Club house (#3) after the latter's demise.

Malta Boat Club: The Malta Boat Club, founded in 1860, is the only club which traces its existence to rowing on the Delaware River, where they owned a boat and boathouse at Smith's Island. They moved to the Schuylkill in 1863. The club occupies Boat House #9.

Penn Athletic Club Rowing Association: The association traces its roots to 1871 when the West Philadelphia Boat Club was formed. The club erected Boat House #12, which it still occupies, in 1878. In 1924, the club became associated with the downtown Penn Athletic Club and changed its name. John B. Kelly, Sr., helped bring prominence to the club in the 1920s and 1930s.

Pennsylvania Barge Club: The Pennsylvania Barge Club existed from 1861 to late 1955 when they turned over their boathouse (#4) to the Schuylkill Navy.

Philadelphia Barge Club: First known as the Panola Barge Club, the Philadelphia Barge Club was organized in 1862. It first occupied a small brick house along with the old Washington Barge Club and replaced it in 1870 in conjunction with the University Barge Club, erecting present Boat Houses #7 and 8. A number of prominent Philadelphia architects belonged to the Philadelphia Barge Club, including Louis C. Baker, Jr., Arthur H. Brockie (who designed Boat House #15), James P. Sims, Emlen L. Stewardson, and John Stewardson. The club ceased operation at the end of 1932 and merged with the University Barge Club.

Philadelphia Girls Rowing Club: Composed primarily of wives of oarsmen who wished to participate in this mostly all-male sport, the Philadelphia Girls Rowing Club was organized in 1938. It is the oldest active such club in existence. They first rented the Philadelphia Skating Club and Humane Society building (Boathouse #14) and around 1965 obtained full title to it.

Quaker City Barge Club: Organized in 1858, the club entered many races during its 74-year existence, and held the honor of competing in the first Four-Oared Shell with Coxswain race in 1870. It ceased active operations at the end of 1932.

Sedgeley Club: Formed in 1897 as the Bicycle, Barge and Canoe Club, this group's name was soon changed to the Sedgeley Club. They first occupied quarters in Boat House #14 and applied for permission from the Fairmount Park Commission to erect a new building in 1902. With the support of the University Barge Club, they obtained permission to build #15 Boat House Row. By World War II, the club had become largely a social organization.

Undine Barge Club: Undine Barge Club started operations in 1856, occupying a small frame house along the Schuylkill which the City condemned in 1859. Quartered in #14 Boat House Row from 1860 to 1882, the club commissioned Furness and Evans to design Boat House #13, which they still occupy, and to which they moved in 1883.

University Barge Club: The University Barge Club dates to 1854. It originally limited membership to students and graduates of the University of Pennsylvania. The club shared the Philadelphia Skating Club and Humane Society house (#14) with Undine before constructing Boat Houses #7 and 8 with the Philadelphia Barge Club. In 1932-33, University absorbed the latter and took over the entire double house. Like the Philadelphia, the University Club had a number of prominent architect members, including Charles L. Borie, Jr., Clarke Wharton Churchman, James S. Hatfield, George Howe, Sydney E. Martin, George B. Page, and John P. B. Sinkler.

Vesper Boat Club: Founded in 1865, this club operated under the name Washington Barge Club until 1870. In 1872, they joined the Malta Boat Club to erect present Boat Houses #9 and 10. John B. Kelly, Jr., is generally credited with leading the Vesper Club to its greatest successes during the middle of the twentieth century.

ARCHITECTS OF THE BOAT HOUSES

The architects of several of the boathouses were well-known figures in the profession. Others are of lesser significance, or were noted for other accomplishments. All were active in the Philadelphia area.

Frank Furness

Furness' works dominated Philadelphia's landscape during the late 19th and early 20th centuries; few still exist. He executed two commissions for the Undine Barge Club, the up-river Castle Ringstetten (1876) and Boat House #13 (1882-83).

George W. and William D. Hewitt

These two brothers joined professional forces in 1878. George had been Furness' partner until 1876. The Hewitts proved their versatility by designing industrial, commercial, ecclesiastical, and residential structures. The Bellevue-Stratford Hotel, the Bourse Building, and the Wissahickon Inn are their most notable surviving buildings. The work they performed on the Malta Boat Club house came at the end of their firm's prolific existence.

Edward Hazlehurst and Samuel Huckel, Jr.

Hazlehurst and Huckel teamed in 1881, forming a 20-year partnership that specialized in ecclesiastical and residential architecture. Their ecclesiastical work includes Mother Bethel A.M.E. Church (a National Historic Landmark) and Union Methodist Church. Examples of their residential commissions are found throughout Germantown and Chestnut Hill. They designed two clubhouses for the Bachelors Barge Club: the "Bachelor's Button" in the East Falls neighborhood in 1882-83 and Boat House #6 in 1893-94. Huckel became a member of the club shortly after the boathouse was completed.

Louis Hickman

Hickman never attained the recognition accorded to many of his peers. His work within the T-Square Club and the renovation of the Merchants Exchange Building have come down as some of his most notable accomplishments. He designed the Pennsylvania Barge Club at the beginning of his career in a Picturesque Victorian style. The addition of a second story in 1912 modified his original design.

Clarence Schermerhorn

Schermerhorn does not have many major architectural works to his credit. On the other hand, he contributed heavily to architectural literature with *Architectural Studies* (1902), *House Hints for Those Who Buy, Rent, or Sell* (1902), "How to Go About Planning Your House" (1916), and *Home Building Hints* (1924), among others. He also became one of the first architects in the country to broadcast on the radio, with his brochure "Services of an Architect" being read over the air on thirty stations. His specialty lay in the field of domestic architecture. The Pennsylvania Barge Club hired him in 1912 to add the second story to their Hickman-designed building.

James C. Sidney

James C. Sidney, a cartographer, surveyor, and architect, designed the Philadelphia Skating Club building in 1860. He also wrote five parts of a proposed ten-part series entitled *American Cottage and Village Architecture*. In 1859, working with a partner, Andrew Adams, he produced an early landscape plan for Fairmount Park. During the late 1860s, he designed numerous school buildings in the city, few of which stand. Sidney has been overshadowed by his contemporaries Thomas U. Walter and John Notman.

Walter D. Smedley

Smedley specialized in residential architecture, principally in the Colonial Revival styles. He also executed some notable designs for Philadelphia-area banks (principally the Northern National Bank and the West Philadelphia Title and Trust Company) and other commercial buildings. The Fairmount Boat Club house is only one of several structures Smedley contributed to Fairmount Park.

Arthur H. Brockie

The Sedgeley Club building (1902-03) represents one of Brockie's earliest commissions. His reputation is based chiefly upon his residential designs, many of which still exist in Germantown and Chestnut Hill. His interest in Boat House Row was not limited to his role as one of its architects: his bosses, John and Emlen Stewardson, belonged to the Philadelphia Barge Club and he joined the University Barge Club in 1902.

Charles Balderston

Balderston's work consisted chiefly of alterations and additions to existing buildings. His work on the Crescent Boat Club, in 1890-91, came during his first years as an independent architect.

Howard Hagar

The alterations and additions to the Vesper Boat Club in 1898 were his major work within the central portions of the city.

Footnotes

[1] "Amateur Athlete," *in* Frank G. Menke, *The Encyclopedia of Sports*, 5th rev. ed. (New York: A. S. Barnes & Co., 1975), pp. 11-12.

[2] The bulk of the data contained in this statement is edited and condensed from Jefferson Moak's 1983 nomination of Boat House Row for designation as a Philadelphia City Landmark.

[3] J.T. Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884* (Philadelphia: 1884), II, 1870-1871.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 12

Quadrangle name Philadelphia

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	18	483580	4424470
B	18	483850	4424470
C	18	484420	4424120
D	18	484200	4424120
E			
F			
G			
H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date June 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

Bibliography

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NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only

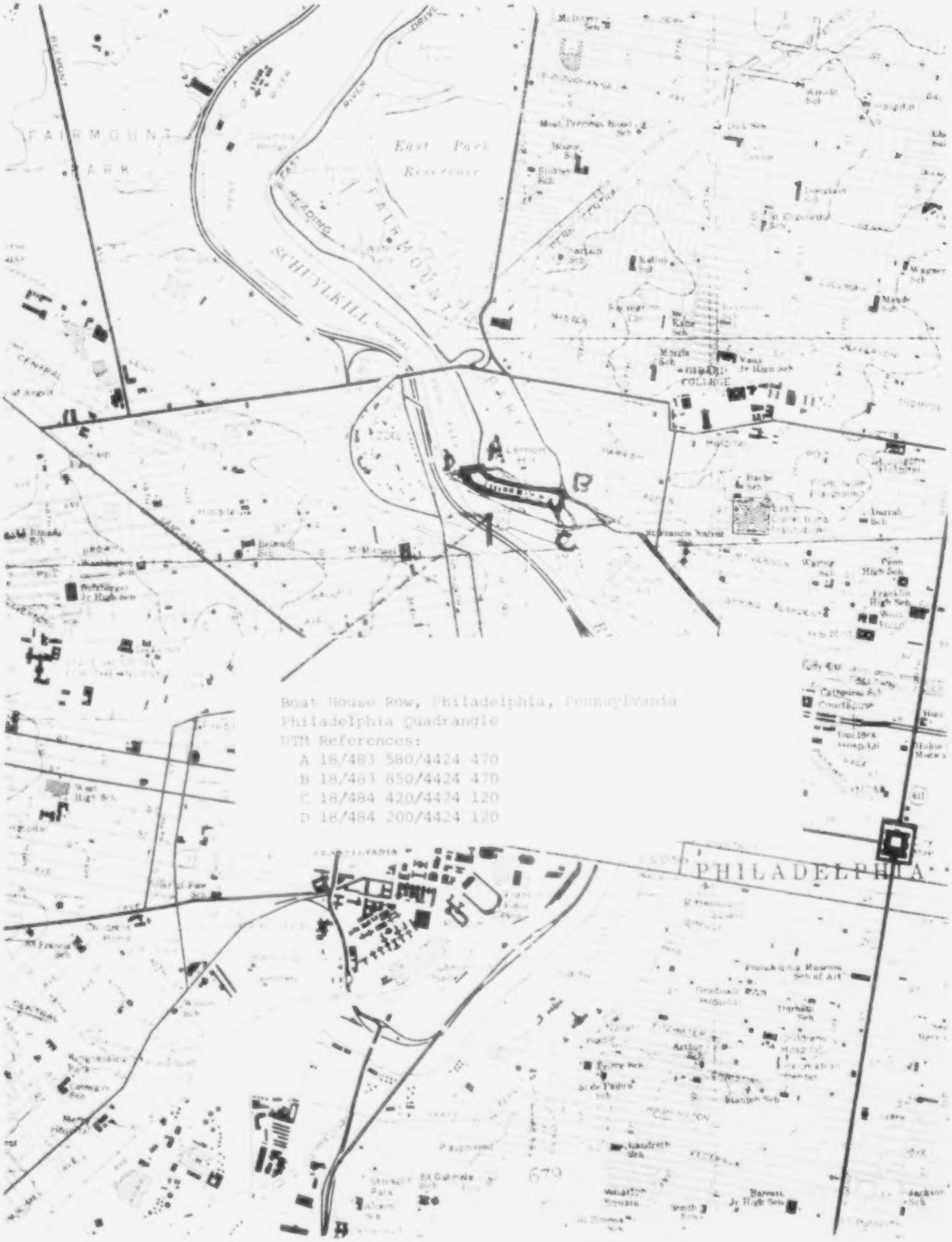
received

date entered

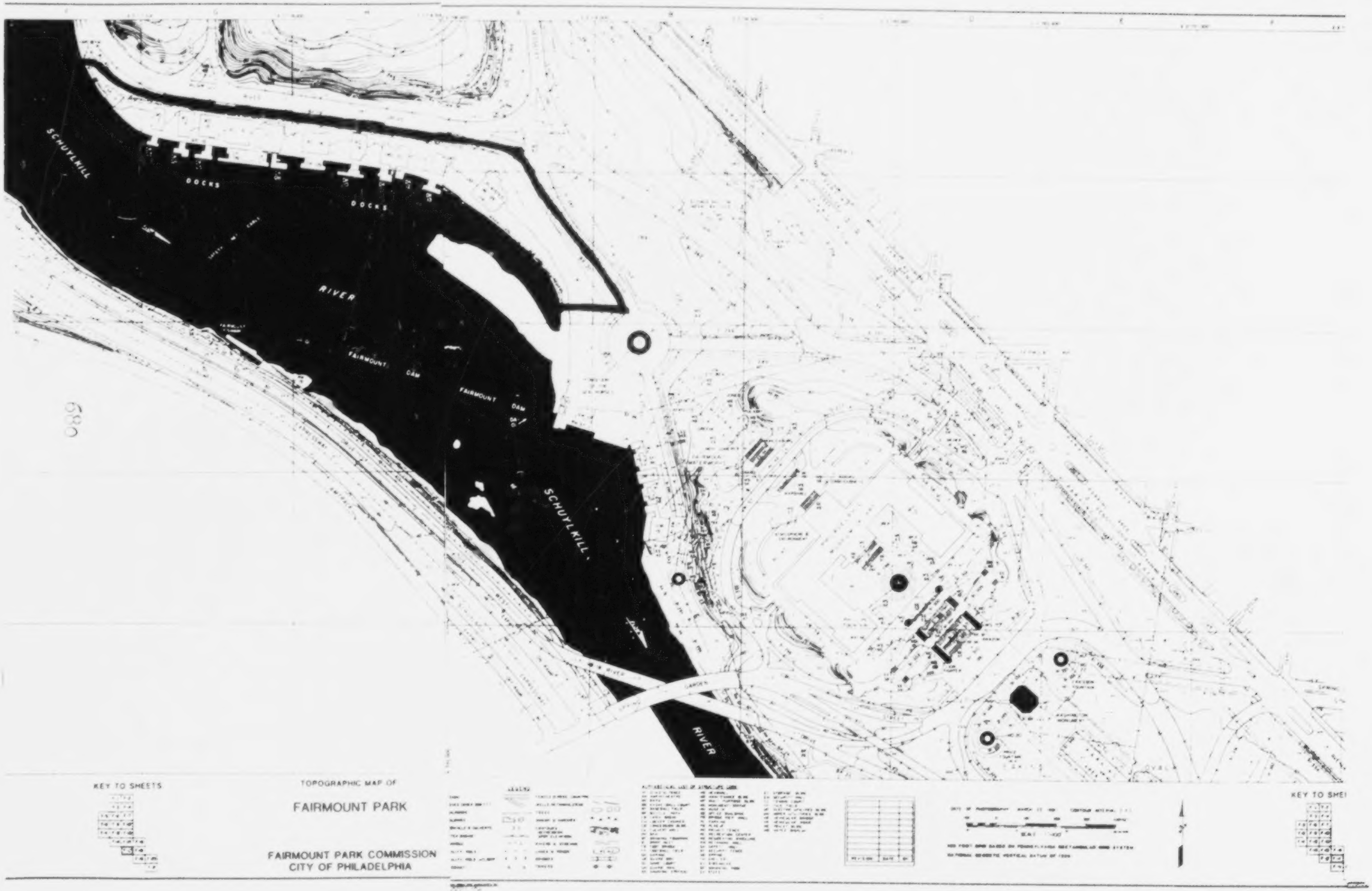
Continuation sheet　　Item number 10　　Page 1

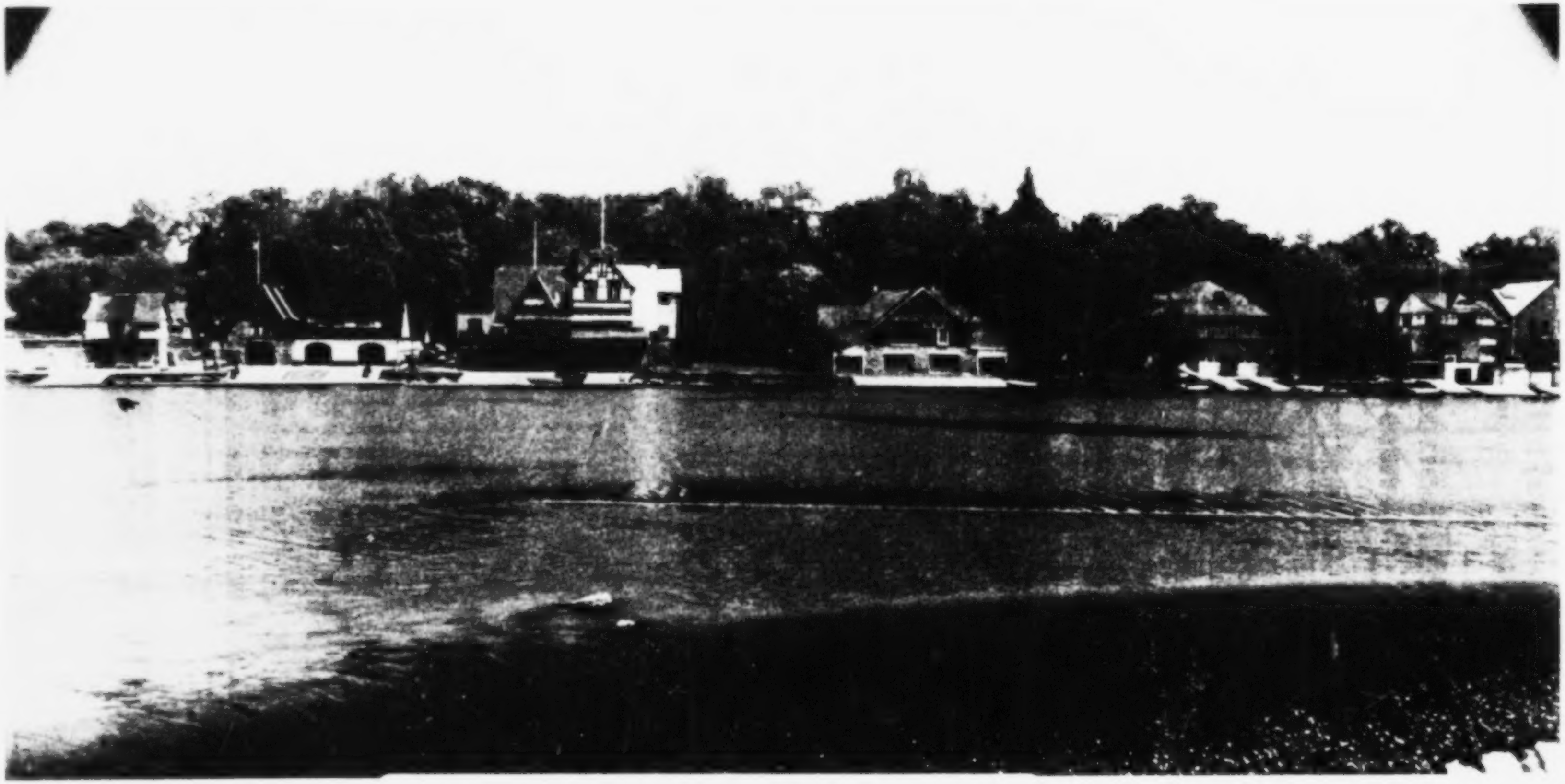
Verbal Boundary Description

Boat House Row is enclosed by a line beginning at the apex of the curved west curbline of the intersection of Aquarium and East River Drives, proceeding southeast along that curbline of Aquarium Drive to the north edge of the traffic circle enclosing the Fountain of the Sea Horses, then due west to the edge of the Schuylkill River, then upriver along the shoreline to the south edge of the statue of Karlsefni at the river's edge, then due east from that point to the west curbline of East River Drive, and then generally east along that curbline to the point of beginning.


FAIRMOUNT
PARK
East Park
Reservoir
SCHUYLKILL
RIVER
FAIRMOUNT
READING
Lemon Hill
A
B
C
D
GIRARD COLLEGE
Vaux Jr High Sch
Kane Sch
Eastern Correctional Institution
Penn High Sch
Franklin High Sch
Cathedral Sch
Courthouse
STATE HOSPITAL FOR THE INSANE
Sulzberger Jr High Sch
Belmont Sch
West High Sch
PENNSYLVANIA
PHILADELPHIA
Philadelphia Museum Sch of Art
Children's Hospital
Landreth Sch
Barratt Jr High Sch
Stanton Sch
Arthur Sch
St Gabriels Sch
611

Boat House Row, Philadelphia, Pennsylvania
Philadelphia Quadrangle
UTM References:
A 18/483 580/4424 470
B 18/483 850/4424 470
C 18/484 420/4424 120
D 18/484 200/4424 120


SCHUYLKILL
DOCKS
DOCKS
RIVER
FAIRMOUNT DAM
FAIRMOUNT DAM
SCHUYLKILL
RIVER
SPRING GARDEN
KEY TO SHEETS
TOPOGRAPHIC MAP OF
FAIRMOUNT PARK
FAIRMOUNT PARK COMMISSION
CITY OF PHILADELPHIA
LEGEND
REVISION DATE BY
KEY TO SHEI



Mid-portion of Boathouse Row. From right to left: #5, 6, 7-8, 9, 10, and 11. (Fairmount Park Commission, 1985)

RESORT HOTELS, SPAS, CASINOS, AND CAMPS

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme IX. D. (Recreation)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

For NPS use only
received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Asilomar Conference Grounds

and or common Asilomar

2. Location

street & number Asilomar Boulevard ☐ not for publication

city, town Pacific Grove ☐ vicinity of

state California code 06 county Monterey code 053

3. Classification

Category
- ☒ district
- ☐ building(s)
- ☐ structure
- ☐ site
- ☐ object

Ownership
- ☒ public
- ☐ private
- ☐ both

Public Acquisition
- ☐ in process
- ☐ being considered
- ☒ N/A

Status
- ☒ occupied
- ☐ unoccupied
- ☐ work in progress

Accessible
- ☒ yes: restricted
- ☐ yes: unrestricted
- ☐ no

Present Use
- ☐ agriculture
- ☐ commercial
- ☐ educational
- ☐ entertainment
- ☐ government
- ☐ industrial
- ☐ military
- ☐ museum
- ☐ park
- ☐ private residence
- ☐ religious
- ☐ scientific
- ☐ transportation
- ☒ other: Recreation (Conference Center)

4. Owner of Property

name California Department of Parks and Recreation

street & number P.O. Box 2390

city, town Sacramento n/a vicinity of state California 95811

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office, Monterey County Courthouse

street & number 240 Church Street

city, town Salinas state California

6. Representation in Existing Surveys

title Historic Buildings Survey
Asilomar Conference Grounds has this property been determined eligible? ☐ yes ☒ no

date August 1984 ☐ federal ☒ state ☐ county ☐ local

depository for survey records Resource Management and Protection Division
California Department of Parks and Recreation

city, town 1950 - 20th Street, Sacramento state California

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	___ unaltered	X original site
X good	___ ruins	X altered	___ moved date 1913-28
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

The historic core of the Asilomar Conference Grounds contains 11 buildings, all designed by the noted American architect, Julia Morgan, in a rustic "Craftsman" mode intended to fit sensitively into the scenic oceanside location. Built among the dunes and Monterey pines of Asilomar Beach, the buildings utilize compatible materials such as redwood shingles and shakes, exposed stone foundations, porch piers, and fireplaces.

The focal point of the complex is the large circle flanked on the three land sides by the Administration Building (east), the Chapel (north), and the Crocker Dining Hall (south). Dormitory facilities lie to the east and north of this core. Access roadways, following Morgan's plan, wind through the complex from the massive stone entrance gates, also designed by her; retaining walls are of exposed stone; and pathways are often lined with stone where they cut into the grade. New construction, described at the end of this section, has occurred around the edges of the historic core. It does not obscure the view from the historic structures to the sea.

The features that remain from the historic period are:

- the Entrance Gates (1913)
- Administration Building (Phoebe A. Hearst Social Hall) (1913)
- Crocker Dining Hall (Mary A. Crocker Kitchen and Dining Room) (1918)
- Memorial Chapel (1915)
- The Lodge (Visitor's Lodge) (about 1918)
- Scripps Lodge (1927-28)
- Viewpoint (originally the "Health Cottage") (about 1918)
- Hilltop ("Stuck-Up Inn") ("House of Happiness") (about 1918)
- Outside Inn (about 1913)
- Merrill Hall (1927-28)
- Tide Inn ("Pirates Inn") ("Reserve Cottage") (1923)
- Pinecrest (David Visel's Cottage) (1927-28)

Along with the road plan, the Morgan-era structures are all judged to contribute to the historic significance of the complex. They are described individually below:[1]

Entrance Gates

The entrance gates, at the intersection of Asilomar and Sinex Avenues, consist of two square rough-cut granite columns positioned at an angle which leads the visitor into Asilomar. Craftsman-style ironwork, containing lighting, surmounts the columns.

The entrance gates, among the earliest of Morgan's features on the grounds, introduce the informal Craftsman ethic employed by her throughout the complex.

Administration Building (Phoebe A. Hearst Social Hall)

The Administration Building is Morgan's earliest Asilomar building. It was designed and constructed of local natural materials in 1913. The structure, which established the architectural style Morgan employed on the other buildings, is a 1-1/2-story, long, rectangular split log and post-and-beam building surmounted by a cross gable and hip roof. The front facade is punctuated with a large central cobblestone chimney and projecting hip-roofed rooms at either end. The projecting eave line is emphasized by post-and-beam and vertical split log detailing which runs across the facades directly below the eave line. The roofline is accented by a central open hip-roofed cupola. Fenestration consists of banks of three- and five-row casement windows.

The rear facade has a modern deck addition. The interior has been somewhat modified; besides housing the Center's business offices and central lounge, it also contains two conference offices.

Crocker Dining Hall

Crocker Hall is a 1-1/2 story rectangular building of rough random-size granite and redwood shakes. It is surmounted by a gable end roof with wide eave overhangs that is pierced by dormers. The five-bay front facade is punctuated by a broadly projecting central entrance porch. The roof line is accented by a central square cupola with hip roof. Fenestration consists of banks of casement windows grouped in threes. The east and west facades contain large central granite chimneys. Additional dining rooms at the rear and sides ("Seascape," "Woodlands," and "The Nook") were added in a compatible design in 1961.

Memorial Chapel

The Chapel is a 2-story redwood shingle/vertical split log rectangular building with a dominant front facade featuring an enclosed porch supported by five large granite pillars. The porch's flat roof resembles a pergola. The entrances are at both sides of the front facade. The building is surmounted by a hip and gable end roof. Fenestration consists of banks of casement windows grouped in twos and threes. The rear facade contains a projecting central room with a large granite stone chimney. The altar window, regarded by many visitors as especially notable, frames a natural picture of pines with the sea and sand dunes behind them in the distance.

The Lodge

The Lodge, which provided the first hotel-style lodging on the grounds, is northeast of the Administration Building. It is a 2-story rectangular building surmounted by a hip and gable end roof. It is clad with brown shingles. The front facade is distinguished by a central 2-story projecting room surmounted by a gable end roof and central granite chimney. Four large granite pillars support the second-story projection and verandas. The verandas surmount the entrances which flank both sides of the central projection. The west facade features a long second-story redwood beam open balcony. Fenestration consists of banks of casement windows.

In 1953 the building's interior was remodeled to provide private baths for every room. New floors and carpeting were also laid.

Scripps Lodge

Scripps Lodge, adjacent to The Lodge on the north, is a 2-story U-shaped brown shingle dormitory surmounted by a combination hip and gable end roof. Fenestration consists of banks of casement windows. The western front facade entrance appears altered; the original interiors, however, remain intact. Scripps Patio, southeast of the building, contains its original cement benches. The building is in need of restoration.

Viewpoint

Viewpoint, east of the Administration Building, is a 1-story long rectangular redwood shake building surmounted by a combination gable end and hip roof. A bank of four casement windows projects from the center of the front facade. The entrance doors are to either side of this projection. The central front entrances are flanked by two original cement benches; the cement benches emphasize the entrances, enhancing the building's symmetry. In 1956 the interior was altered for meeting room space and new, larger wings in compatible styling replaced the original wings on the east and west.

Viewpoint was originally known as "Health Cottage," because it served as the sick bay for the camp. In 1936-41, it was known as the Paulsen Visel Cottage for its occupant, one of two brothers who had taken a lease-option on the Asilomar property.

Viewpoint remains an integral part of the historic building cluster at Asilomar, visually tying together the Administration Building and Hilltop in a broad vista. It is now used for meetings.

Hilltop

Hilltop, farther east of Viewpoint to the south of the entrance gates, is a unique 1-story shake shingle building enclosing a central courtyard garden. Two long rectangular wings extend east from both ends of the section which forms the front facade. These two extensions are joined to the rear portion by gable-end covered walkways. The building, in its entirety, forms an open square, and is surmounted by a combination hip and gable-end roof. The front facade contains a central projection punctuated with a central brick chimney. Casement windows run the length of this central projection as they do the other building extensions. The wide eave overhangs all around the building are supported by bark-covered log rafters which project from the interior rooms.

Hilltop acquired its nicknames, "Stuck-Up Inn" and "House of Happiness," because it served during the 1920s as living quarters for the "Stuck-Ups," college women who worked at Asilomar during summer vacations.

Hilltop is in good condition, except for the interior garden, which has been allowed to deteriorate.

Outside Inn

The Outside Inn is a rectangular 1-story shake shingle and board-and-batten building surmounted by a gable end roof. It contains a five-bay facade with an indented entranceway. Its fenestration consists of casement windows in groups of twos and threes.

Outside Inn presently houses park staff. It has served as staff housing throughout its history; it was originally the Engineer's Cottage and later (about 1938) served as the Superintendent's residence. It stands near the southeast corner of the original Asilomar reservation.

Merrill Hall

To the southeast of the Administration Building, Merrill Hall is an imposing rectangular 2-story wood frame and rough-cut granite building surmounted by a gable end roof. Wood shakes and vertical planed logs embellish its exterior. The building's west facade is punctuated with a broad, soaring granite central chimney and flanks of Gothic arch windows. The front facade consists of a long row of Gothic arch windows above a shed roof which projects over a series of casement door and window openings at ground level. The rear facade repeats this theme.

Designed to seat 1,000 people, the acoustically excellent hall was, at the time of its construction, the largest auditorium on the Monterey peninsula. Large convocations and dances are still held here.

The building commemorates Mrs. John F. Merrill, head of the Asilomar Committee between 1913 and 1925.

Tide Inn

Tide Inn is a broad 2-story brown shingled building that descends the hillside to the south of Merrill Hall. It is surmounted by a cross gable-end and hip roof. A cobblestone chimney punctuates the north facade. Its fenestration consists of a series of casement windows.

Tide Inn was known as "Pirates Inn" during the 1920s, and served as the counterpart to Hilltop, the "Stuck-Up Inn." The "Pirates" were college men who worked at Asilomar during summer vacations.

In the late 1930s, Tide Inn served as a guest building on the conference grounds and acquired from that use the sobriquet of "Reserve Cottage."

Pinecrest

Pinecrest is a rectangular 2-story brown shingled cottage surmounted by a cross gable-end roof. Its fenestration consists of banks of casement windows. In 1936-41, it served as David Visel's cottage. Pinecrest is situated in the woods between the later Long View Group and the central portion of the Morgan-era complex.

Other Features

In addition to Class Hall, which burned in 1955, all of the Morgan-era "longhouses," basically open-air structures with canvas sides, have been demolished. The last of them was taken down in 1971.[2]

The sites of the longhouses, as well as other portions of the Asilomar grounds, now feature more modern facilities. These structures, which do not contribute to the historic significance of the complex, have generally been placed in sections away from the central core (and have been excluded from the boundary of this nomination). They are listed here for purposes of reference:

- "Surf" and "Sand" and the new Corporation Service Yard (1959);
- the "Sea Galaxy" (1964), a miniature conference center, by John Carl Warnecke and Associates, including three guest houses (Windward, Shores, and Cypress) and two conference buildings (Triton and Nautilus);
- Housekeeping Headquarters Building (1965);
- Long View Group (North, Middle, and South) (1966), erected on the sites of old longhouses 8, 9, and 10;
- View Crescent (1968), a complex of seven buildings, including three guest lodges (Whitecaps, Breakers, and Spindrift) and four meetingrooms (Marlin, Curlew, Dolphin, and Sanderling), that rest on the sites of longhouses 1 through 5;

- North Woods (1973), a complex of three lodges (Manzanita, Oak Knoll, and Willow Inn) and three meetingrooms (Toyon, Acacia, and Heather), designed by the firm of Smith Barker Hanssen; and
- the State Park Training Center (the William Penn Mott, Jr., Training Center) (1973), on newly acquired land across Asilomar Avenue from the historic complex. The Center includes three lodges and a headquarters building.

Footnotes

1 The description of the Morgan-era structures at Asilomar is adapted from the draft National Register of Historic Places nomination form, by Kent L. Seavey, as verified by on-site inspection on May 12, 1984. Ms. Pamela McGuire, an historian for the California State Department of Parks and Recreation, conducted the physical examination and photographing of the structures on which the National Register form was based, on August 11, 1983. She consulted the Julia Morgan Collections at the Bancroft Library, University of California, Berkeley, California, and at California Polytechnic State University, San Luis Obispo, California, for historic photographs, maps, brochures, and other documents (including the original blueprints of the Asilomar buildings, at the latter location). Ms. McGuire also interviewed Ms. Sara Holmes Boutelle, who has written extensively on the career of Julia Morgan.

2 The following summary of the features that have been added at Asilomar since its acquisition by the State has been prepared from the summary given in Hazel-Ann Hunt, Asilomar at Sixty (Monterey: Lee Printing Company, 1973), pp. 8-14.

8. Significance

Period
prehistoric
___ 1400–1499
___ 1500–1599
___ 1600–1699
___ 1700–1799
___ 1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
___ transportation
X other (specify)
Recreation (women's)

Specific dates 1913-36 **Builder Architect** Julia Morgan

Statement of Significance (in one paragraph)

Summary

Asilomar (Spanish for "retreat" or "refuge by the sea") was designed as the Young Women's Christian Association's national camp and conference grounds in the West. It is significant for its role in the work of the Association and in the development of the Monterey peninsula as a resort area. It is also notable architecturally, as an example of its style and as an outstanding work by Julia Morgan, a noted California architect, who was one of the first women to achieve eminence in the architectural profession in the United States.

History

The Young Women's Christian Association (YWCA), which pioneered in recreation and leadership training for young women, established Asilomar in 1913. Previously, the YWCA's western conferences had been held at Mills College, near Oakland, California, in 1897; at the Hotel Capitola ("Guardamar"), in Santa Cruz, which burned in 1912, in 1900-11; and in tents at the "hacienda" of Mrs. Phoebe Apperson Hearst, of the publishing family, in 1912. In 1913, Mrs. Hearst, a vigorous supporter of the YWCA movement, motivated the Pacific Improvement Company (a predecessor of the present-day Del Monte interests), to donate to the "YW" 30 undeveloped seaside acres in Pacific Grove that became the nucleus of Asilomar.

Mrs. Hearst made substantial monetary contributions and gifts, including camping equipment, to Asilomar, as did Mary A. Crocker, of the San Francisco banking family (for whom Crocker Hall would be named). Donations from members of the Huntington, Doheny, Baldwin, Merrill, and Scripps families; funds raised through the sale of food at the Palace of Food Services at the Panama-Pacific International Exposition in 1915; and other fundraising efforts permitted the YWCA to meet stipulations set by the Pacific Improvement Company for the enhancement of the property.[1]

The task of developing Asilomar fell to Julia Morgan (1872-1957). Morgan was the first woman to receive an architect's license in California. She had also been the first woman accepted in the architecture section of L'Ecole de Beaux-Arts in Paris. When she took on the Asilomar project, Morgan had already designed the main buildings at Mills College and additions to Mrs. Hearst's "hacienda."[2]

Morgan would continue her association with Asilomar from 1913 through to its "completion" in 1928, and design all its buildings. She revised her 1913 plan over the years, but, despite the changes, retained the same essential "rustic" or "Craftsman" style. The Social Hall (present Administration Building), constructed in 1913 of local timbers and stone, was the first permanent building and established the "rustic" theme of those that followed.

The lack of permanent facilities at Asilomar had not prevented its being put into almost immediate use. In 1913, ten redwood "tent-houses," or "longhouses," with striped canvas awnings, were put up. Although the "longhouses" were open to the elements except for the awnings, they did have wooden floors and roofs and electricity and running water. A huge circus tent served as the dining room. (The use of the "long houses" continued until the last of them was taken down in 1971.)

The second major structure, the Chapel, dedicated to Grace H. Dodge, national chairwoman of the YWCA board, was completed in 1915, the year after Mrs. Dodge died. Crocker Dining Hall, finished in 1918, replaced the circus tent used earlier. The Health Cottage (present Viewpoint), which served as the infirmary; Hilltop; and The Lodge were also completed in about 1918. Other structures were added at various times up until 1928. Merrill Hall, the last of the Morgan buildings, is architecturally the most impressive and complex of them.[3]

Beginning in 1921, the YWCA kept Asilomar open on a year-round basis. Expenses, however, tended to outweigh income. During the Depression, when the YWCA decided to dispose of many of its real estate holdings, the fate of Asilomar was much debated. In 1936-41, it was leased to David and Paulsen Visel with an option to purchase, which was never exercised. Then, during World War II, the National Youth Authority utilized the facility as a training center.[4]

In 1946, after a temporary lease to a nearby motel expired, the YWCA again assumed operation, this time with more favorable financial results. By 1952, however, the YWCA renewed its program of disposing of its real estate. Local citizens formed a "Save Asilomar" Committee that lobbied with the "YW" and the State to preserve the property. This effort culminated in the purchase of the property by the State in 1956. The "YW" sold the property for one-half its assessed value and donated its remaining interest to the State.[5]

Joined to a picturesque mile-long strip of beach (the Asilomar State Beach) adjacent to it, the Asilomar unit of the State park system now includes 95 acres. Since its acquisition by the State, a modernization program has added substantially to the facilities. Measures have also been taken to preserve the natural features that attracted the YWCA to the site and continue to charm visitors to the Monterey peninsula.

Conclusion

The YWCA's efforts on behalf of recreational and educational opportunities for women are quite noteworthy. They have reached into hundreds of communities in many nations. In the United States, though its earliest efforts as a grass-roots movement date from the late 1860s, it became a coordinated national organization only in 1906.[6] Asilomar represents one of the early common efforts of the national organization.

Asilomar also marks a major achievement in the career of architect Julia Morgan, who, among her more than 700 commissions, designed a number of individual YWCA structures in the cities of California, Utah, and Hawaii. She is probably best known for her work at the Hearsts' San Simeon, but her sophisticated training and facile ability to work with clients gave her buildings a great diversity of style, in projects for residences as well as for complexes of large scale. Asilomar is Morgan's most celebrated complex in the "Craftsman" or "rustic" mode.

Footnotes

1 Hazel-Ann Hunt, Asilomar, The First Fifty Years, 1913-1963 (Monterey: Lee Printing Company, 1963), pp. 3-5.

2 Sara Holmes Boutelle, "Julia Morgan," vol. 3, pp. 238-239, in Adolf K. Placzek (ed.), The Macmillan Encyclopedia of Architects (New York: Macmillan and The Free Press, 1982).

3 Hunt, op. cit., pp. 6-9.

4 Ibid., p. 11.

5 Ibid., pp. 11-13.

6 Mary S. Sims, (YWCA) Executive Committee for National Interpretation and Support, "Young Women's Christian Association," Encyclopedia Americana (New York: Americana Corporation, 1953), 29, 665.

7 Boutelle, op. cit., p. 239.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property Approximately 9

Quadrangle name Monterey, California

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	10	595100	4053080
B	10	596600	4053260
C	10	595400	4052860
D	10	596060	4052860
E			
F			
G			
H			

Verbal boundary description and justification

Boundaries are drawn to encompass the remaining historic structures and their setting. They are indicated on the attached site plan. The boundaries recommended are identical to those proposed for the National Register.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton

organization History Division, National Park Service date September 27, 1984

street & number 1100 "L" Street, NW telephone (202) 343-8165

city or town Washington state DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet **Item number** 9 **Page** 1

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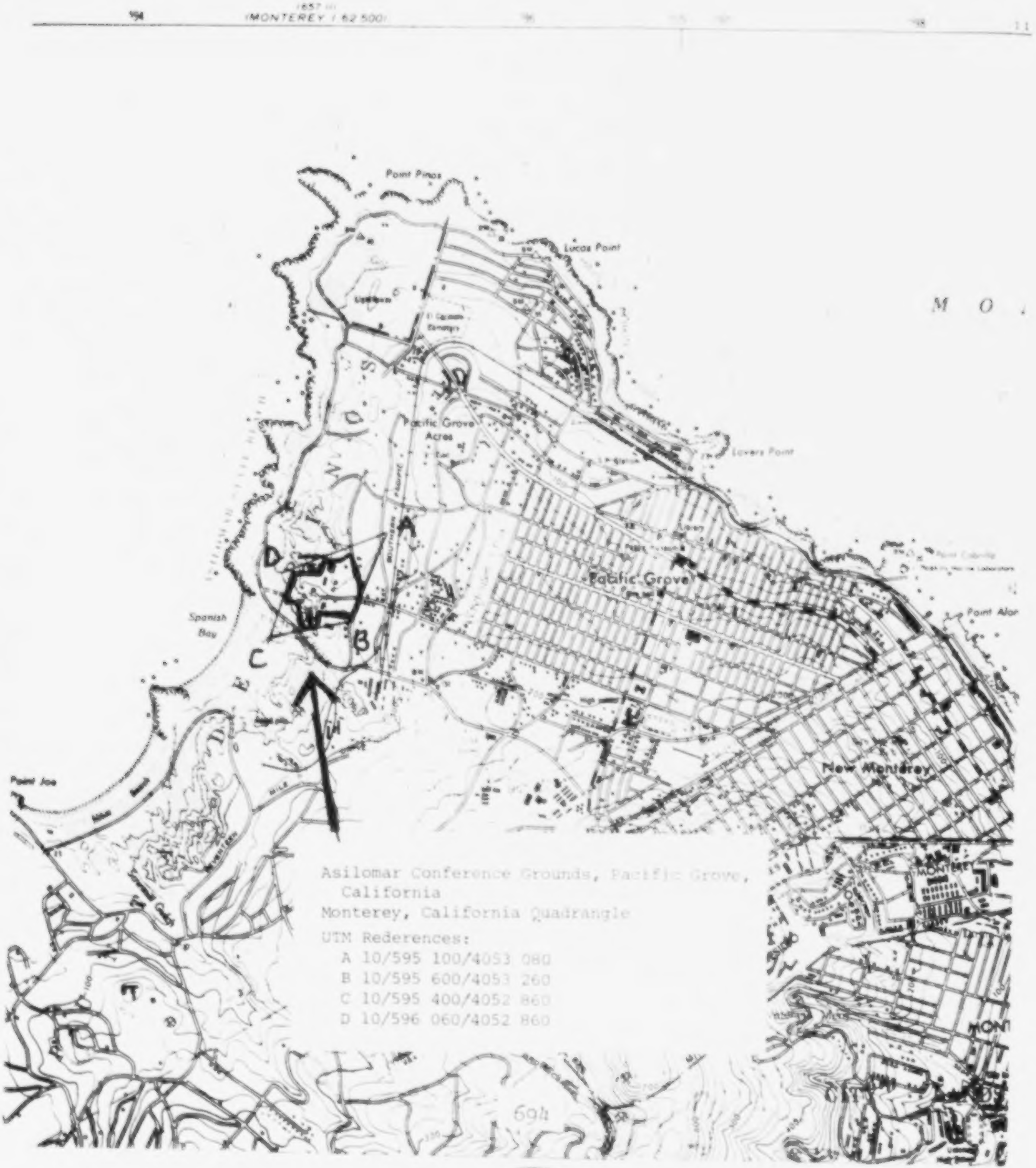
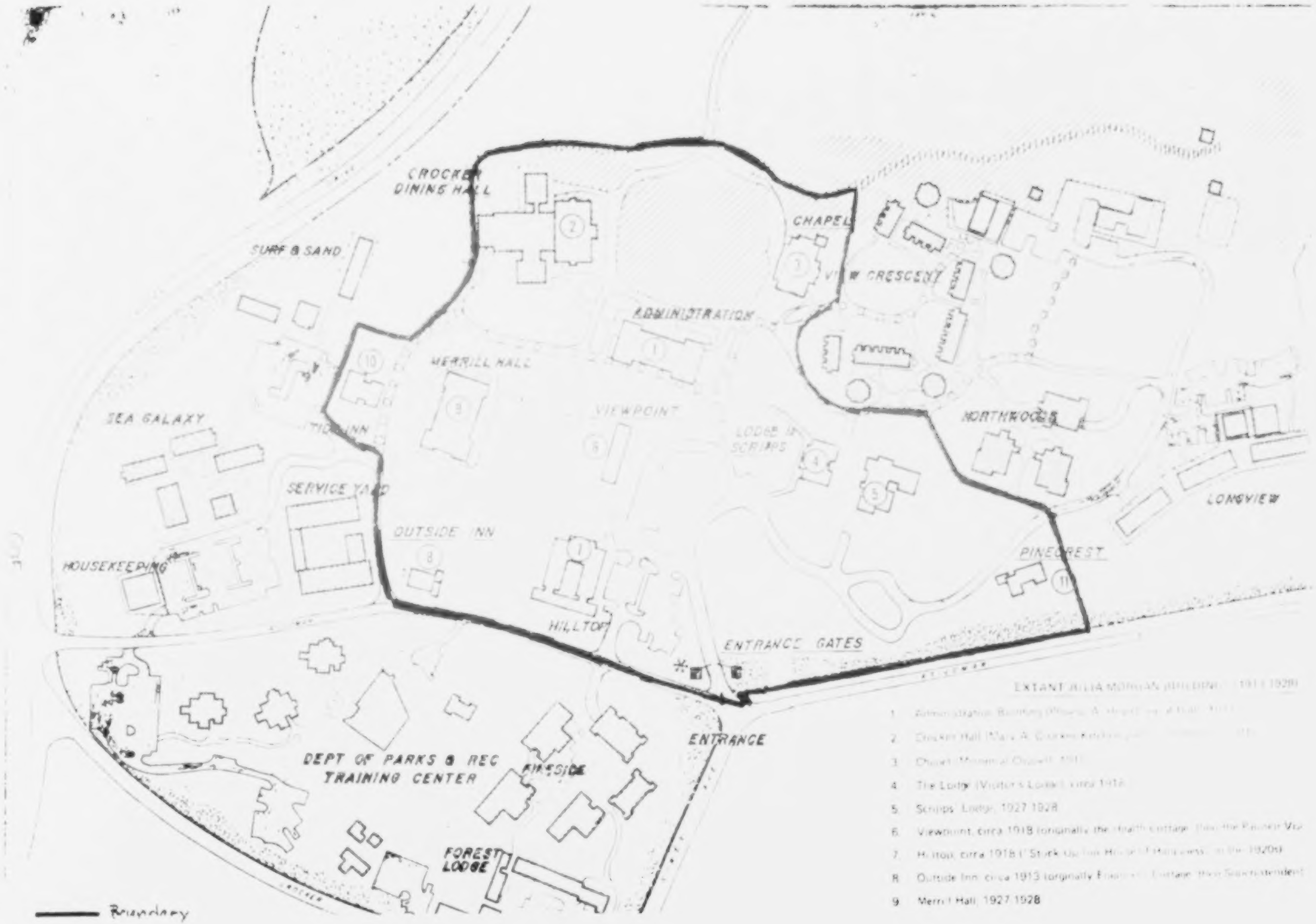
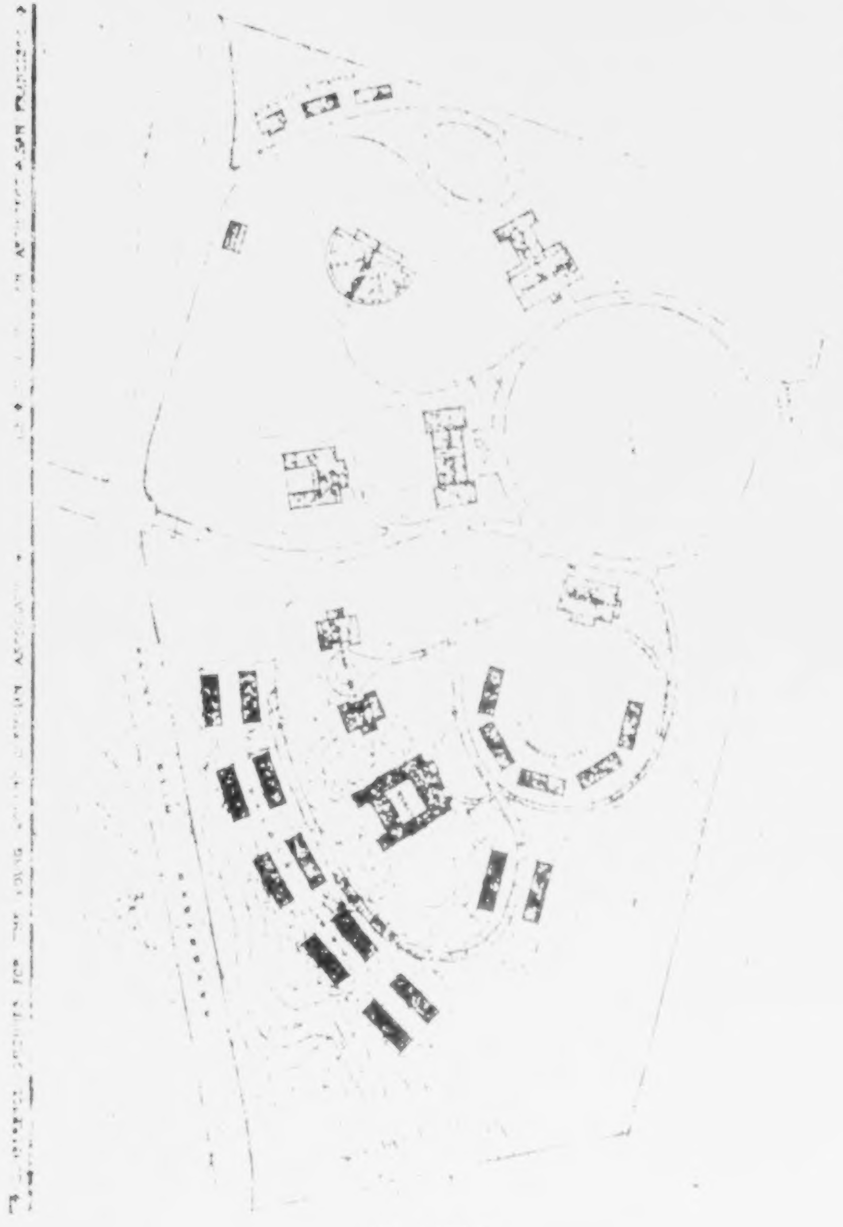

594
1657 III
(MONTEREY 1:62 500)
596
598
Point Pinos
Lucas Point
Lighthouse
El Carmelo Cemetery
Pacific Grove Acres
Lovers Point
M O
Point Cabrillo
Pacific Grove
Point Alon
Spanish Bay
A
B
C
D
New Monterey
Point Joe
MONTEREY
694

Asilomar Conference Grounds, Pacific Grove,
California
Monterey, California Quadrangle

UTM Rederences:

A	10/595 100/4053 080
B	10/595 600/4053 260
C	10/595 400/4052 860
D	10/596 060/4052 860

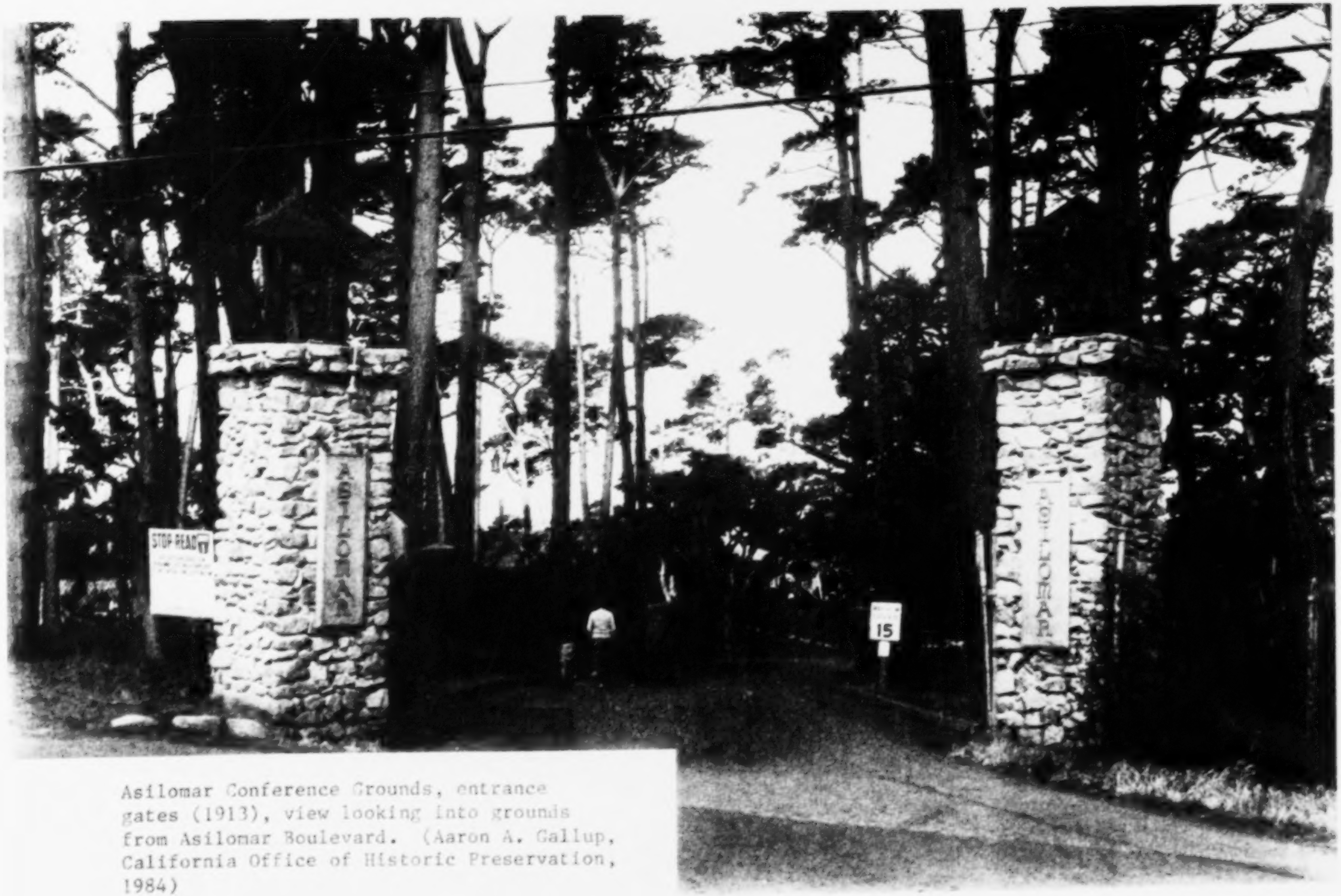

CROCKER DINING HALL
SURF & SAND
CHAPEL
VIEW CRESCENT
ADMINISTRATION
MERRILL HALL
SEA GALAXY
TIDE INN
VIEWPOINT
LODGE & SCRIPPS
NORTHWOODS
SERVICE YARD
OUTSIDE INN
LONGVIEW
HOUSEKEEPING
PINECREST
HILLTOP
ENTRANCE GATES
ENTRANCE
DEPT OF PARKS & REC TRAINING CENTER
FIRESIDE
FOREST LODGE
1
2
3
4
5
6
7
8
9
10
11
EXTANT JULIA MORGAN BUILDINGS 1913-1928
1 Administration Building (Phoebe A. Hearst Social Hall) 1913
2 Crocker Hall (Mary A. Crocker Kitchen [illegible]
3 Chapel (Memorial Chapel) 1915
4 The Lodge (Visitor's Lodge) circa 1918
5 Scripps' Lodge, 1927-1928
6 Viewpoint, circa 1918 (originally the Health Cottage, then the [illegible]
7 Hilltop, circa 1918 ("Stuck-Up Inn" House of Happiness in the 1920s)
8 Outside Inn, circa 1913 (originally Engineer's Cottage, then Superintendent
9 Merrill Hall, 1927-1928
Boundary


CONFERENCE GROUNDS FOR THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION
ARCHITECT SAN FRANCISCO

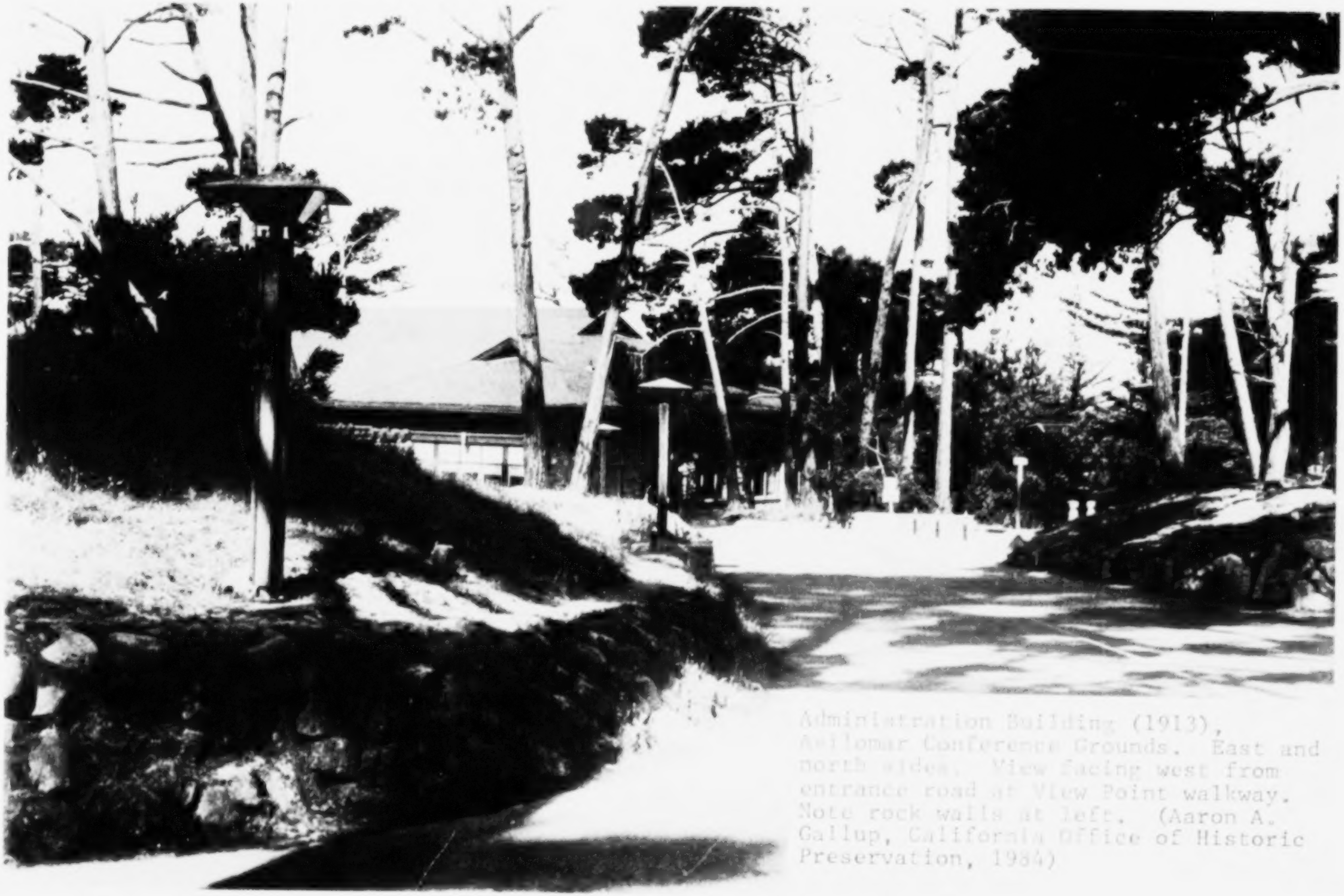
CONFERENCE GROUNDS FOR THE Y. W. C. A.
ASILOMAR GROUP PLAN

[Circa 1913]

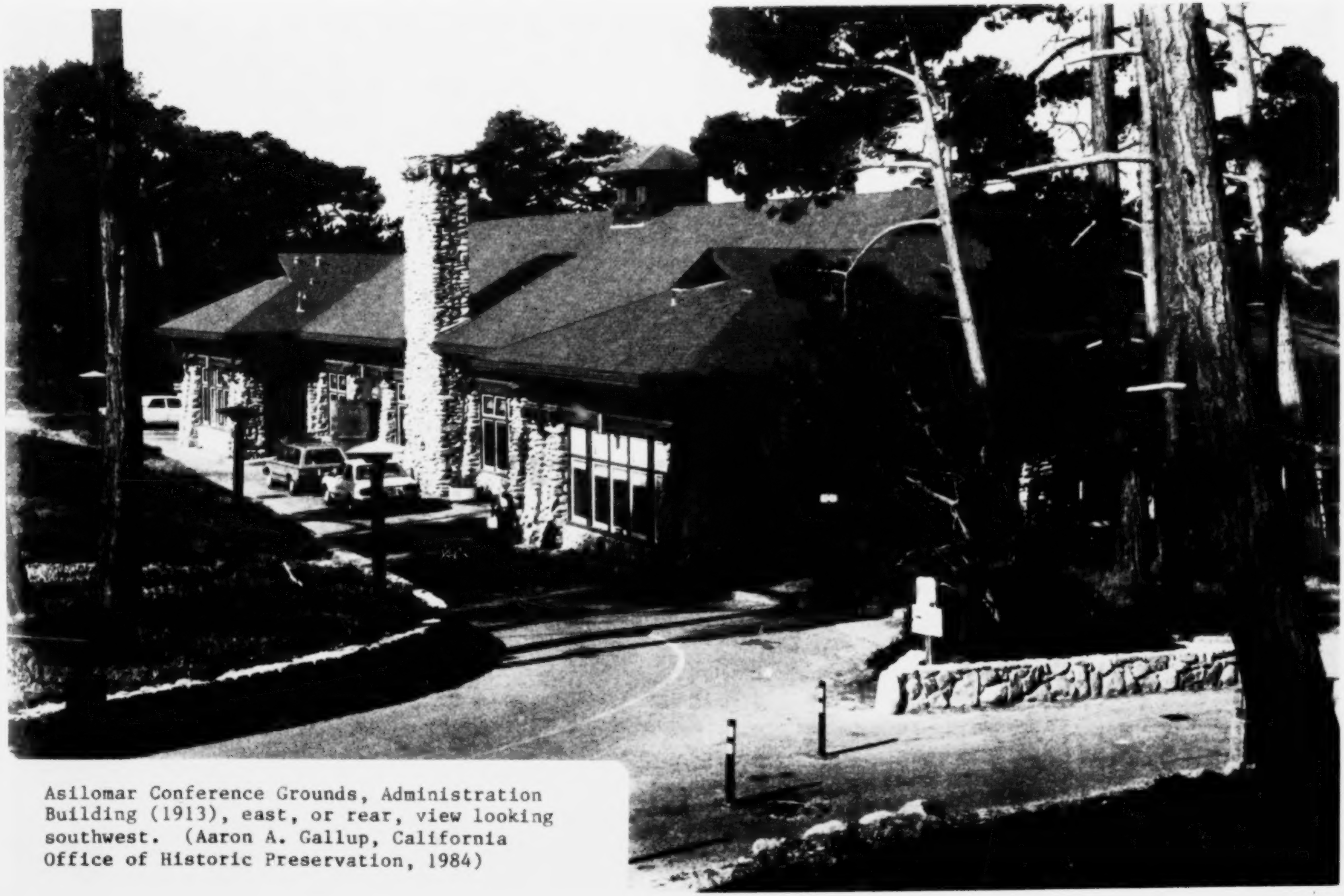
MAP NO. 2


STOP READ
ASILOMAR
15
ASILOMAR

Asilomar Conference Grounds, entrance gates (1913), view looking into grounds from Asilomar Boulevard. (Aaron A. Gallup, California Office of Historic Preservation, 1984)

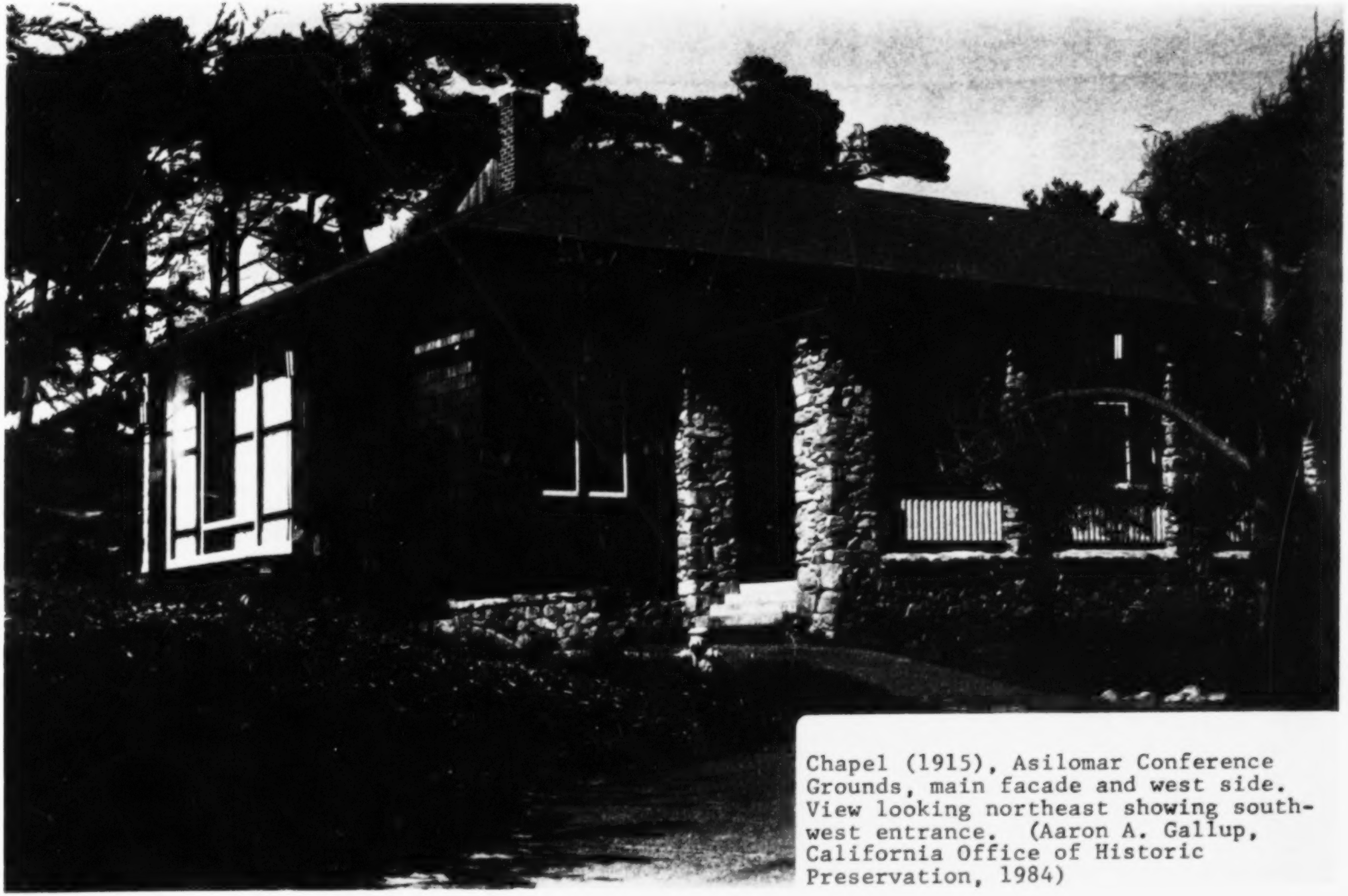


Administration Building (1913), Asilomar Conference Grounds. East and north sides. View facing west from entrance road at View Point walkway. Note rock walls at left. (Aaron A. Gallup, California Office of Historic Preservation, 1984)

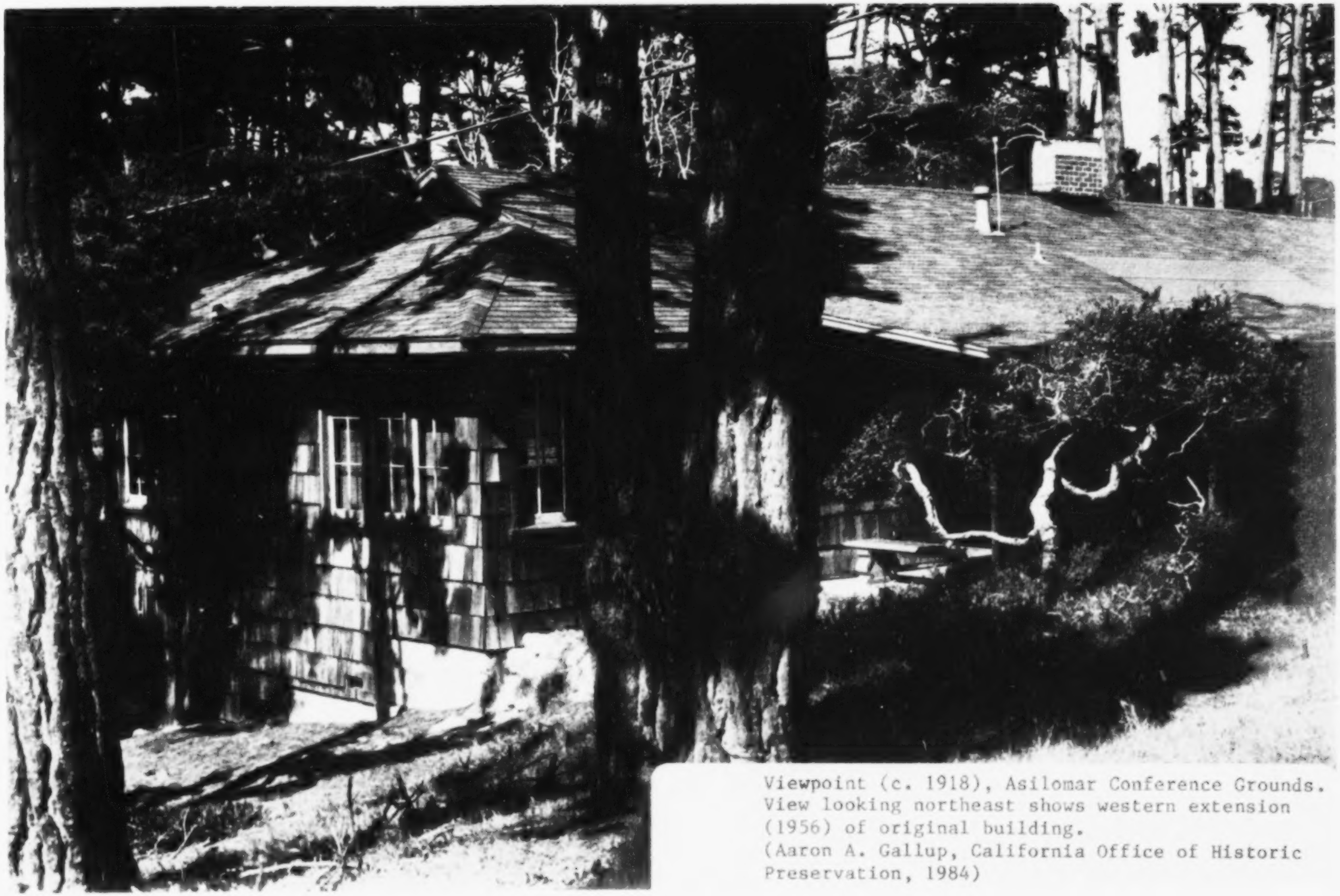


Asilomar Conference Grounds, Administration Building (1913), east, or rear, view looking southwest. (Aaron A. Gallup, California Office of Historic Preservation, 1984)

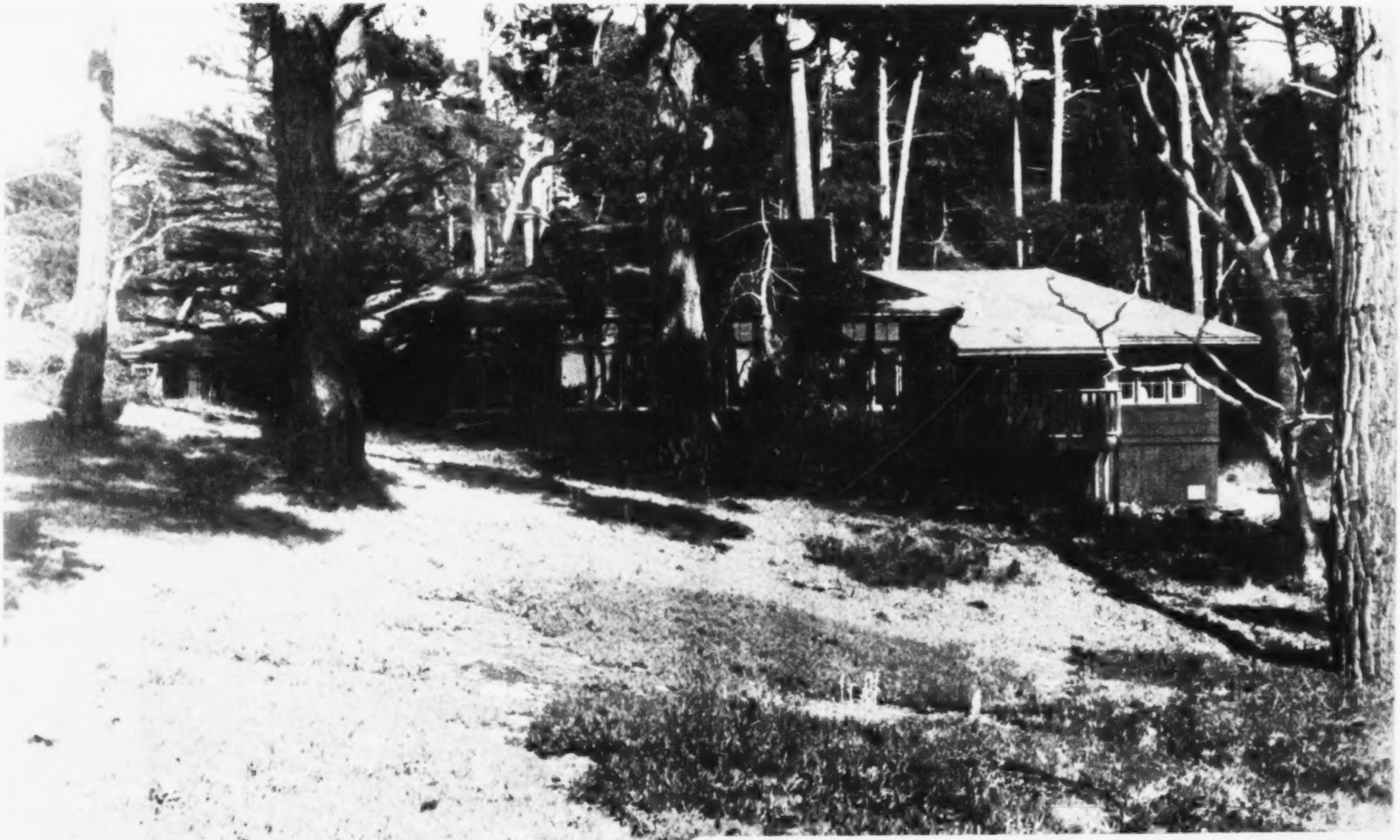
Crocker Dining Hall (1918), Asilomar Conference Grounds, view looking north. Original hall to right with 1961 kitchen wing in foreground and 1961 dining room addition (Seascape), at left. (Aaron A. Gallup, California Office of Historic Preservation, 1984)



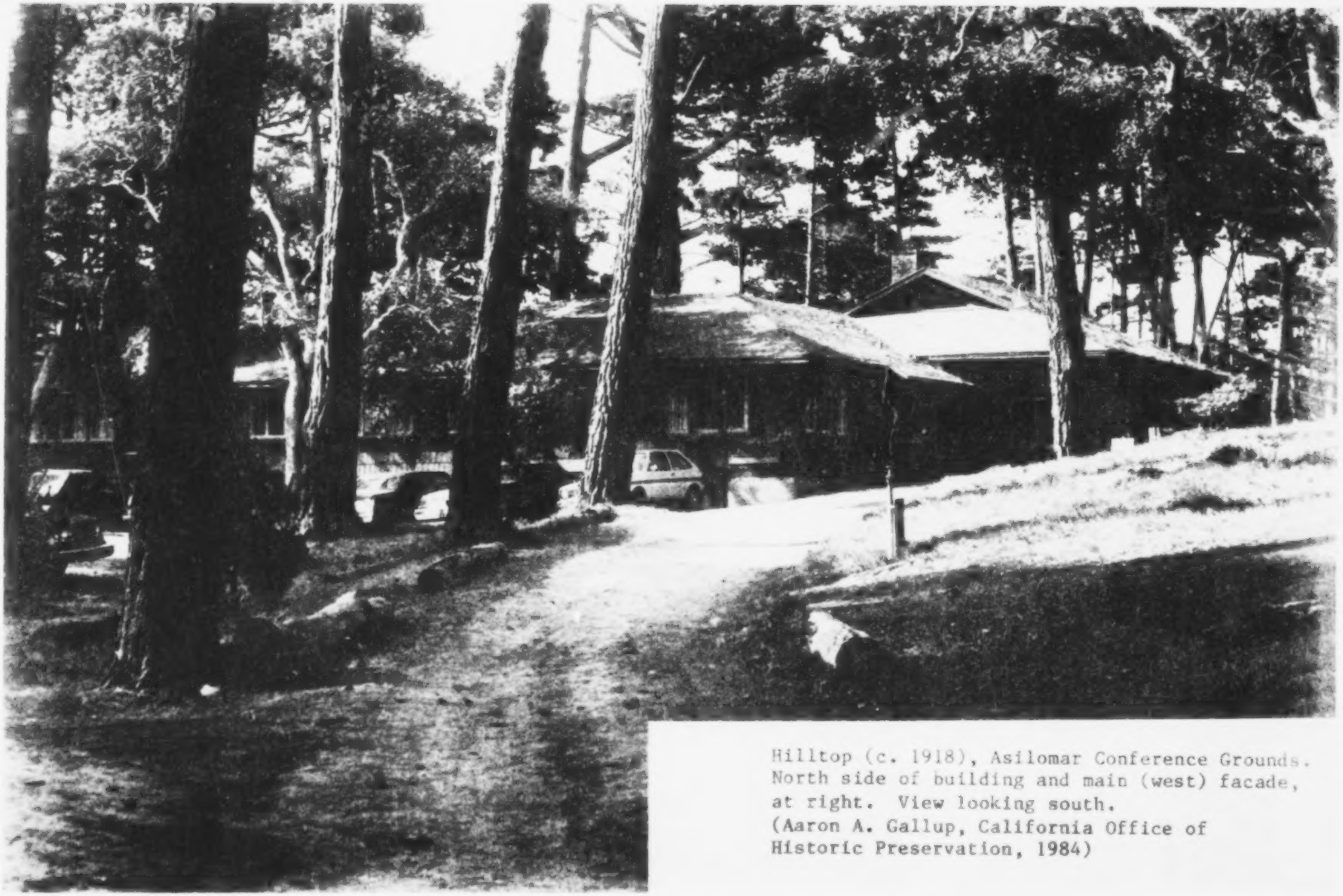
Chapel (1915), Asilomar Conference Grounds, main facade and west side. View looking northeast showing southwest entrance. (Aaron A. Gallup, California Office of Historic Preservation, 1984)



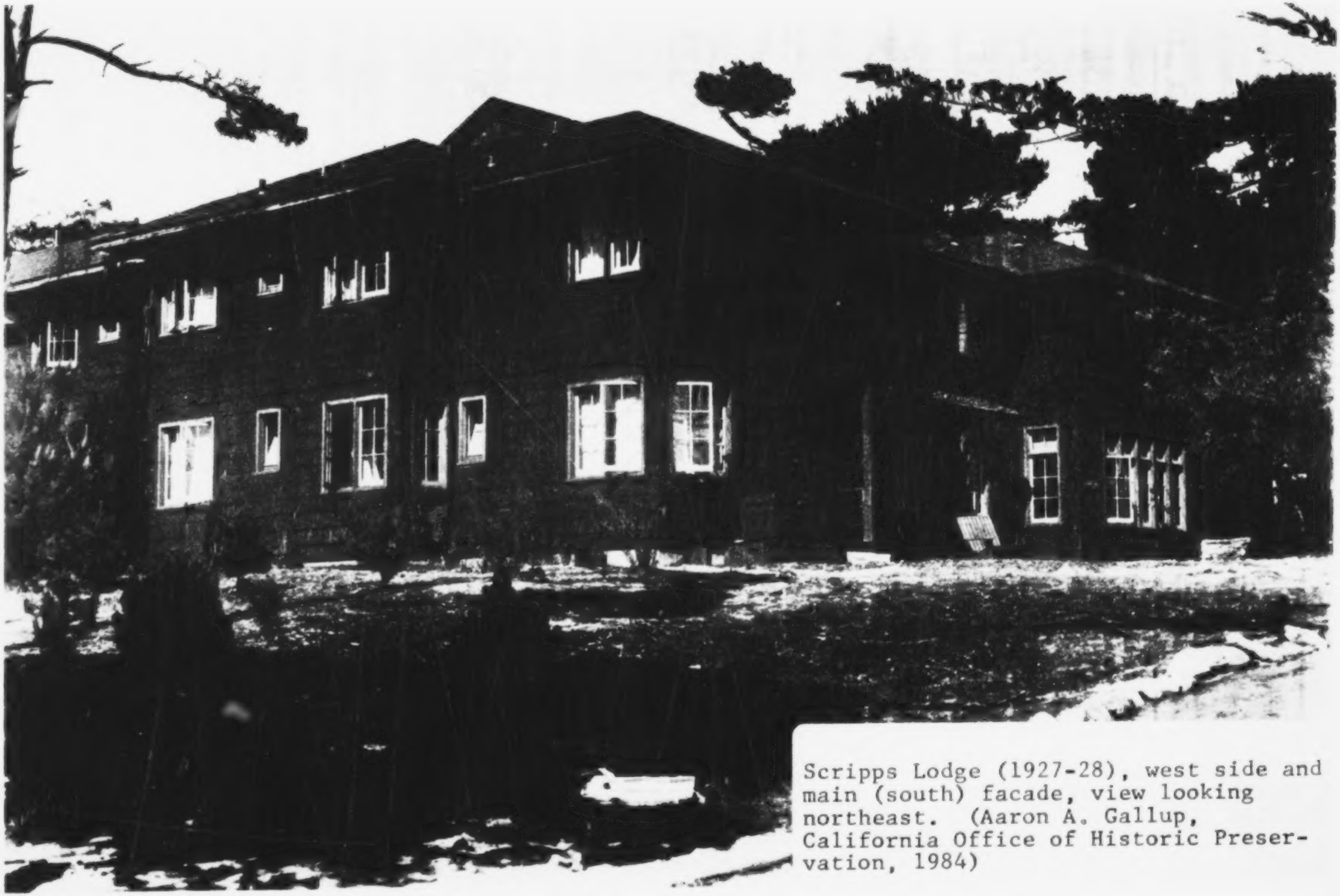
Viewpoint (c. 1918), Asilomar Conference Grounds.
View looking northeast shows western extension
(1956) of original building.
(Aaron A. Gallup, California Office of Historic
Preservation, 1984)



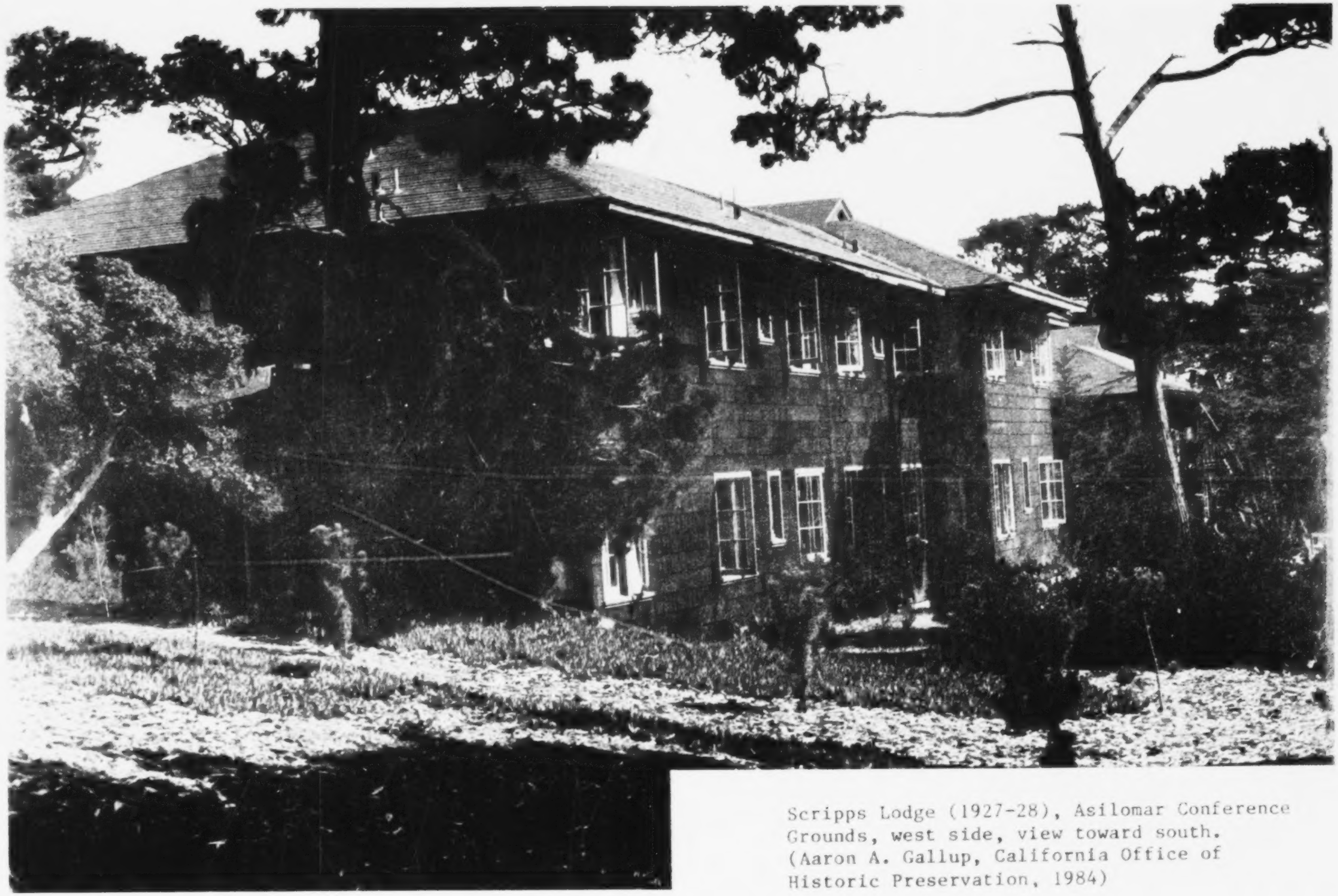
Hilltop (c. 1918), Asilomar Conference Grounds.
View looking east from Viewpoint.
(Aaron A. Gallup, California Office of
Historic Preservation, 1984)



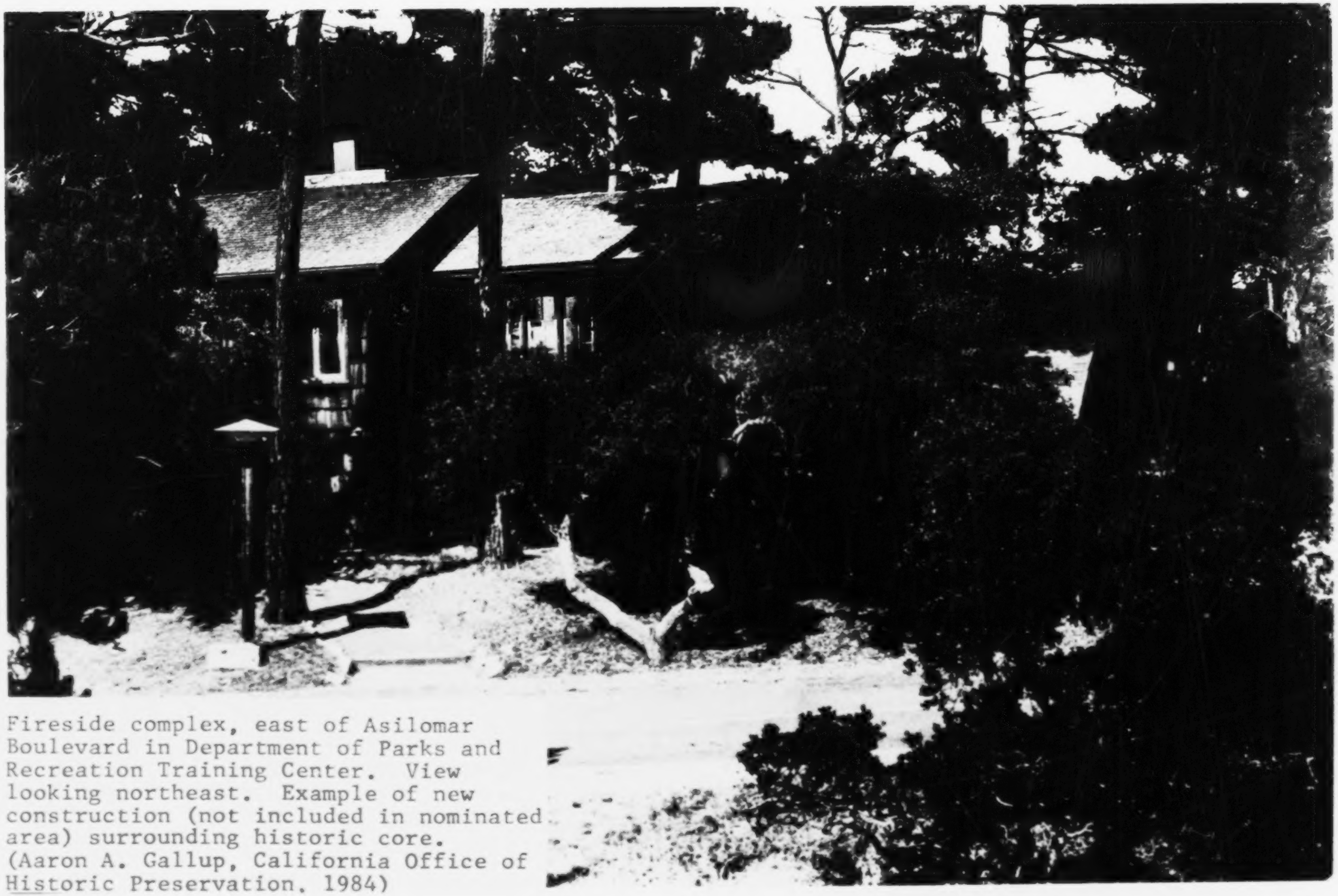
Hilltop (c. 1918), Asilomar Conference Grounds.
North side of building and main (west) facade,
at right. View looking south.
(Aaron A. Gallup, California Office of
Historic Preservation, 1984)



Scripps Lodge (1927-28), west side and main (south) facade, view looking northeast. (Aaron A. Gallup, California Office of Historic Preservation, 1984)



Scripps Lodge (1927-28), Asilomar Conference
Grounds, west side, view toward south.
(Aaron A. Gallup, California Office of
Historic Preservation, 1984)



Fireside complex, east of Asilomar Boulevard in Department of Parks and Recreation Training Center. View looking northeast. Example of new construction (not included in nominated area) surrounding historic core. (Aaron A. Gallup, California Office of Historic Preservation, 1984)

NPS Form 10-900
(3-82)

National Historic Landmark Nomination
Theme IX. D. (Recreation)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The Avalon Casino

and or common Catalina Casino

2. Location

street & number Casino Way ___ not for publication

city, town Avalon ___ vicinity of

state California code county Los Angeles code

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
___ public
X private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
X entertainment
___ government
___ industrial
___ military
X museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
___ other:

4. Owner of Property

name Santa Catalina Island Company (c/o Mr. Chester Lewis)

street & number Executive Vice-President

city, town Avalon ___ vicinity of state California 90704

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles County Hall of Records

street & number 320 W. Temple Street

city, town Los Angeles state California

6. Representation in Existing Surveys

title N/A has this property been determined eligible? ___ yes ___ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	_X_ unaltered	_X_ original site
_X_ good	___ ruins	___ altered	___ moved date ___________
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The Casino at Avalon is an early 20th-century adaptation of Moorish and Spanish design (sometimes also characterized as Spanish Colonial revival or Mediterranean), using modern materials and building methods such as cantilevers and cast-in-place concrete over steel construction.[1] Rising approximately 140 feet above ground, the equivalent of a 12-story building, the Casino is a generally circular structure with two matching rectangular wings at right angles to it. The wings are positioned with an acute angle between them on the land side of the small peninsula of which the Casino occupies the end.

Despite its height, the casino has only two major functional levels. The first accommodates a 1,184-seat theater, and the second, directly above, a giant ballroom, 158 feet in diameter. To support these large spaces without pillars or other visible supports that would clutter the theater and ballroom spaces, cantilever construction was used. Two massive 178-foot-long girders span the building's frame at right angles. They are trussed vertically and braced horizontally with three flat trusses. Six semi-cantilever trusses radiate from the center of the structure in such a fashion as to give the theater a domed ceiling. At the same time, they support the ballroom floor. On the upper level, steel columns and beams connecting to additional trusswork support the roof above and the ballroom ceiling below.

Exterior

The Casino's exterior is unplastered concrete, originally painted a light gray-white with blue-green emphasizing the details. Since 1946, the principal color has been cream with rose details. The roof is topped by a 25-foot lantern cupola and two small towers that contain ventilators from the theater stage. The cement roof is covered with 105,000 curved red Catalina tiles.

The principal access to the theater and to a number of rooms surrounding it is by three large doors that rest inside five massive corbelled arches between the two wings. Above the doors are large mural panels that portray Catalina's undersea gardens. The doors open into a lobby or loggia that fronts on the foyer to the theater and opens at its sides to large ramps in the rectangular wings.

The lobby is 40 feet high. Its interior is richly decorated in Art Deco style with vertical emphasis and features nine large murals of Catalina-area marine life by John Gabriel Beckman. Beckman, the artist who decorated Grauman's Chinese Theater in Hollywood, was also responsible for the murals in the theater and decorations in the theater and ballroom.

From the lobby four sets of theater doors open into a curved foyer 25 wide by 160 feet long. The foyer is paneled in black walnut to a height of twelve feet and features a beamed barrel ceiling of coral-red, studded with golden stars.

The Theater

The theater itself is entered through three double-curtained openings. The theater space is 138 feet across and 43 feet high. It is dome-shaped and unbroken by pillars or balconies. Star designs decorate the ceiling, which is made of acoustical materials covered by silver leaf and features lights recessed behind star-shaped openings. The base of the dome is decorated by 10 cone-shaped murals that rise above 7-foot panels of rose-colored acoustical material. These murals are also by John Gabriel Beckman and incorporate marine themes and allegories of Southern California history and landscape.

The 44-foot-wide and 24-foot-high proscenium arch defines the depressed stage, which is adaptable for both movies and stage productions. Beckman's murals culminate here in a large figure of Venus, patterned after Botticelli's "Birth of Venus." To the left, in the orchestra pit, is a four-manual Page organ, especially designed to create sound effects. Only three other organs of this type were built; one of the others was used in the Columbia Broadcasting System studios in the Wrigley Building in Chicago. The two organ lofts are behind the golden clouds in the mural. The great organ was installed not only to provide music in the theater, but to entertain evening concert gatherings outside the Casino and to give musical greetings to the crowds arriving by steamer in Avalon Bay.

The theater seats are original, as are practically all other decorative elements including the murals. One of the first theaters designed for "talkies," this chamber has notably good acoustics.

Ramps, Mezzanine, and Sub-mezzanine

The ramps, in the rectangular wings, provide the principal access to the upper levels, although there is a freight elevator; they are wide enough to permit an automobile to be driven up them and into the ballroom. On the mezzanine level around the dome of the theater, between the theater and ballroom levels, are the cloakroom, restrooms, and smoking rooms, as well as storage rooms. The projection room, which features equipment in place since 1939, and several other rooms as well are suspended below the mezzanine.

The Ballroom

The Casino's vast ballroom, 156 feet in diameter, may have been the largest in the world at the time of its construction. It has accommodated more than 3,000 couples on a single evening. Decorated by Beckman, it features a ceiling shell that expands in 32 flutes from a 500-light central chandelier mounted in a 38-foot grille of sunburst design. A central revolving cone in the chandelier has facets that scatter indirect colored lighting from more than 500 colored spotlights hidden in the alcoves. The effect is rather similar to modern "disco" lighting.

The ballroom's wall is divided into panels that correspond to the ceiling flutes, interspersed with 16 double doors leading to the balcony that nearly encircles the ballroom on the outside. The octagonal plaques in silver leaf that ring the ballroom above the doors and the cornice with dentils of silver leaf are original.

The circular dance floor is set, atop a layer of cork, in strips of maple, white oak, rosewood, and other woods in a 16-sided pattern that converges at the circle's center. Loge seating that originally surrounded the dance floor was replaced in 1947 with tables and chairs and the dance floor space was reduced by adding a 13-foot terrace inside the loge. The dance floor, although smaller, still measures 10,000 square feet. The ballroom also features a stage and orchestra shell. The lobby between the two ramps that provide main access to the ballroom was converted into a kitchen in the 1947 renovation.

The 14-foot-wide covered balcony or promenade has not been substantially altered since construction, although its Catalina tile floors have become worn. It rests upon 29 concrete corbels or brackets, which serve as cantilever supports. The balcony is 18 feet high and features ceiling panels inlaid in silver leaf. It affords a full view of Avalon, Avalon Bay, the shoreline, and the sea.

Other Features

The principal entrance to the Casino is built on a rise that slopes down to a ground floor beneath the theater. Four ramps descend from the theater to this level. The rooms that circle the building on this ground floor have varying histories and present uses. Several are occupied by the Catalina Island Museum Society and the Catalina Art Association.

FOOTNOTE

[1] This physical description has been prepared from data contained in "Suggested Guide's Commentary for Casino Walking Tour" (Avalon, Calif.: April 10, 1972) (15 pp., unpublished), and Patricia Anne Moore, The Casino, Avalon, Santa Catalina Island, California (Avalon, Calif.: Catalina Island Museum Society, Inc., 1979), pp. 18-57 passim. The description was also verified by on-site inspection on May 3, 1984.

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation

Specific dates 1929 **Builder Architect** Walter Webber and Sumner Spaulding

Statement of Significance (in one paragraph)

Summary

The well-preserved Casino is the premier structure in Santa Catalina Island's only major community, Avalon, a namesake for the earthly paradise in the western seas to which King Arthur and other Celtic heroes were transported after their deaths. To vistors approaching the island, the Casino serves as an introduction to and symbol of its varied recreational resources. The Casino is especially renowned for its ballroom, quite possibly the largest in the world at the time of its construction, and one that is particularly well known for the "big band sound" performed in and broadcast from it from the 1930s to the 1950s.

The Casino's construction and preservation also symbolize the lasting interest of the Wrigley family in the island and reflects their attitudes toward its development. The Casino was the culmination and centerpiece of William Wrigley, Jr.'s, careful efforts to make Santa Catalina a wholesome recreational resort for families of modest means. Philip K. Wrigley, his son, provided key concepts that influenced the Casino's architecture and endeavored to assist the development of Avalon in a Spanish motif harmonious with the Casino and with the island's early history; he was also determined to insure the preservation of the island's natural beauty and unique ecology. The continuity of these commitments by the Wrigley family have insured that a visit to Santa Catalina will continue to be a memorable experience. (These efforts, which go beyond the purview of this nomination, include the donation of 85% of the island to the Santa Catalina Island Conservancy, as well as other philanthropic actions.)

Although certainly not the only exceptional extant structure associated with the Wrigleys' remarkable careers, the Casino captures an illuminating aspect of this illustrious American family's attitudes toward mass recreation. Two other important structures associated with the Wrigleys are described elsewhere in this study, the Tournament of Roses House in Pasadena, California, the community where their interests in Southern California earlier centered, and Wrigley Field, the historic home stadium of the Chicago Cubs, in the city where William Wrigley, Jr., achieved his fame and fortune.

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(3-82)

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Continuation sheet Item number 8 **Page** 2

History

William Wrigley, Jr., began his family's involvement with Santa Catalina Island when, in 1919, he purchased an interest in the island "sight unseen." Rather than turn around his investment, he succumbed to Santa Catalina's charms and bought out his partners, a group of investors from Pasadena. For the remaining 12 years of his life, its careful development was one of his major passions.[1]

The Santa Catalina Island Company, which was the firm through which Wrigley acquired the island, had been attracting tourists since the 1890s. Santa Catalina's fine weather, varied and pleasant landscapes, and crystal clear waters were, however, relatively undeveloped recreational resources in 1919. Avalon, furthermore, had been devastated by fire in 1915, and rebuilding had been slow.[2]

Wrigley added to the island's amenities for tourists. He built a new dance pavilion (the "Sugarloaf Casino")[3] and glass-bottomed boats, enlarged the golf course, built a new country club, and started a bird park. Other improvements were more practically minded; he insured the water supply by building a reservoir and improved transportation to and from the mainland by building S.S. Catalina and buying two other large excursion steamers.

Turning his genius for advertising to good use in the promotion of the island, Wrigley publicized its attractions to great effect. He also sponsored special events such as the Wrigley Ocean Marathon, a cross-channel swimming race, and got the attention of sports fans by bringing the Chicago Cubs to Avalon for spring training.

Wrigley hoped to celebrate and magnify his successes on the island by building a combination theater, ballroom, and meetingplace that would symbolize the "new" Catalina. Far from being an exclusive club, the Casino would charge no admission (although a modest one was later added), and only moderate rates were levied for the theater and events in the ballroom. The Casino was to serve and delight the public on a year-round basis.

The site chosen for the new casino was that occupied by the "Sugarloaf Casino," the octagonal 2-story dance pavilion that Wrigley had put up in 1920; its location was the key physical landmark of Avalon Bay, occupying a strategic and scenic position at its entrance. It not only featured these attributes, but was adjacent to the island's renowned "underwater gardens."

Wrigley's son Philip suggested the ballroom be placed over the theater and they agreed that the whole project be executed in Moorish style.[4] Architects Walter Webber and Sumner Spaulding collaborated with the Wrigleys to translate these ideas into the design of the new Casino. A circular plan fit the triangular site best. Access for the anticipated crowds posed an unresolved problem until the senior Wrigley suggested the use of ramps, as in his ball parks, rather than elevators.

The balcony was suggested by features of the Alhambra, in Spain, which the elder Wrigley admired. The structure's 140-foot height, however, was dictated by the height limitation in Los Angeles County, of which Santa Catalina Island is a part.

The Casino's architecture married the light and airy effects for which Spaulding was noted and Webber's mastery of strong sturdy construction.[5] One seems obliged to concur with the judgment that the Casino is "an exciting example of the imaginative integration of historical elements into a modern structure."[6]

The construction of the Casino was overseen by David M. Renton, the Wrigleys' general manager on the island. The site was cleared in February 1928. Construction crews dug down 40 feet to bedrock and began erecting the great building the next month. By June, the 28,222 shapes and plates of the steel frame were in place; in August, the last of the 25,000 cubic yards of cement was poured. The finishing and decoration of the interior began around the first of the new year. The grand opening was held on May 29, 1929.[7]

The facilities of the completed Casino were "state of the art." The theater, for example, one of the first designed for "talkies," was praised by film producers and actors for its perfect acoustics. The sound engineers working on Radio City Music Hall came from New York City to study the Casino's acoustics and used similar methods in the design of that renowned structure.[8]

As the Wrigleys envisioned, the Casino has been a community center and an attraction to tourists since its opening. Few communities of Avalon's size can boast such magnificent surroundings for public functions. In addition, events in the Casino have given it a well-merited national reputation.[9]

The theater has witnessed at least one stage premiere and those of several films, notably those that were "shot" on the island, such as Morituri (with Yul Brynner and Marlon Brando) and The Glassbottom Boat (with Doris Day and Arthur Godfrey). Film directors, including Cecil B. DeMille, Joseph Schenck, Louis B. Mayer, Samuel Goldwyn, John Ford, and Erich von Stroheim, used the theater for viewing "rushes" from films (such as Rain, Treasure Island, Mutiny on the Bounty, etc.) that they had made on and near the island. Vaudeville acts and revues, including Major Bowes' amateur talent show, were also booked into it.

The ballroom, on the other hand, was long the principal drawing card of the Casino. From the time of its 1929 opening, with Maurice Menge and his El Patio-Catalina Band, who were hired by 20th-Century Fox in the fall of that year to do Fox's first "all-star" musical, the ballroom regularly attracted top flight bookings, and drew as many as 6,200 dancers in a single evening. A sampling of the names and dates will convey something of the flavor of the era and the quality of the performers: Ben Bernie ("the Ole Maestro") (1935); Buddy Rogers and the "California Cavaliers" (1935); Jan Garber ("Idol of the Air Lanes") (1934-37, 1949); Little Jack Little ("the Cheerful Little Earful") (1936); Dick Jurgens ("the Crown Prince of Rhythm") (1937-38, 1940-41); Herbie Kay (1937); Ted Weems (1938-39) (with Perry Como in his sextet); Freddie Martin (1939); Benny Goodman ("the King of Swing")(1935, 1940); and Kay Kyser and his "College of Musical Knowledge" (1939-40).

On the eve of World War II, other popular acts provided the dance music, such as Bob Crosby and his "Bob Cats" (1940-41) and Ray Noble (1941). During the war, USO dances, featuring such celebrities as Alice Faye, Lt. Phil Harris, Kate Smith, Bob Hope, Danny Kaye, Johnny Mercer, Spike Jones, and Dick Haymes, were held in the ballroom. The Casino also hosted training classes for the U.S. Maritime Service.

As popular as the performers were on the island, they achieved national renown, beginning in 1934, from the nightly radio broadcasts of their music. The most enduring of these were over the Columbia Broadcasting System, whose principal studios and broadcast facilities were in the Wrigley Building in Chicago. Thus the phrase, "From the beautiful Casino Ballroom, overlooking Avalon Bay at Catalina Island, we bring you the music of ...", became familiar to a generation of Americans. The broadcasts continued with few interruptions into the 1950s and sporadically until 1963. The National Broadcasting Company also broadcast Kay Kyser's "College of Musical Knowledge" from the theater in 1939-40. The ballroom continued its popularity into the early 1950s when the "big bands" that played it included Tony Pastor, Ina Rae Hutton, Stan Kenton, Jimmy Dorsey, and Woody Herman and his "Best Band Ever."

In recent years, the ballroom has accommodated a variety of functions, including "rock and roll" dances sponsored for youth by the City of Avalon. Changing musical tastes had brought an end to the "big band" era, although something of a revival occurred in the late 1970s.

Since the era of the "big bands," the Casino has become increasingly used as a convention center. It has special meeting rooms of varying sizes. The ballroom, however, is still used for dancing on weekends during the summers. The Casino also continues to attract tourists, much as its builder intended. The island still has a romantic lure, celebrated in a number of songs, such as the one that begins: "Twenty-six miles across the open sea, Santa Catalina is a-waiting for me. ..." Santa Catalina has an attraction and a fame that draw from history more enduring than the Catalina swimsuit and flying boats, even though they also help to characterize its varied recreational attractions.

FOOTNOTES

1 Patricia Anne Moore, *The Casino, Avalon, Santa Catalina Island, California* (Avalon, Calif.: Catalina Island Museum Society, Inc., 1979), p. 12.

2 The general historical background of the casino that follows has been abstracted from Moore, *op. cit.*, pp. 12-17.

3 A casino in the generic sense is any public room or building that is used for musical or theatrical performances, dancing, or gambling, etc. In the 1920s and 1930s, the term was commonly used in connection with dancehalls and ballrooms. Its usage to denote gambling establishments has become firmer in recent years. Gambling has never been permitted in the Avalon casinos.

4 Moore, *op. cit.*, Foreword (by William Wrigley).

5 *Ibid.*, pp. 18-21.

6 *Ibid.*, p. 21.

7 *Ibid.*, pp. 22-27, for the construction information included here.

8 *Ibid.*, p. 37.

9 The discussion of plays, films, and "big bands" that follows has been gleaned from the material in *Ibid.*, pp. 46-77 *passim*, 83.

10 *Ibid.*, pp. 82-86; Anonymous, "Suggested Guide's Commentary for Casino Walking Tour" (Avalon, Calif.: April 10, 1972), p. 12.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 2 acres

Quadrangle name Santa Catalina East **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	0 7	3 7 6 7 2 5	3 6 9 0 5 5 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

The small peninsula on which the Casino stands, as defined by the inner curb of Casino Way, on the side next to the Casino, and the waters of Avalon Bay on its other sides. The landscaping is not defined as contributing to the historical significance of the property.

List all states and counties for properties overlapping state or county boundaries

state **code** **county** **code**

state **code** **county** **code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** October 10, 1984

street & number 1100 "L" Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20240

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

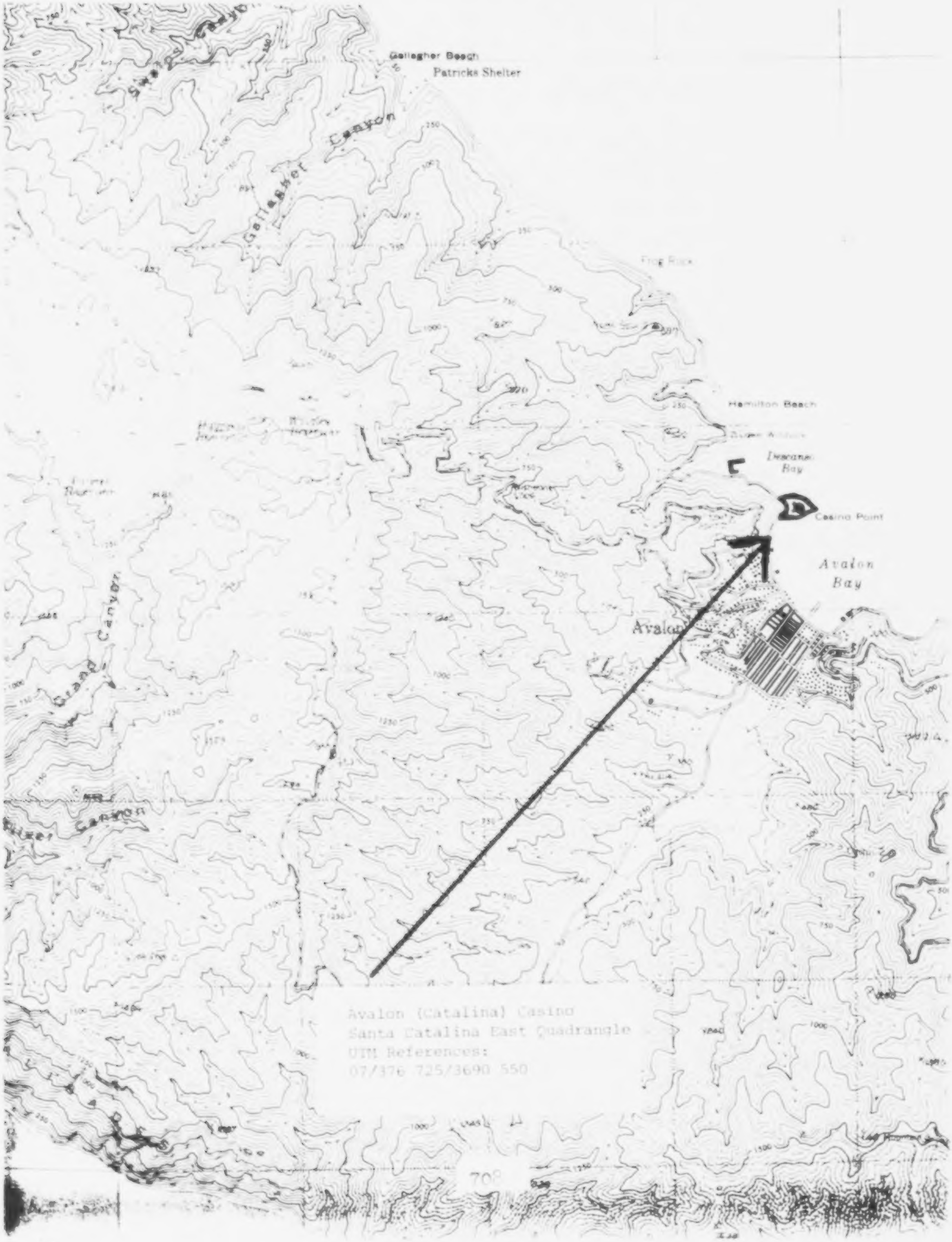
Bibliography

Anonymous. "Suggested Guide's Commentary for Casino Walking Tour." Avalon, California: April 10, 1972. 15 pp. (Unpublished.)

Kessler, Julia B. "As We Were in Avalon," *in* "Champions in the Sun," *California History* (Special Issue), LXIII, 1 (Winter 1984), pp. 71-76.

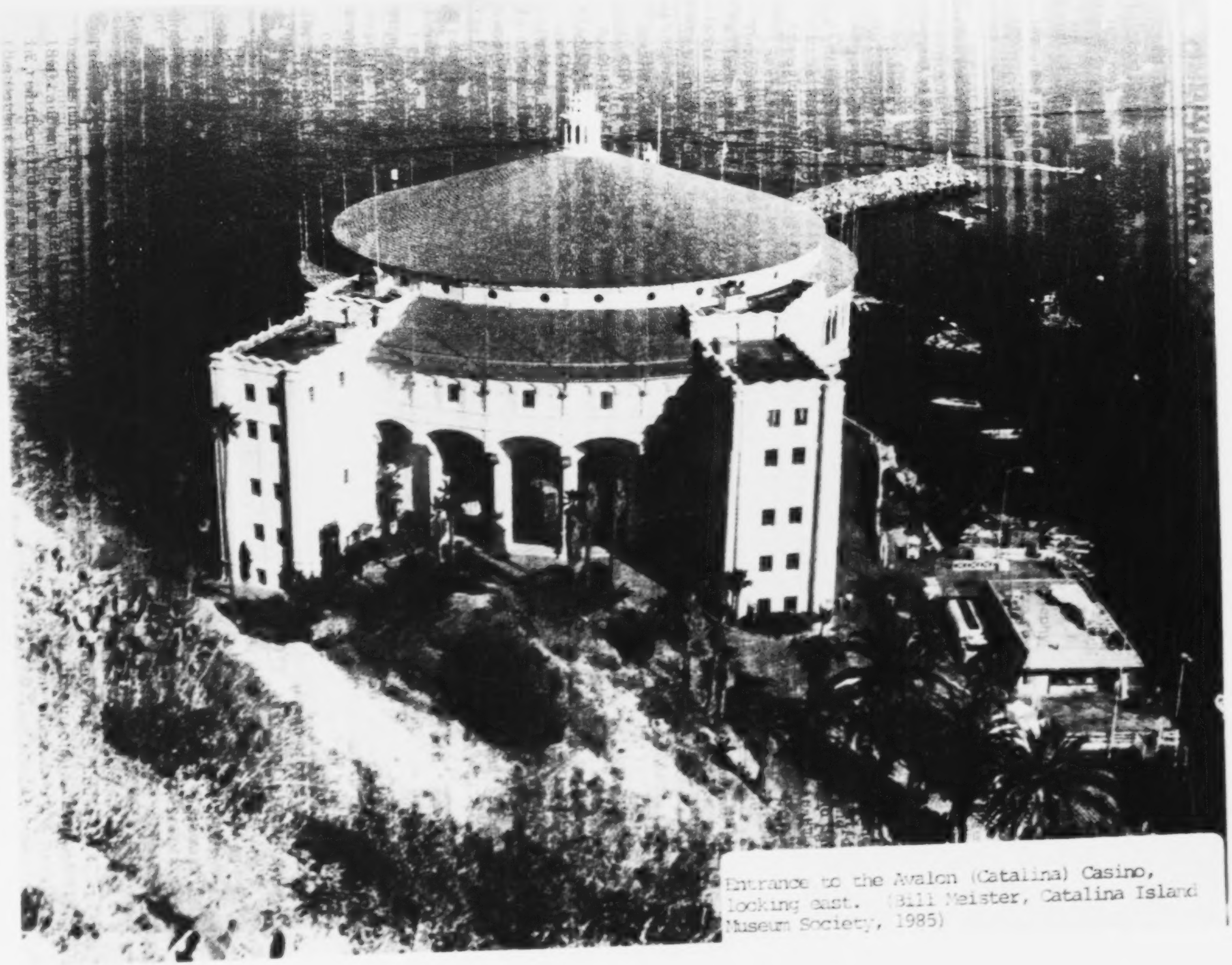
Moore, Patricia A. *The Casino, Avalon, Santa Catalina Island, California.* Avalon, California: Catalina Island Museum Society, Inc., 1979.

Publicity Bureau of the William Wrigley, Jr., Interests. "Salient Facts about The New Catalina Casino . . ." Los Angeles: May 1929. 9pp. (Unpublished.)

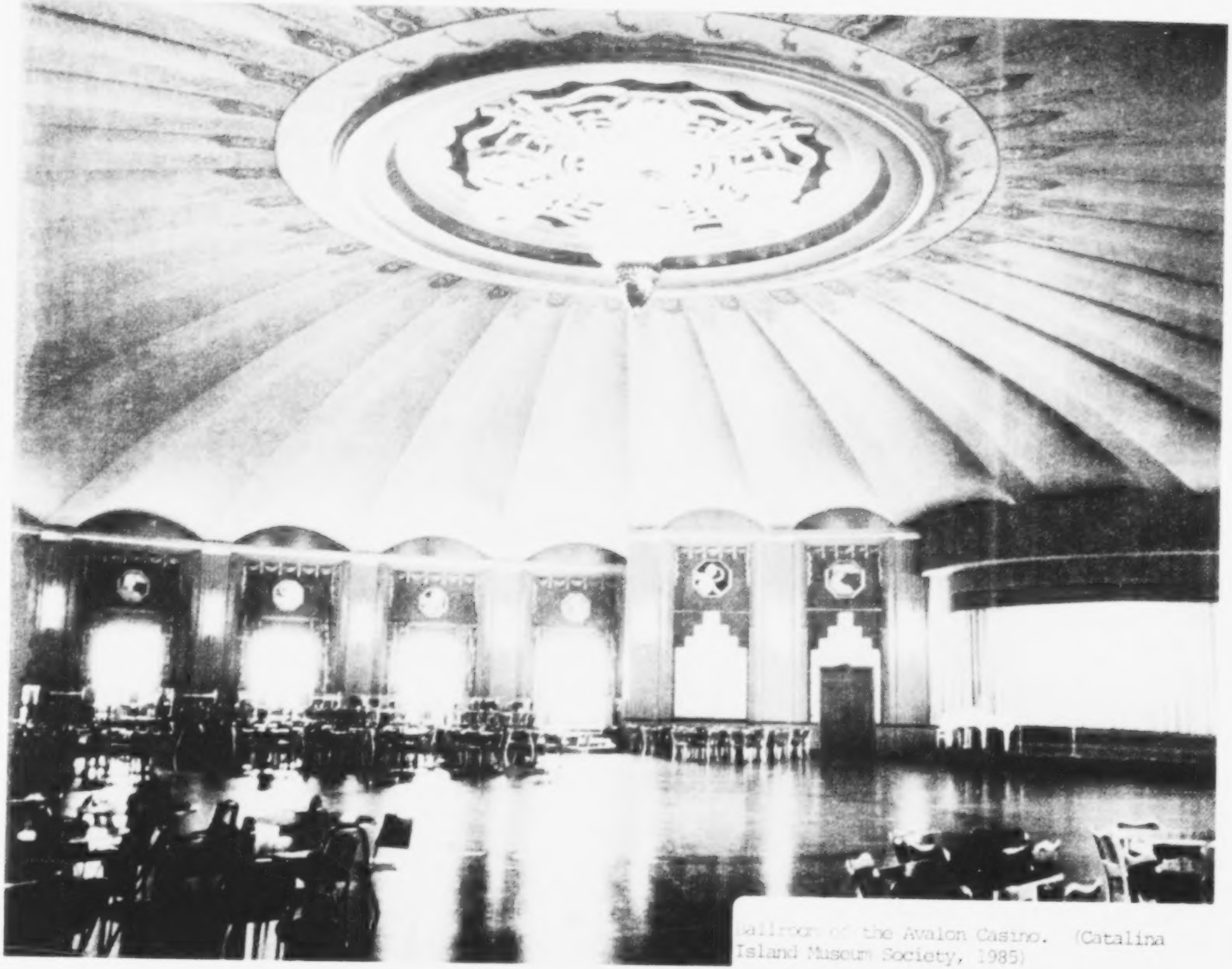

Gallagher Beach
Patricks Shelter
Swains Canyon
Gallagher Canyon
Frog Rock
Hamilton Beach
Descanso Bay
Casino Point
Avalon Bay
Avalon
Grand Canyon

Avalon (Catalina) Casino
Santa Catalina East Quadrangle
UTM References:
07/376 725/3690 550

The Avalon Casino from the northwest. (Bill McAlister, Catalina Island Museum Society, 1985)



Entrance to the Avalon (Catalina) Casino, looking east. (Bill Meister, Catalina Island Museum Society, 1985)



Ballroom of the Avalon Casino. (Catalina Island Museum Society, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic West Baden Springs Hotel

and or common

2. Location

street & number off Ind. 56 ___ not for publication

city, town West Baden Springs ___ vicinity of

state Indiana code county Orange code

3. Classification

Category	**Ownership**	**Status**	**Present Use**	
___ district	___ public	___ occupied	___ agriculture	___ museum
X building(s)	X private	X unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	X yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	X other: Vacant

4. Owner of Property

name Eugene MacDonald

street & number c/o West Baden Springs Hotel, Box 338

city, town West Baden Springs ___ vicinity of state Indiana 47567

5. Location of Legal Description

courthouse, registry of deeds, etc. Register of Deeds, Orange County

street & number Court House Square

city, town Paoli state Indiana

6. Representation in Existing Surveys

title Historic American Buildings Survey has this property been determined eligible? ___ yes ___ no

date 1962 X federal ___ state ___ county ___ local

depository for survey records Library of Congress

city, town Washington state DC 20240

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet **Item number** 6 **Page** 1

Title: Historic American Engineering Record
Date: 1973 X Federal
Depository for survey records: Library of Congress
City: Washington State: DC 20240

Title: National Register of Historic Places
Date: 1974 X Federal
Depository for survey records: National Park Service
City: Washington State: DC 20013-7127

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date
X fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The West Baden Springs Hotel rests on rolling land in the middle of extensive forested areas in a region long famous for its mineral springs.[1] In its heydey, during the first three decades of the 20th century, the complex included the 708-room main hotel building, built in 1901-02; a number of smaller structures; and various recreational facilities. The main hotel is a 6-story brick and concrete structure, 16-sided on the exterior, with a vast covered circular "Pompeian Court," or atrium, rising the full height of the building on the interior. A huge steel and glass dome, 195 feet in diameter and 130 feet high, covers the circular court. Elliptical in configuration, the dome is supported by 24 steel ribs connected to a circular plate drum at the crown and tied together at the bottom by circular plate girders that rest only atop the hotel's outer walls at the circumference of the enclosed space. The ribs are supported on giant steel shoes provided with rollers to allow for metallic expansion and contraction. Around the court are two concentric rings of rooms with a corridor between them on each floor.

Alterations

The building's original arrangement and detailing have been somewhat altered. In 1917-19, much decorative work was added to the formerly somewhat austere inner court. The great brick columns were covered with canvas and painted. The lower walls were faced with marble and a magnificent marble mosaic tile floor and a large glazed ceramic fireplace facing were installed. In the 1930s, when a Jesuit seminary began to occupy the building, the Jesuits found the nominally "Moorish" architecture offensive and took down Byzantine-style towers from the main building and removed the scalloped top edge of its exterior brick wall. They also altered somewhat the arrangements of the rooms, making cells and prayer rooms of some of them, and converted the grand lobby into a chapel, closing it off from the atrium.[2]

Further interior alterations were made by Northwood Institute in the 1960s in converting the building for college use. These included removing the individual hotel room bathrooms on the upper floors and providing group facilities.[3]

Still joined to the main building on the north is a square structure which originally housed a dining room below and a ballroom/exhibition hall above; the Jesuits divided the latter into classrooms. Also to the north, beyond the dining room, is a large kitchen area and to the side a boiler room and the former garage and staff quarters, later used as an academic building by the seminary and the institute.

Other Features

The hotel's red and white brick was painted early in its history. A large veranda was constructed late in the 1910s. An extension of the veranda, no longer standing, connected the building via a covered walkway to a series of buildings across the street housing a hospital and an opera house. Beyond these structures were a formal garden, spring houses, and a giant 2-story covered structure with a horse track on the first floor, a bicycle track on the second, and a full-size open baseball field in the center.

To the south of the building, around the formal rectangular garden, are several brick pavilion buildings of Greek Revival design. A temple of "Apollo," a pavilion which contained bowling alleys and billiard tables; and the "Temple of Hygeia," another spring building later used as a chapel, remain. These structures replaced earlier frame ones in the late 1910s. Spring Building Number 7, a brick building with elaborate glazed ceramic decoration on the interior and leaded glass windows, has been removed and the access stairway to the spring area in the rotunda of the building has been filled in with concrete. The Jesuits capped this and the other springs during their stay.

The opera house and hospital, the bicycle-horse track building, a Catholic church, and smaller outlying structures have also been demolished; the baseball diamond and portions of the golf course remain. A stable still stands but is in poor condition.

Footnotes

[1] The description that follows is an edited version of that appearing in the National Register of Historic Places nomination (1974).

[2] Janice Turner, "A Stately Pleasure Dome" (West Baden, Ind.: Northwood Institute, 1980), pp. 22-24.

[3] Gregory S. Gatsos, "Biography of a Hotel" (1970).

8. Significance

Period

prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below

archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
X engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (resort hotel)

Specific dates 1901-02 -- 1932 **Builder Architect** Harrison Albright

Statement of Significance (in one paragraph)

Summary

The West Baden Springs Hotel, the focus of the community that dubbed itself the "Wiesbaden" (West Baden) or "Carlsbad" of America because of its mineral water springs, is a dramatic witness to an opulent social era, when Americans "took the waters" to restore health and enjoy a variety of recreational activities.[1]

From its proximity to gambling casinos the West Baden Springs Hotel emerged as the Midwest's answer to Monte Carlo. The resort's exceptional recreational facilities likewise attracted sportsmen, notably practice teams of major league baseball. Through one of its owners, it also had ties to circus history. Finally, in itself, the hotel is a major feat of engineering, featuring an immense covered dome that was the largest in the world when built.

This steel and glass dome covering the inner atrium, of 200 feet in diameter, was an engineering tour de force. It was advertised by its owners and in engineering journals of the time. Its great size, and the desire of its builders to make it the biggest in the world, made it a climactic achievement in a great era of experimentation in the use of metal and glass in the last half of the 19th century. This tradition includes works like the 1851 Crystal Palace at London's World's Fair and the great railroad train sheds and domes of ever-increasing size which culminated in 1893 with William LeBaron Jenney's Horticultural Hall dome at Chicago's World's Columbian Exposition, the outer diameter of which was 187 feet. Although later outstripped in size by other types of domes, including reinforced and geodesic structures, the West Baden Springs Hotel dome may still be the largest of its type in the world.

History

The first hotel in the West Baden Springs vicinity was built in 1845. The Mile Lick Hotel, soon renamed the West Baden Springs Hotel, was constructed in 1855. Receiving its great impetus when the Louisville, New Albany and Chicago completed rail service through the town with the Monon Line, the first building, as expanded, served until it burned to the ground in 1901.

The present building was constructed in 1901-02 for the owner of the old hotel, Lee W. Sinclair, a banker from nearby Salem, Ind. Sinclair dreamed of building a vast domed structure but was turned down by a number of architects who thought the project impossible. He finally engaged Harrison Albright, a young architect from Charleston, West Virginia, to design the building and an engineer, Oliver J. Westcott, to plan the dome. (Because Sinclair feared being burned out again, he specified that a minimum of wood be used in construction: the hotel's foundations were stone, its floors concrete, and its plaster lath of heavy steel mesh.) To the astonishment of skeptics, the structure did not collapse. Indeed, it *still* remains structurally sound.

Sinclair's hotel, which featured a music room, a theater, and a stock exchange, was an attraction in itself, but the resort's other amenities made it even more enticing. In addition to the spring houses, these included: a separate opera house; a double-decked covered bicycle track that was the largest in the country, built in an oval a third of a mile around, and so large that a full-sized baseball field was in its center*; a "natatorium" surrounded by three floors of bath facilities; a miniature Catholic cathedral on the hill to the west of the hotel; a golf course, bridle paths, and nature walks; and a trolley, at the door, to nearby French Lick.[2]

The building's architecture is not as much an example of any particular style as an Olympian combination of several styles. Some of the outbuildings' styles, however, can be traced to mineral water health spas in Baden and Wiesbaden, Germany. In fact, the building known as Spring Seven had several entrances, over one of which is the name *Sprudel Seben*, German for "Spring Seven." The mineral water bottled by the hotel was called Sprudel Water after the *Sprudel Wasser* of Wiesbaden.

The hotel played a significant role in American social history. Guests came first for the mineral waters available there and for the hotel's many recreational amenities, but were also attracted by the gambling and gaming in the area, especially during the 1920s. It was a perennial vacation address for the great and near-great, during the first three decades of the 20th century. The name of "Diamond Jim" Brady appeared on the guest register many times. General John J. Pershing, the Studebaker family, Mayor "Big Bill" Thompson of Chicago, New York Governor and Presidential candidate Alfred E. Smith, the humorist George Ade, and Eva ("I don't care") Tanguay were also guests, some of them coming year after year. The song "On the Banks of the Wabash" was written by Paul Dresser during a vacation at the hotel, and it was first played here. Boxers John L. Sullivan and Thomas J. Sharkey were also regular patrons. An infamous visitor was Al Capone, who came year after year in the 1920s--with his bodyguards.[3]

---

* Bicyclists pedaled on the upper floor; horseback riders paraded on the lower level. The following major league baseball teams used the field for spring practice at various times: St. Louis Browns, Pittsburgh Pirates, Philadelphia Phillies, Chicago Cubs, Cincinnati Reds, and St. Louis Cardinals. (Gregory S. Gatsos, "Biography of a Hotel" [1970].) (Unpaginated)

Sinclair continued to run the hotel until his death in 1916. His daughter and son-in-law then took over its management. They conducted an extensive renovation (sketched in the Description section of this nomination), elements of which occurred both before and after the hotel's brief service as an Army hospital in 1918-19.[4]

In 1922, the hotel was sold to Edward ("Ed") Ballard, a "local boy" who had become highly successful in the gambling casino and circus businesses. He ran casinos in Miami Beach, Fla., Hot Springs, Ark., Saratoga, N.Y., and Mackinac Island, Mich., as well as in West Baden Springs. He had also moved the Hagenbeck-Wallace Circus to the West Baden Springs vicinity in 1915. Ballard was a great showman who used the hotel's "Big Dome" as a "big top" at times; he had, in fact, entertained the soldiers with circus performances there during the hotel's hospital service.[5] Under Ballard, the hotel thrived until the Great Depression, although, like other Northern resorts, it began to lose trade to Florida and other distant resort locations that were becoming readily accessible by private automobile.

Ballard had -- with wisdom or luck (or both) -- liquidated his circus interests days before the stock market crash in 1929. He had not sold the hotel, however, and, out of loyalty to his home town, struggled to keep it open. Finally, in the spring of 1932, he closed its doors.

Ballard considered selling the hotel but found that the prime would-be purchasers were gambling interests of an unsavory variety. When he despaired of selling, he cast about for an organization that might use the structure for religious or educational purposes. Thus it was that in 1934, Ballard, although not himself a Catholic, donated the hotel to the Society of Jesus (Jesuits) for use as a seminary.[6] During its 30 years in that role, the hotel underwent modifications that subdued its flamboyant decoration. (The principal changes are listed under Description.)[7]

In 1964, the seminary moved to new quarters near Chicago, and the Jesuits advertised the property for sale. In 1966, the Northwood Institute, a private collegiate school of business management, acquired the building.[8] It served as one of the institute's campuses until 1983.

Eugene MacDonald, an experienced hotel owner who is a native of the area, purchased the hotel in late 1983, and plans to restore and reopen it.[9] MacDonald's efforts, if successful, would return the hotel to the character and appearance of its glamorous early 20th-century past.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet Item number 8 Page 4

Footnotes

[1] This sketch, except where noted, is a revision of the corresponding section of the National Register of Historic Places nomination form, supplemented by additional data from Janice Turner, "A Stately Pleasure Dome" (West Baden, Ind.: Northwood Institute, 1980), passim.

[2] Ibid., p. 9.

[3] Ibid., p. 11.

[4] Ibid., p. 13.

[5] Charles E. Ballard, The Ballards in Indiana (Peru, Ind.: The C.E. Ballard Literary Trust, 1984), pp. 58-60.

[6] Ibid., pp. 60-62.

[7] Turner, op. cit., pp. 22, 24.

[8] Ibid., pp. 26-30.

[9] "Valley native buys Northwood campus," The Times-Mail (Bedford, Ind.), Thursday, October 6, 1983, p. 1; "West Baden hotel revived," The Call Leader, Tuesday, October 18, 1983, p. 6.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 80

Quadrangle name French Lick, Ind.

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	533000	4268320	B	16	533550	4268920
C	16	533550	4268320	D	16	533000	4268920
E				F			
G				H			

Verbal boundary description and justification

The northeast and southeast quarter-quarter sections of the northwest quarter-section of Section 34, Range 2 North, French Lick Township.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service **date** June 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet   Item number 9   Page 1

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O'Malley, John W., S.J. "The Story of the West Baden Springs Hotel," in Dillard, Arthur L., ed., Orange County Heritage. Paoli, Ind., 1971.

______________________. "The Story of the West Baden Springs Hotel." Unpublished Master's Thesis, Loyola University.

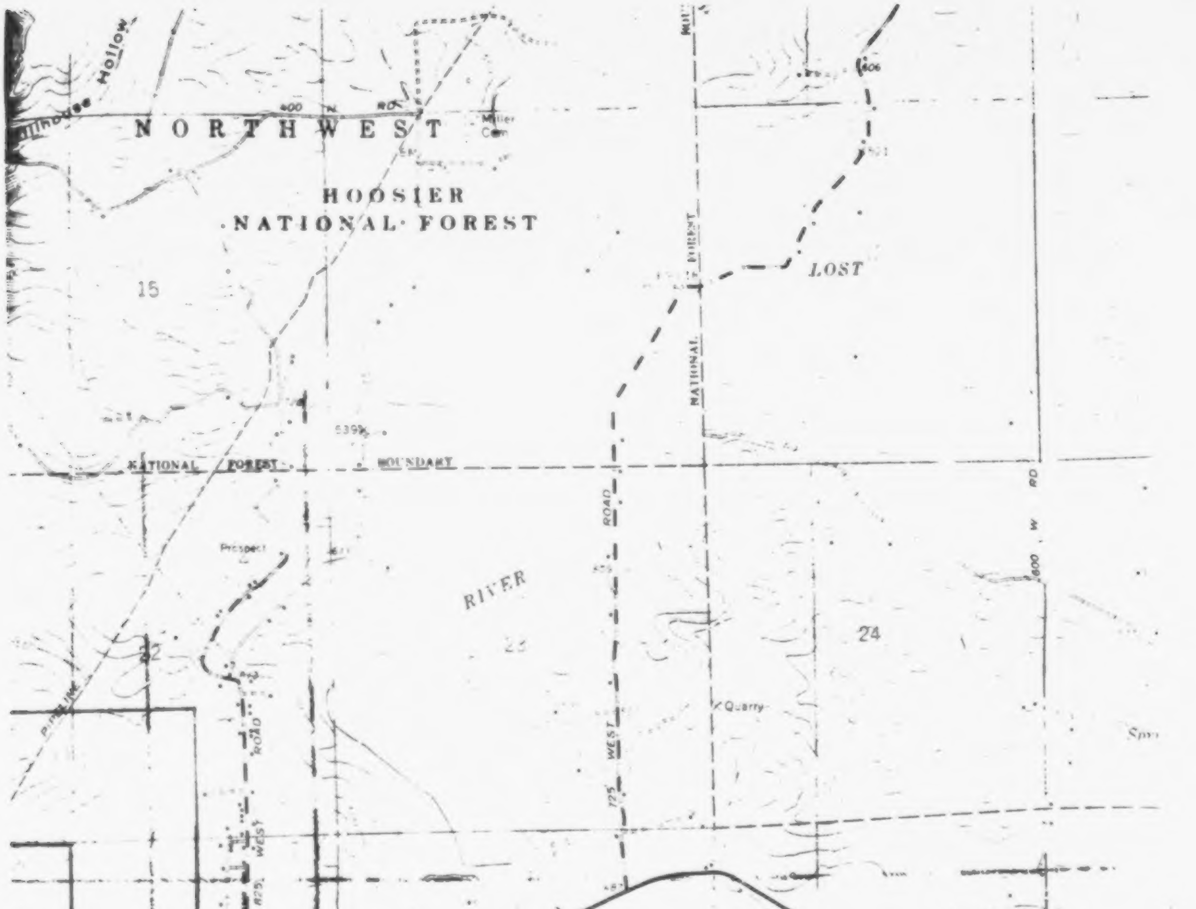
Northwood Institute of Indiana. Norfindia, 1971. (College Yearbook)

"Steel Dome for West Baden, Ind., Hotel, the largest in the World," Engineering News, XLVIII, 10(Sept. 4, 1902), pp. 158-159.

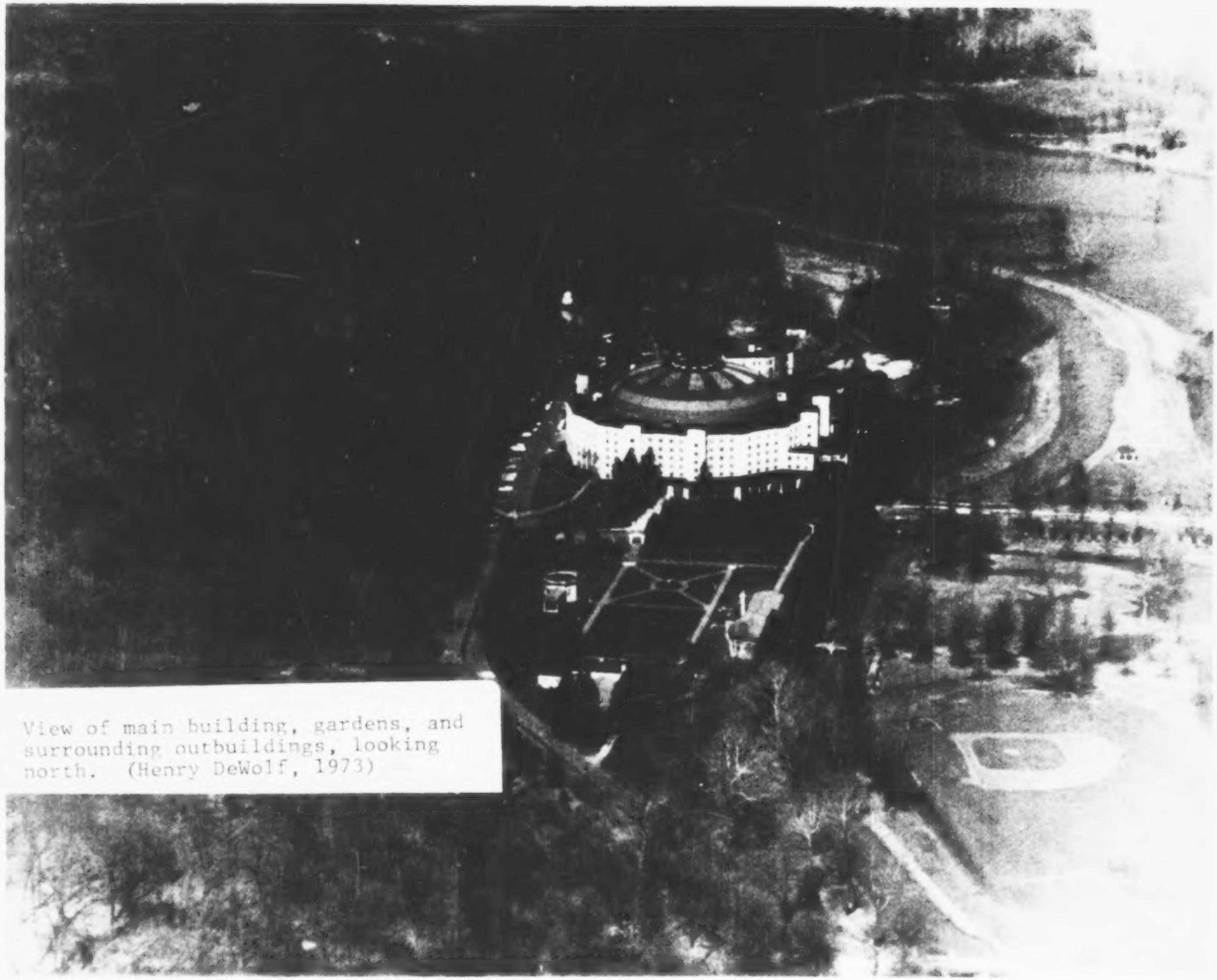
Turner, Janice. "A Stately Pleasure Dome." W. Baden, Ind.: Northwood Institute, 1980. (Pamphlet)

"Valley native buys Northwood campus," The Times-Mail (Bedford, Ind.), Thursday, October 6, 1983, p. 1.

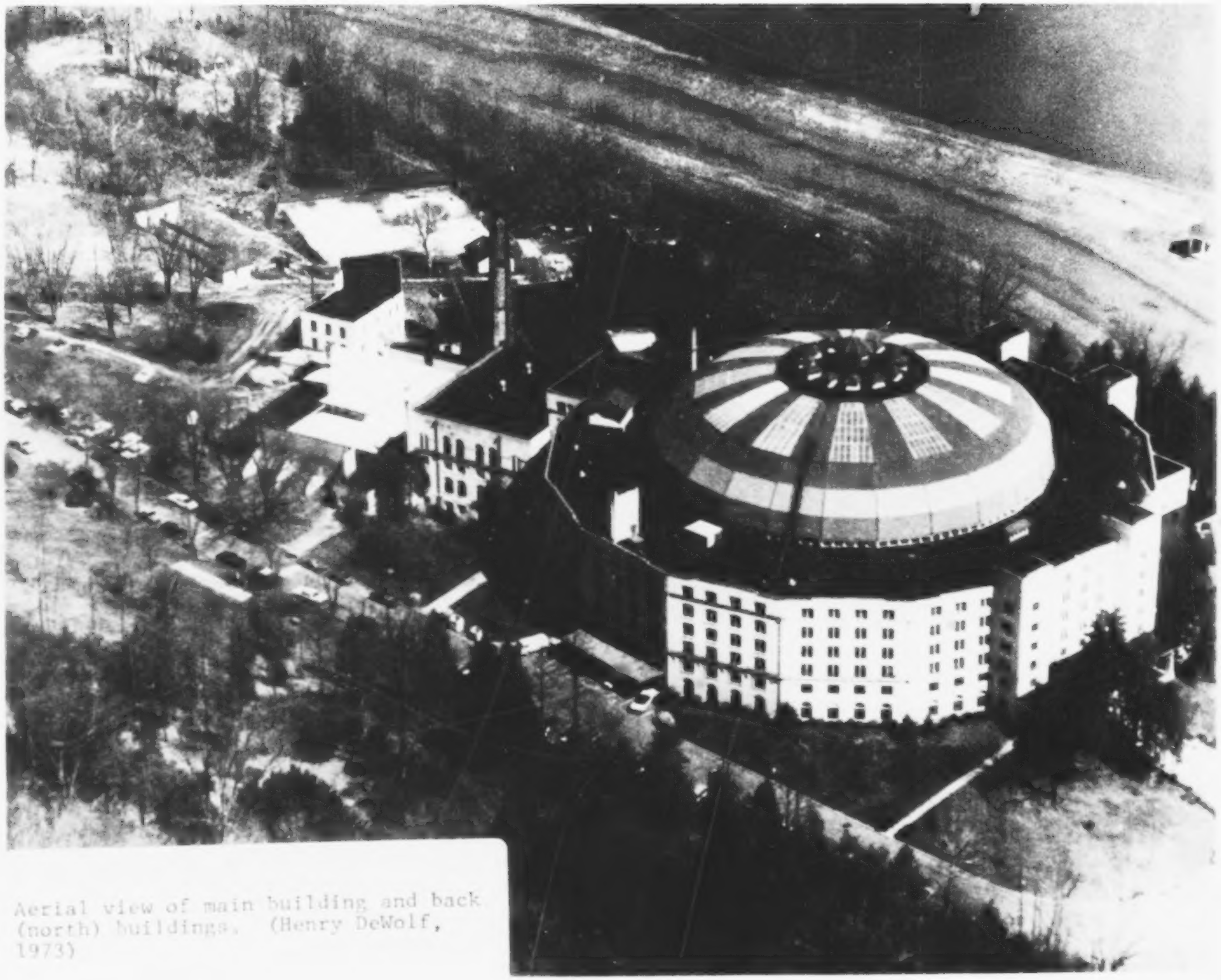
"West Baden hotel revived," The Call Leader, Tuesday, October 18, 1983, p. 6.


Millhouse Hollow
400 N RD
Miller Cem
NORTHWEST
HOOSIER
NATIONAL FOREST
15
LOST
NATIONAL FOREST BOUNDARY
Prospect
RIVER
22
23
24
Quarry
Pipeline
825 WEST ROAD
725 WEST ROAD
600 W RD
Prospect
MONON
LOST
Upper
Lick
Sewage Disposal
French Lick
Water
A
B
C
D
West Baden Springs
35
719

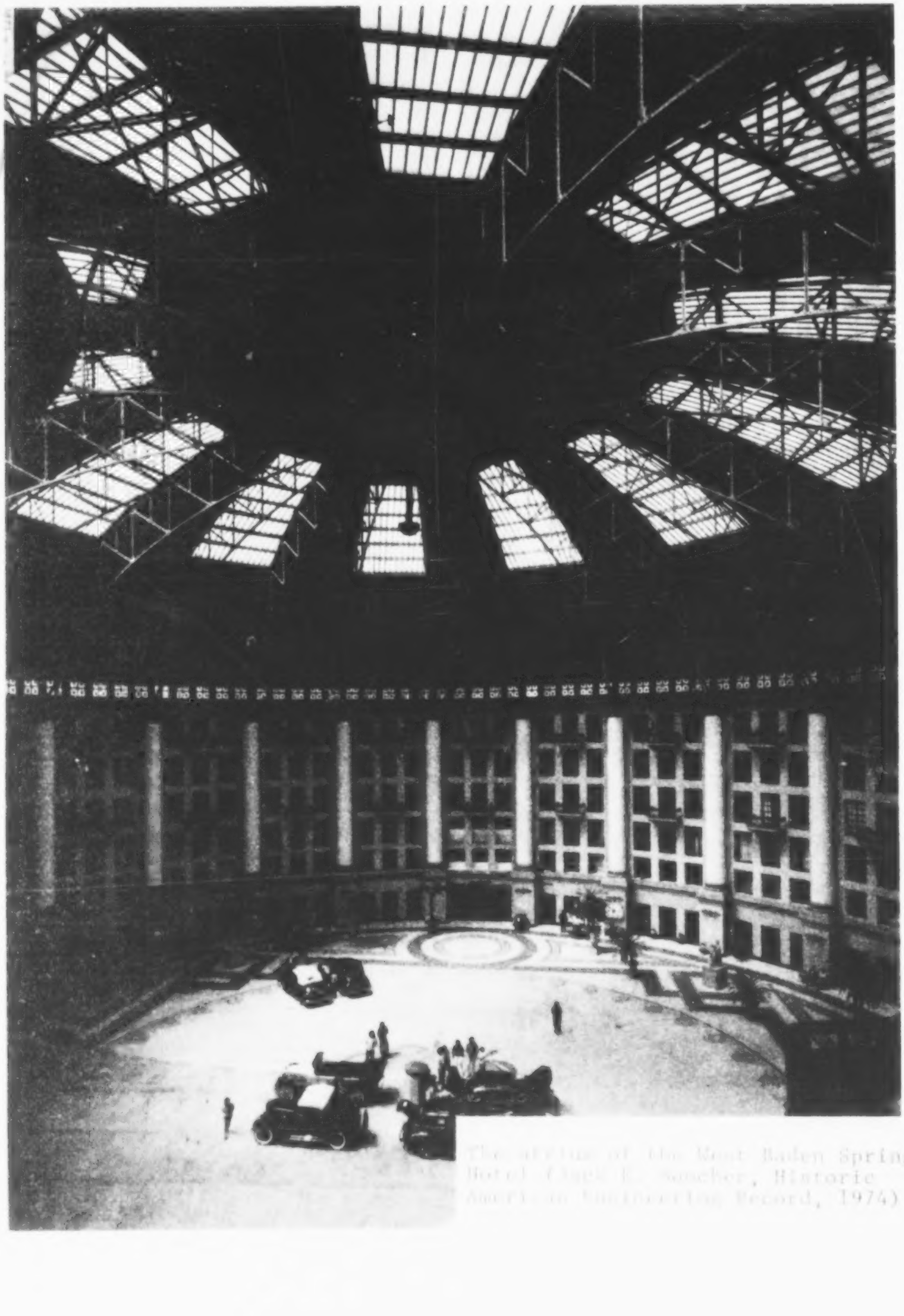
W. Baden Springs Hotel, W. Baden Springs, Indiana
French Lick, Indiana Quadrangle
UTM References:
A 16/533 000/4268 320
B 16/533 550/4268 920
C 16/533 550/4268 320
D 16/533 000/4268 920



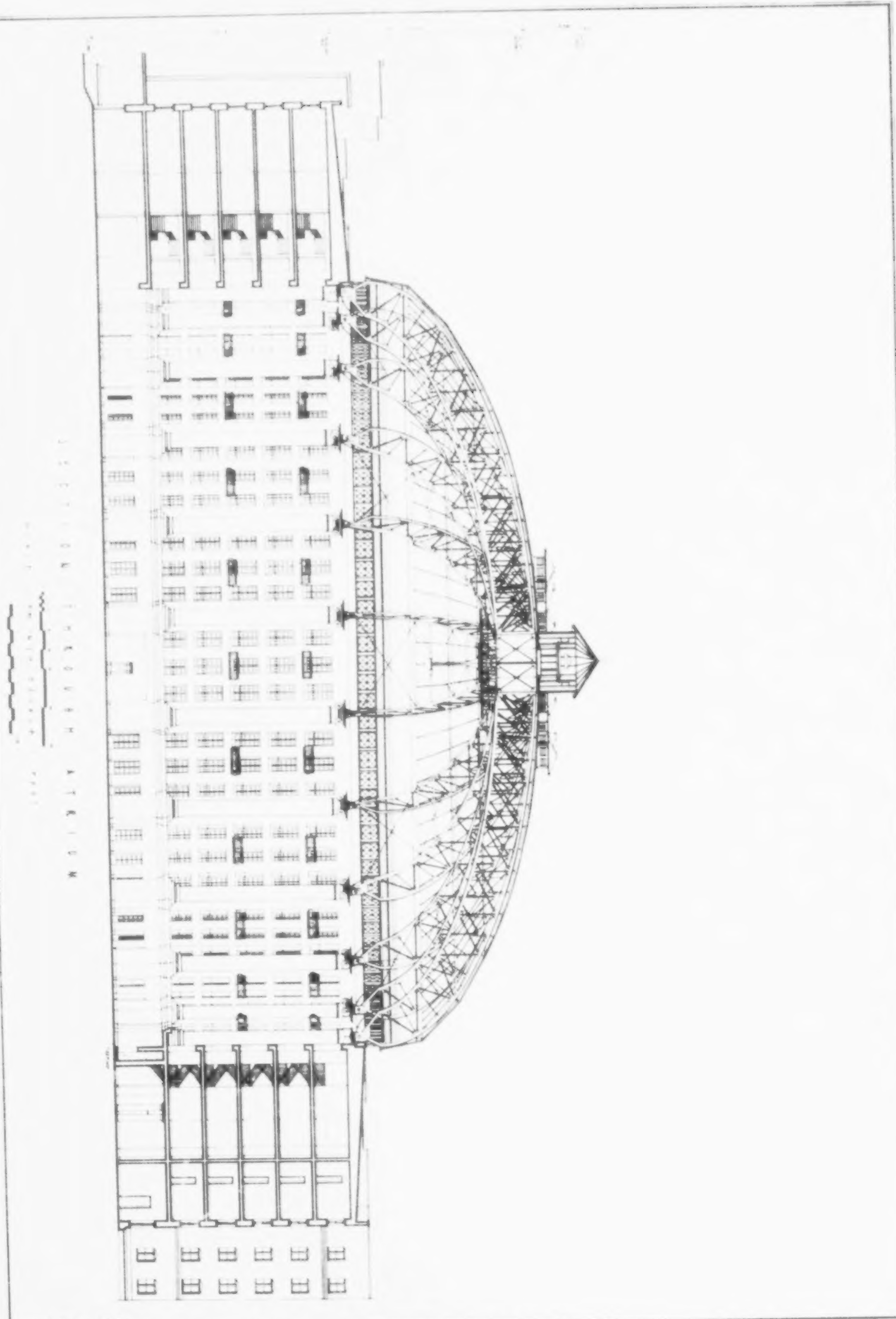
View of main building, gardens, and surrounding outbuildings, looking north. (Henry DeWolf, 1973)



Aerial view of main building and back (north) buildings. (Henry DeWolf, 1973)



The atrium of the West Baden Springs Hotel (Jack E. Boucher, Historic American Engineering Record, 1974)


SECTION THROUGH ATRIUM

STATE OF INDIANA SURVEY

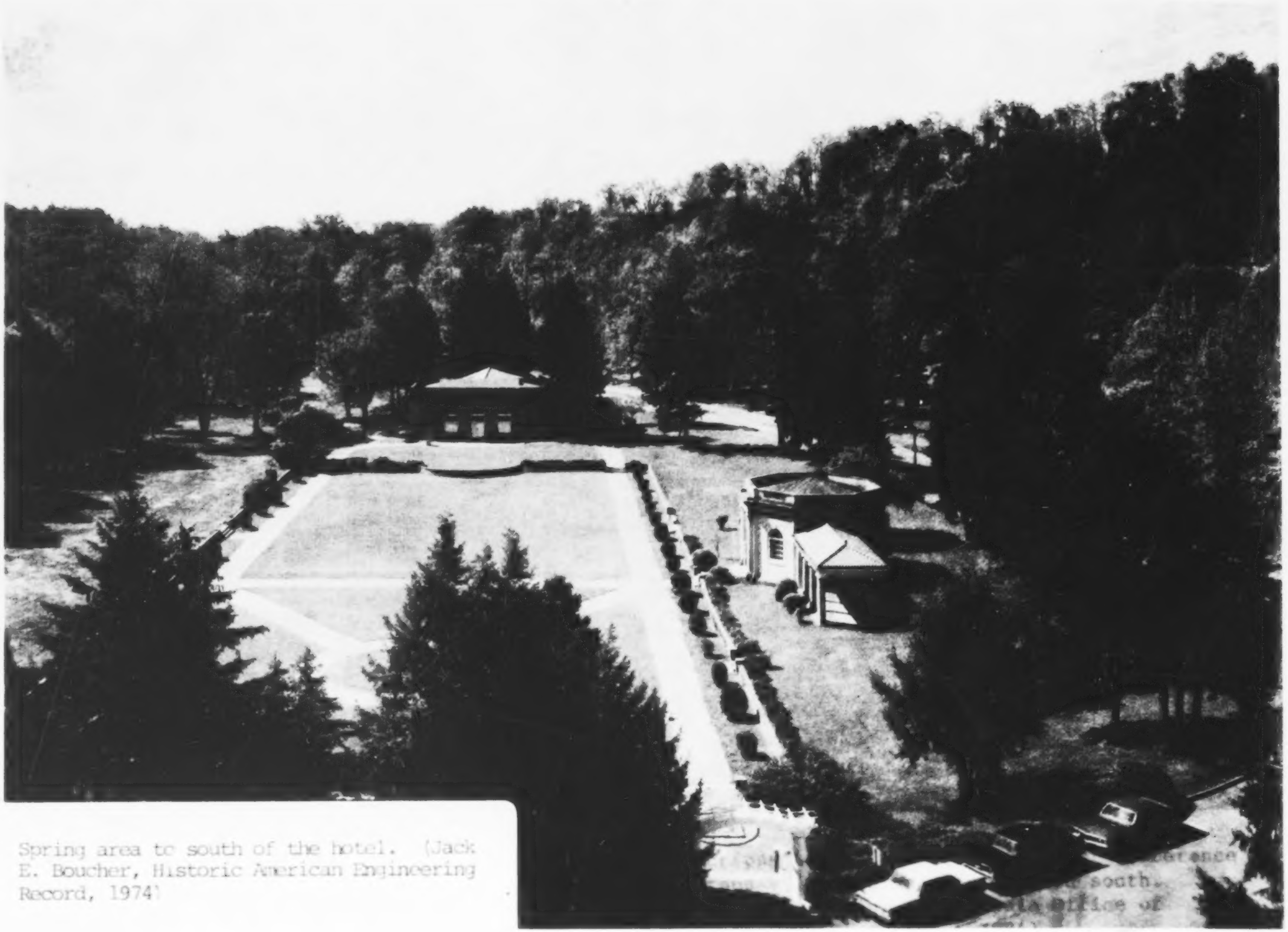
WEST BADEN

WEST BADEN SPRINGS HOTEL 1901-02
STATE ROUTE 56
ORANGE COUNTY

INDIANA

HAER
IN-2

HISTORIC AMERICAN
ENGINEERING RECORD
SHEET 7 OF 8 SHEETS



Spring area to south of the hotel. (Jack E. Boucher, Historic American Engineering Record, 1974)

Form No 10-306 (Rev 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
MAPES HOTEL

AND/OR COMMON
MAPES HOTEL AND CASINO

2 LOCATION

STREET & NUMBER
10 North Virginia Street
__NOT FOR PUBLICATION

CITY, TOWN
Reno
__ VICINITY OF

CONGRESSIONAL DISTRICT
2

STATE
Nevada
CODE
32
COUNTY
Washoe
CODE
031

3 CLASSIFICATION

CATEGORY
__DISTRICT
X BUILDING(S)
__STRUCTURE
__SITE
__OBJECT

OWNERSHIP
__PUBLIC
X PRIVATE
__BOTH

PUBLIC ACQUISITION
__IN PROCESS
__BEING CONSIDERED

STATUS
__OCCUPIED
X UNOCCUPIED
__WORK IN PROGRESS

ACCESSIBLE
X YES: RESTRICTED
__YES: UNRESTRICTED
__NO

PRESENT USE
__AGRICULTURE
X COMMERCIAL
__EDUCATIONAL
__ENTERTAINMENT
__GOVERNMENT
__INDUSTRIAL
__MILITARY
__MUSEUM
__PARK
__PRIVATE RESIDENCE
__RELIGIOUS
__SCIENTIFIC
__TRANSPORTATION
__OTHER

4 AGENCY

REGIONAL HEADQUARTERS *(If applicable)*
First Interstate Bank

STREET & NUMBER
100 N. Virginia Street

CITY, TOWN
Reno
__ VICINITY OF

STATE
Nevada

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Washoe County Courthouse

STREET & NUMBER
117 South Virginia Street

CITY, TOWN
Reno

STATE
Nevada

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Reno Cultural Resources Survey, Phase II

DATE
1983
__FEDERAL __STATE __COUNTY X LOCAL

DEPOSITORY FOR SURVEY RECORDS
City of Reno Planning and Community Development Department

CITY, TOWN
Reno

STATE
Nevada

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE______
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Summary

The Mapes Hotel is a 12-story Art Deco building situated at a major intersection in downtown Reno, where Virginia Street crosses the Truckee River. It was designed by F.H. Slocombe of Oakland, California, and constructed in 1947-48 by the Theodore P. Moorehead Engineering Company, an associate firm of H. L. Stevens Company, a well-known firm specializing in hotel construction. It remained in service until 1982 and has been vacant since then.[1]

The Mapes Hotel is a three-part vertical composition: a two-story base (including a mezzanine and a below-street-level basement), rectangular in plan, with large glassed storefront windows and entrances surrounded by decorative terra cotta; an L-shaped body consisting of eight floors of guest quarters and one service floor (the 11th, housing heating and air conditioning equipment); and a crowning "Sky Room" with floor-to-ceiling windows overlooking the Truckee River and Virginia Street.

The Mapes is of reinforced concrete construction with terra cotta-clad first and second stories. The upper stories are faced with brick and cast concrete. The concrete used in the upper stories was substituted for the terra cotta specified in the original design because of a strike, during the period of construction, at the factory supplying the terra cotta.

Exterior

The exterior at the mezzanine level retains original decorative features: belt courses with foliated motifs and linked chevrons divide the mezzanine from the upper hotel section; cast aluminum grills decorate the lower sections of the double hung mezzanine windows. The south side of the base of the building has two-story-tall windows facing the Truckee River. The original Virginia Street hotel entrance was two stories in height with stepped sidewalls and a large glass transom.

The facade of the nine-floor midsection is arranged in alternating vertical strips of bricks and vertical strips of windows with cast concrete spandrels. The spandrels are decorated with an identical foliated pattern. The windows are short, double hung, and aluminum framed, arranged in single and paired configurations. Curved, four-part window bays project from three corners of the building. Two eight-story-tall, slanted-side, bay windows project from the south side.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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date entered

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The "Sky Room" level is lighted by floor-to-ceiling expanses of glass and is surrounded by a continuous balcony with an aluminum balustrade and a concrete floor. At intervals, portals with decorated concrete stepped-side panels, topped by concrete canopies with crowning finials, open onto projecting concrete box balconies. A repeating, high relief, zig-zag brick cornice tops the building; the roof is flat. The hotel's vertical feeling is further emphasized by decoratively rich geometric Art Deco finials which are placed at intervals along the cornice.

Interior

The basement and main floor both boast 9,180 square feet. The upper ten floors each contain 5,580 square feet. When combined with the mezzanine level, the total square footage of the building is 79,340. The basement level provides parking for 40 cars, plus spaces for storage, a barber shop, a boiler room, and a Turkish bath. When opened, the ground floor contained seven rental shops, three with frontage on First Street and four with Virginia Street frontage. The remaining ground floor space was occupied by the combination lobby and lounge, the casino, a bar and cocktail lounge, a coffee shop, a dining room, and a kitchen. Three passenger elevators across the lobby from the registration desk provide access to the upper floors. As built, the mezzanine featured a banquet room, offices, and a beauty parlor.

The Mapes was planned for easy maintenance and high fire safety. Guest rooms had aluminum baseboards, toe molds, thresholds, and window sash, with corridor doors and lamps of hollow steel. Also in the interest of fire safety, the guest rooms were built without transoms and their steel doors were intended to restrain any fire to a single living unit; staircases were enclosed by walls with a 4-hour fire resistance rating.

The eight floors of the body of the building contain a total of 250 guest units and 40 apartment units. One floor has 40 rooms, while the other seven include 42 rooms each: 27 bedrooms, 5 living rooms, 5 kitchens, and 5 dinettes. Three apartments on each floor are on the rounded outside corners, providing panoramic views. The other two apartments, on the south side of each floor, are provided with bay windows. The bedrooms range in size from 10'1" by 14' to 13' 10" by 17'6". Apartment living rooms have an average area of 280 square feet.

The "Sky Room" (top floor) contains space for 400 to dine, a complete kitchen, a stage, a dance floor, casino area, and bar. Originally, space was also provided for the Prospector Club, a private Reno men's club.

Exterior Alterations

Alterations at the base of the building have affected a small portion of the exterior. The majority of the exterior surface is exactly as when built. The original two-story main entrance, on the south side, still exists, although the upper portion has been covered by signage; the entry vestibule ceiling has also been lowered. The storefronts were modified when the shops were removed to enlarge the casino space. These original storefronts have been covered with concrete panels pierced with small horizontal windows. Awnings and signage have been added, including a large sign calling attention to the "World Famous Skyroom."

Interior Alterations

The spatial arrangement of the first floor interior of the Mapes was altered when the seven original shops were removed to add to the casino space. The coffee shop has also been taken out. As the Mapes' casino space was relatively small compared to later downtown Reno casinos, the need for expanded gaming space to insure competitive facilities brought about the removal of the shops and enlargement of the casino area throughout the main floor. The first floor main kitchen, dining room, hotel lobby, west entrance, east entrance, and curved bar of Circassian walnut, however, remain in their original positions.[2]

Some interior decorative features on the first floor have also been changed. The floor-to-ceiling structural columns have been faced with mirrors, although it is probable that the column facings, as built, are intact under this contemporary covering. Much of the original ceiling exists above the new drop ceiling. The original ceiling is still visible in the hotel lobby; it is coved and ornamented with a curved or "wavy" cornice. The three elevators are original, as are their exterior signal lights. The nearby glass and metal mail chute also dates from the period of construction.

The floor plan of the mezzanine level has been altered over the years. When the high-ceilinged shops on the first floor were removed, the upper part of the space above them was converted into offices, adding to the mezzanine level. The foyer and banquet room, however, remain in their original locations.

The spatial arrangement of the guest floors is generally intact. Original halls and suites remain and are very plain.

The basic floor plan of the Skyroom is intact. The dance floor and stage are in their original positions, as are the kitchen, lobby, and curved bar. The floor-to-ceiling windows are intact, as are the structural columns and the curved or "wavy" cornice. Most of the streamlined modern, dropped, circular ceiling medallions, which held period light fixtures, remain in place. The former private mens' club on this floor has been converted into restaurant space.

From accounts of the Mapes Hotel at the time of its opening, the main qualities of its interior design, which were much admired in the 1940s, were its size and "modern" simplicity -- a sound, no-cheap-frills kind of design. As the casino/hotel industry developed, however, glittery and flashy, almost gaudy, interiors became the rule, because they were judged to be an important factor in attracting customers. To keep pace with this trend, and at the same time maintain interiors that are subject to heavy traffic, interior redecoration has been common and frequent in casinos. The Mapes has experienced the effects of this trend, but otherwise remains generally intact.

FOOTNOTES

[1] The physical description appearing here has been adapted and condensed from that appearing in the National Register of Historic Places nomination form, prepared by Ana Koval and Patricia Lawrence-Dietz in August 1983. It was verified by onsite inspection on April 25, 1984.

[2] The plans for the Mapes appeared in S.P. Barash & Company, Western Hotel and Restaurant Report (San Francisco, November 1948).

8 SIGNIFICANCE

PERIOD

_ PREHISTORIC
_ 1400-1499
_ 1500-1599
_ 1600-1699
_ 1700-1799
_ 1800-1899
X 1900

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

_ ARCHEOLOGY-PREHISTORIC
_ ARCHEOLOGY-HISTORIC
_ AGRICULTURE
_ ARCHITECTURE
_ ART
_ COMMERCE
_ COMMUNICATIONS
_ COMMUNITY PLANNING
_ CONSERVATION
_ ECONOMICS
_ EDUCATION
_ ENGINEERING
_ EXPLORATION/SETTLEMENT
_ INDUSTRY
_ INVENTION
_ LANDSCAPE ARCHITECTURE
_ LAW
_ LITERATURE
_ MILITARY
_ MUSIC
_ PHILOSOPHY
_ POLITICS/GOVERNMENT
_ RELIGION
_ SCIENCE
_ SCULPTURE
_ SOCIAL/HUMANITARIAN
_ THEATER
_ TRANSPORTATION
X OTHER (SPECIFY)
Recreation (development of the casino industry)

SPECIFIC DATES 1947-48

BUILDER/ARCHITECT F. H. Slocombe - designer
Theodore P. Moorehead Engineering Co. - Builder

STATEMENT OF SIGNIFICANCE

Summary

The Mapes Casino was the first high-rise hotel/casino in Nevada and served as the prototype for later hotel/casinos, profoundly influencing their design. It was the first high-rise casino complex to include gambling, dining, lodging, and entertainment under one roof. It also has stature as an outstanding example of the Art Deco style in the State, and derives local renown from its associations with members of the Mapes family, who have been prominent in Reno's civic and business affairs for more than a century.[1]

The Mapes is a preeminent example of a kind of establishment and building type that has attained major importance in Nevada's booming urban development during the last four decades. It was also the tallest building in Nevada when it was built.[2]

Background

Gambling, because of moral considerations and religious scruples, has often been restricted or outlawed. It has, nevertheless, survived and even flourished in modern societies. Even when declared illegal, it has often continued in small-scale operations on the edge of the law, such as neighborhood taverns running football pools, or, in other cases, in large-scale and entirely illegal businesses run by organized crime.

The regulation of gambling has provided a continuing and controversial dilemma for lawmakers and law enforcement authorities, as have the control of liquor, prizefighting, and prostitution. On these issues, the State of Nevada has traditionally taken a more libertarian position than practically any other jurisdiction in the United States. For example, the State legalized prizefighting in 1897 and hosted numerous bouts, especially before 1910, when the sport was illegal in many States. Gambling, which had been legalized in Nevada in 1869, became illegal in 1910. In 1931, the State again legalized gambling, generally referred to in Nevada as "gaming." (The same session of the State legislature also relaxed its divorce laws.[3])

After the 1931 law, the first legal public casinos in Reno were small-scale facilities retrofitted for gaming use, such as Harold's Club (1935), the first Nevada casino to attract a major national and international clientele. This structure housed only a casino, with no other facilities. Harold's Club has been heavily modified in recent years. Other buildings, including hotels, such as the Riverside Hotel (diagonally opposite the Mapes), merely added casinos on their ground floors.

In Las Vegas, the early casinos were built in a "ranch-style" fashion, i.e., sprawling 2-story buildings. Examples of this horizontal type in the city include the El Rancho Vegas (1941), the Last Frontier (1942), and the El Cortez (c. 1941).

Construction of the Mapes Hotel was planned before the onset of World War II. Wartime restrictions on the use of scarce building materials for civilian purposes, however, delayed its building. It was not until after the Mapes Hotel was built that the casino industry adopted as standard the three-part vertical composition in high-rise construction. The Mapes had two floors at the ground level serving as casino space, restaurants, banquet facilities, shops, and hotel lobby; the body of the building contained guest quarters; and the uppermost floor provided space for entertainment, dancing, dining, drinking, and more gambling, and even a wedding chapel.

Since 1947, almost all casino design in Nevada has followed the Mapes' three-part plan featuring multiple attractions. Las Vegas followed suit in the 1950s as urbanization pushed land values up, encouraging casinos to build vertically rather than horizontally.

The Mapes Hotel is associated with other "firsts" in the casino industry. It was one of the first major Nevada hotels to popularize floor shows and dancing in a nightclub atmosphere, one of the first to hire "big name" stars and to showcase lounge entertainment, and the first in the Reno area to participate in direct remote broadcasts for the Ed Sullivan television show. Media personalities have also been associated with the Mapes. Sammy Davis, Jr., made his debut here with the Will Marston Trio in the late 1940s, and later appeared solo.[4] Other performers who appeared at the Mapes over the years include Mae West, Nelson Eddy, Gypsy Rose Lee, and Ann-Margaret. "Bonanza," the popular television "western", was first shown at the hotel. A number of films have been made at the Mapes, including Marilyn Monroe's and Clark Gable's last movie, "The Misfits."

In terms of its architecture, the Mapes possesses State significance. It is the only Art Deco hotel of its size in Nevada that bears comparison with Art Deco hotels in other urban areas of the country. It is also one of the few Art Deco buildings that remain in the State. In Reno, the U.S. Post Office (1934) on Mill and South Virginia Streets and the El Cortez (1931) at Second Street and Arlington Avenue are the only other remaining major constructions in the style. Neither is as elaborate or showy as the Mapes, although the Mapes is of later date.

The hotel is also significant to Nevada for its associations with the Mapes family, who have been prominent in the State's business and civic affairs since the 1860s. The Mapes Hotel, in fact, stands on the site once occupied by the grain and feed store of George Washington Mapes, the progenitor of the family. Mrs. Gladys Hart Mapes ("Mrs. Reno") (1896-1974), who married into the family, conceived, built, and ran the Mapes Hotel until shortly before her death. She was a competent businesswoman whose commercial successes had a marked impact on the good fortunes of Nevada. She won the sobriquet "Mrs. Reno" for the breadth of her civic and philanthropic interests. On her death, ownership of the hotel passed to her son, Charles W. Mapes, Jr. He operated the hotel until it was placed in bankruptcy in 1980.

FOOTNOTES

[1] The role of the Mapes family in the State is elaborated in some detail in the National Register of Historic Places nomination form, prepared by Ana Koval and Patricia Lawrence-Dietz in August 1983. The "significance" section of that nomination has been edited and revised for this section of this nomination.

[2] Oscar Lewis, *Sagebrush Casinos*, 1953.

[3] Robert Laxalt, *Nevada, A Bicentennial History* (New York: W.W. Norton Co., Inc., 1977), pp. 89-100.

[4] *Nevada State Journal*, December 17, 1957.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

SEE CONTINUATION SHEET

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1

UTM REFERENCES

	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
A	1,1	2 5,8 3,4,0	4,3 7,8 6,8,0	B			
C				D			

VERBAL BOUNDARY DESCRIPTION

Reno original townsite block V, Lots 16 and 17

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
James H. Charleton, Historian

ORGANIZATION
National Park Service - History Division

DATE

STREET & NUMBER
1100 L Street NW

TELEPHONE
(202) 343-8165

CITY OR TOWN
Washington

STATE
DC 20240

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES___ NO___ NONE___

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is ___National ___State ___Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

Bibliography

Barash, S.P., and Company. Western Hotel and Restaurant Report. San Francisco, November 1948.

Caen, Herb. "Its News to Me." San Francisco Chronicle, December 22, 1947.

"Clearing Operations Start on Hotel Site," Reno Evening Gazette, December 3, 1945.

"Eastern Transplant Put Down Roots," Nevada State Journal, August 6, 1974.

Laxalt, Robert. Nevada, A Bicentennial History. New York: W.W. Norton & Co., Inc., 1977.

Lewis, Oscar. Sagebrush Casinos, 1953.

"Mapes Goes for Nostalgia," Nevada State Journal, June 21, 1981.

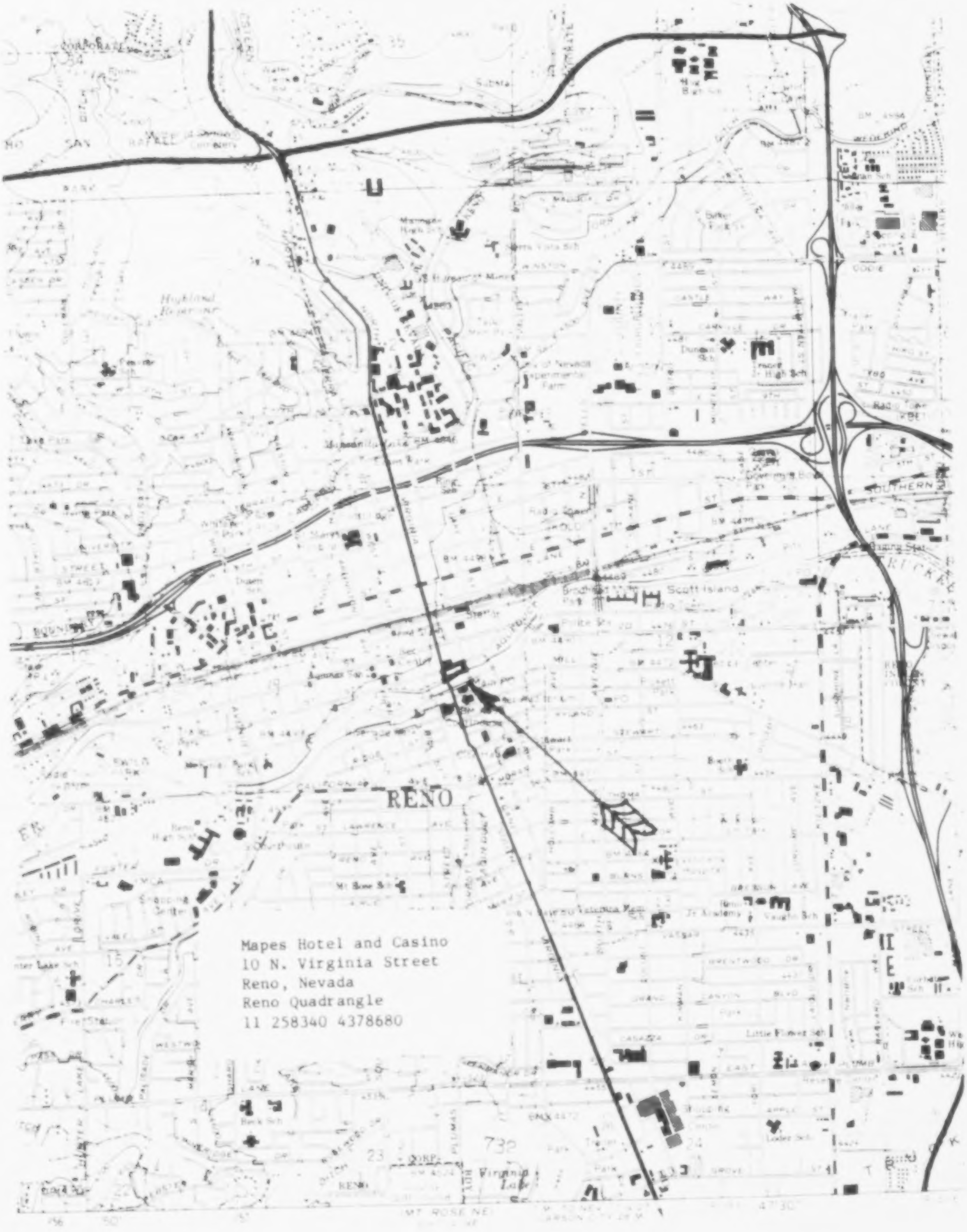
"Mapes Hotel 10th Birthday," Nevada State Journal, December 17, 1957.

"Mrs. Mapes," Reno Evening Gazette, August 6, 1974.

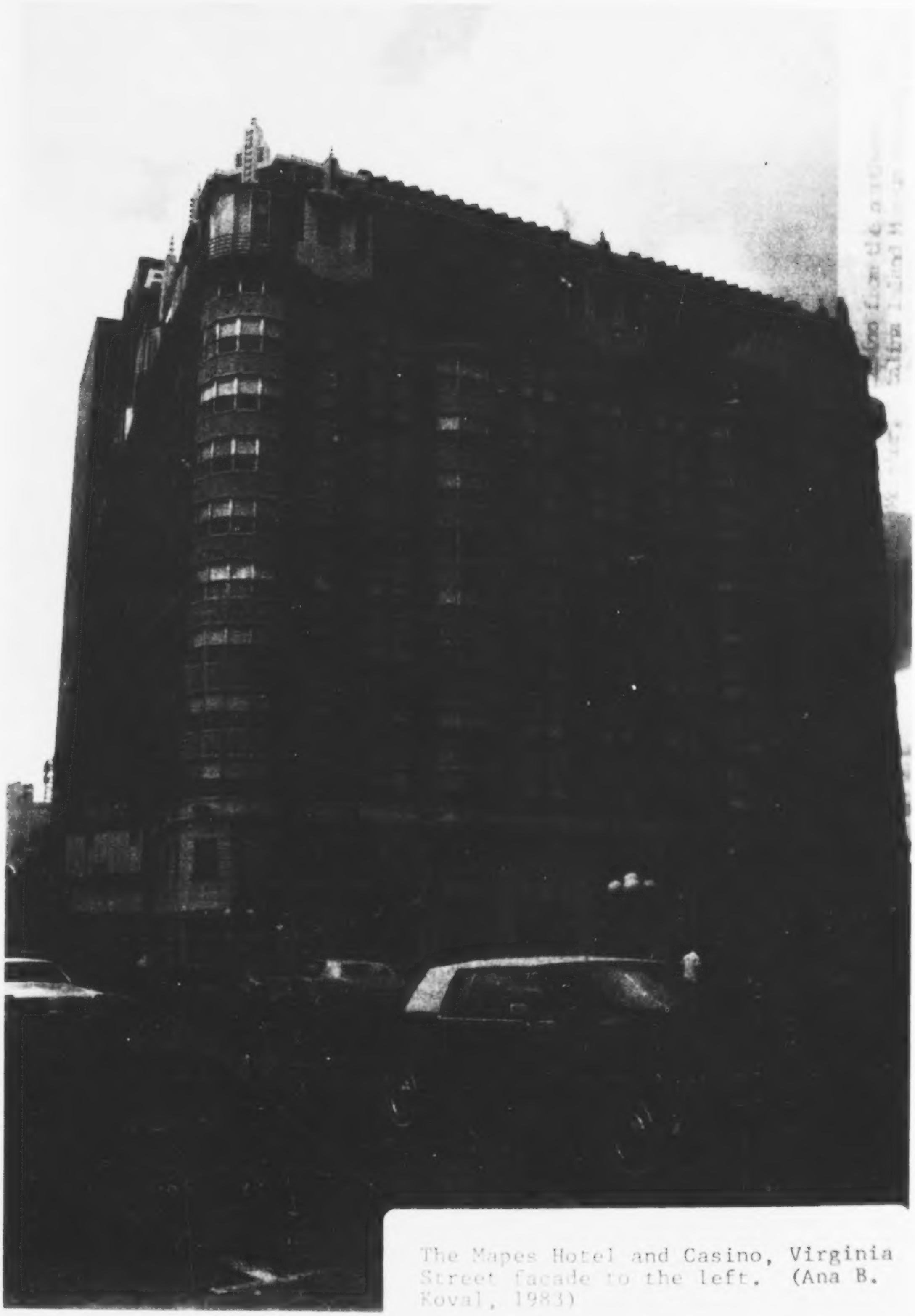
"Reno Civic, Cultural Leader Mrs. Mapes Dies," Reno Evening Gazette, August 5, 1974.

"Reno's Noted Bachelor Charles Mapes, Takes Bride Today," Nevada State Journal, December 31, 1974.

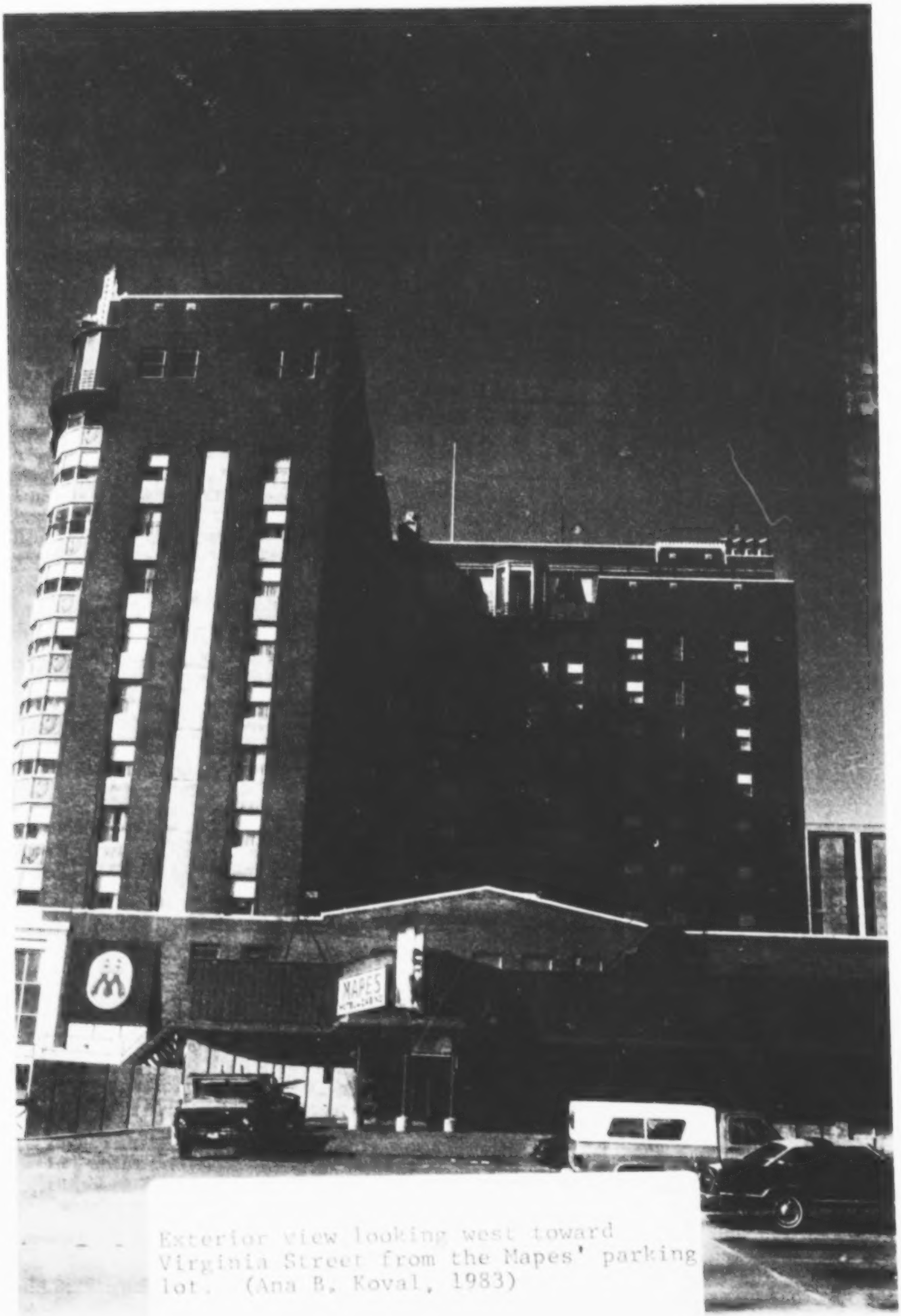
Scrugham, James Graves. Nevada, a Narrative of the Conquest of a Frontier Land: Comprising the Story of Her People from the Dawn of History to the Present Time. Chicago: The American Historical Society, 1935. Three vols. II, 119-123.


RENO
Scott Island
SOUTHERN
Highland Reservoir
Duncan Sch
Little Flower Sch
Beck Sch
Virginia Lake
Reno High Sch
Shopping Center
YMCA
MT. ROSE NE
47'30"

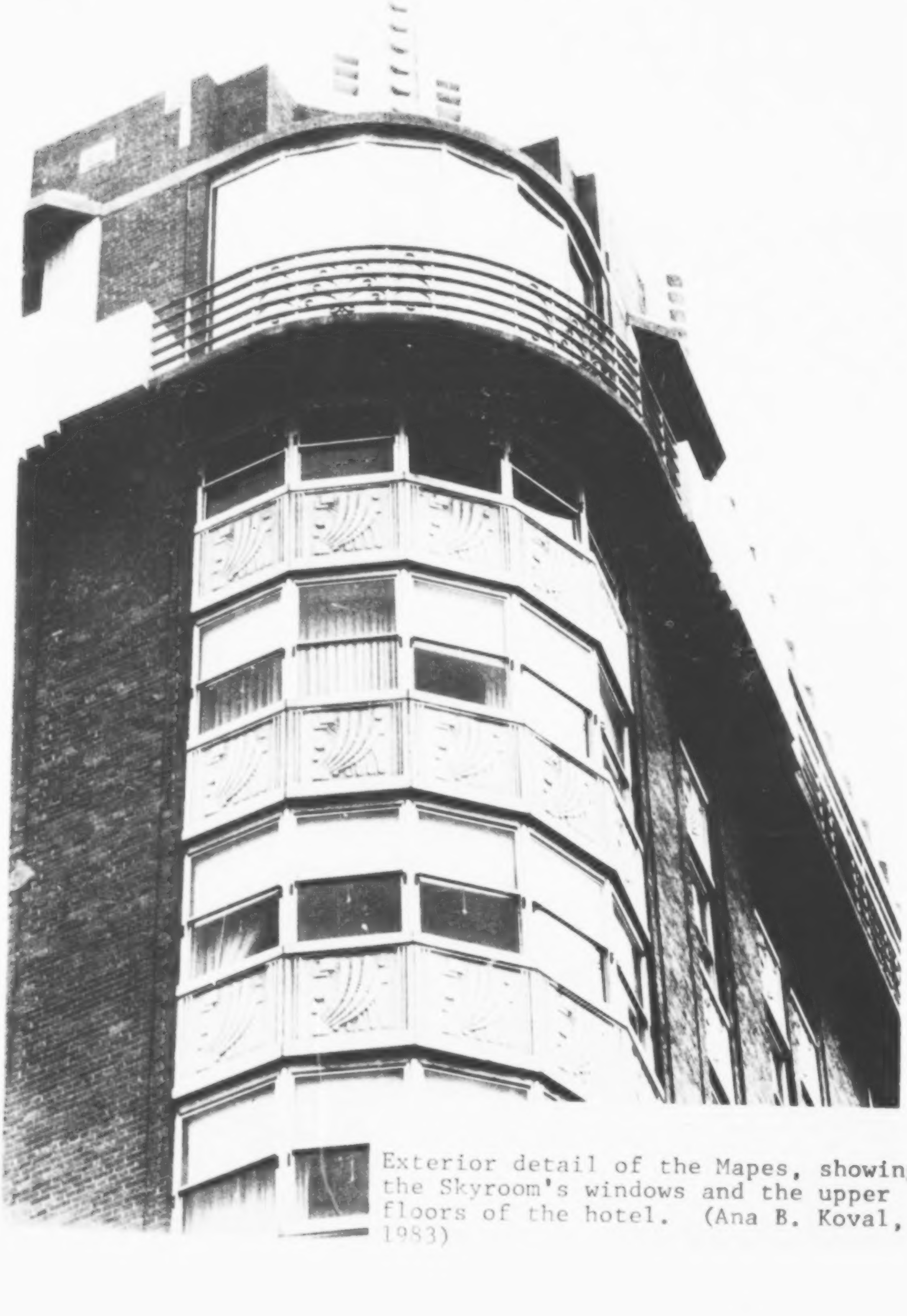
Mapes Hotel and Casino
10 N. Virginia Street
Reno, Nevada
Reno Quadrangle
11 258340 4378680



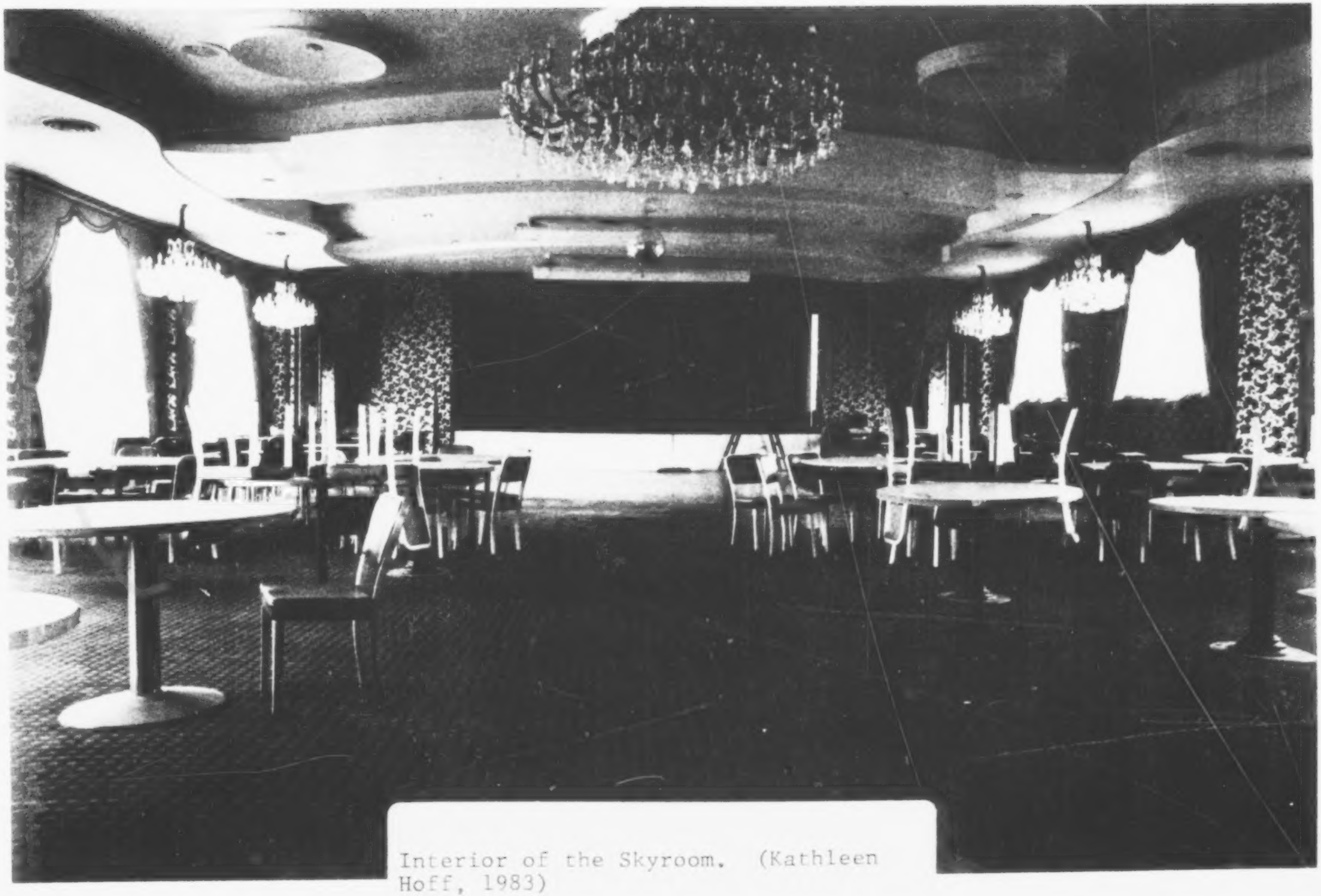
The Mapes Hotel and Casino, Virginia Street facade to the left. (Ana B. Koval, 1983)



Exterior view looking west toward Virginia Street from the Mapes' parking lot. (Ana B. Koval, 1983)



Exterior detail of the Mapes, showing the Skyroom's windows and the upper floors of the hotel. (Ana B. Koval, 1983)



Interior of the Skyroom. (Kathleen Hoff, 1983)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

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received
date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Canfield Casino and Congress Park

and or common

2. Location

street & number ___ not for publication

city, town Saratoga Springs ___ vicinity of

state New York code 36 county Saratoga code 091

3. Classification

Category
___ district
X building(s)
___ structure
X site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Recreation (casino & public park)

4. Owner of Property

name Mr. Thomas G. McTygue, Commissioner of Public Works

street & number City Hall

city, town Saratoga Springs ___ vicinity of state New York

5. Location of Legal Description

courthouse, registry of deeds, etc. Saratoga County Courthouse

street & number

city, town Ballston Spa state New York

6. Representation in Existing Surveys

title Nineteenth Century Architecture of Saratoga Springs: Architecture Worth Saving has this property been determined eligible? ___ yes ___ no

date 1970 ___ federal ___ state ___ county X local

depository for survey records Joan Siegfried, Professor of Art History, Skidmore College

city, town Saratoga Springs state New York

7. Description

Condition
X excellent
___ good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
X altered

Check one
X original site
___ moved date ___

Describe the present and original (if known) physical appearance

Summary[1]

The 17 acres forming Congress Park today are an accumulation of property acquired by the city in stages in 1901-13. They consist of the old Congress Spring holdings, including the site of the bottling works and Congress Spring Park; the Canfield Casino and its park; and the former Congress Hotel property. Scattered through the essentially basin-shaped park are paths, groves of trees, lawns, an Italian garden, and springs with Grecian pavilions. The abundant water supply has been channelled into streams, ponds, and fountains. The most notable fountain surrounds Daniel Chester French's renowned statue, "Spirit of Life," placed in 1915, which is a memorial to Saratoga's benefactor, Spencer Trask, a close friend of the sculptor.

Congress Park

The northwest corner of the present-day Park is the former site of three significant buildings demolished in the 1910s: Congress Hall, the Congress Spring Bottling Plant, and the Congress Spring Pavilion. Congress Hall was a hotel begun in 1812 by the foresighted Gideon Putnam. It was rebuilt to monumental proportions in 1866. The bottling plant and pavilion were outgrowths of Dr. John Clarke's development of the spring, which he bought in 1826 when it was little more than a quagmire. By 1878 a million bottles of Congress Spring water were sold each year, and its fame was worldwide. Both Congress Hall and the bottling plant were razed by the City after it acquired the properties in 1911. Today the public library (1949; enlarged 1967), a small but intrusive building of modern design, at the northwest corner of the Park, and the Trask Memorial fountain stand on their sites.

Across the Park's main road from the Casino, a Greek Revival Doric pavilion has been reconstructed on the site of the original Congress Spring. Its water today is piped from the nearby Congress 1-X Spring. West of the pavilion is the Columbian Spring, tubed by Gideon Putnam in 1806 and reactivated in 1983 with a domed pavilion in replica of the early 19th-century Greek structure. Its invigorating water is high in iron, said to "impart a freshness and beauty to the female complexion." The Congress 3 Spring, farther along the path to the south, is another water which was bottled and distributed worldwide in the mid-19th century. From the hillside to the northeast corner of the Casino flows the Freshwater Spring, popular with city residents.

The Katrina Trask Memorial Stairway (1922) is an attractive historic element on the southwest edge of the Park. It was designed by New York City architects Ludlow and Peabody. Katrina Trask was Spencer Trask's wife.[2]

(Overlooking the Park on the southeast is the Clarke, or "President's House" [46 Circular Street], which is not included in this nomination but is of interest in relation to the Park. It is a white clapboard Greek Revival 2-story residence built about 1823. This building was originally built for Dr. John Clarke who not only began the bottling of Congress Spring water, but also donated the Thorvaldsen vases in front of the Casino, and designed and named Circular Street. The house is now the residence of Skidmore College's president.)

Casino

The original architect of the Casino's early construction is unknown. It is situated in the hollow of the Park facing south and was built in two stages: the main building in 1870 and its east wing in 1871, and the diningroom and kitchen extension to the north in 1902-03. The Renaissance Revival building has a soft pink to orange hue characteristic of the brick of the Upper Hudson River kilns.

The principal portion of the building is rectangular in layout. It is 3 stories with a basement. The structure is wood-framed to center-bearing walls. On the front (south) facade the brick around the front doorway and at the corners of the first floor and east wing is made to look like rusticated stone. A belt course delineates the first and second floors. The front (south) facade is distinguished by a different treatment of the sandstone window trim--segmental pediments over the windows and front door on the first floor, triangular pediments on the second, and rectangular ones on the third. The roofline is accentuated by a richly ornamented cornice with brackets. This cornice continues along the west side of the building. Centered above the cornice on the front (south) facade is a free-standing segmental pediment.

On the interior is a central hall with a stairway. On the first floor, office and library were on the west side. On the east a room that was the first diningroom opens into the large gambling room in the east wing. On the second floor were three private gambling rooms and, on the third, living quarters.

The east wing containing the large gaming room is three bays wide on the front (south) facade and five bays on the east facade. In contrast to the main portion of the building, the doorway and the two windows flanking it are 1-1/2 stories high. Over the arched window heads are segmental pediments and over the doorway a triangular pediment echoing the alternate treatment of pediments on the front facade of the 3-story portion. The cornice, too, reflects that of the main building but is more ornate. There are two domes in the roof of the gaming room. Interior details of the room--woodwork, ceiling, immense mirrors, statuettes, lighting fixtures, and some furniture--still remain.

The diningroom and kitchen wing to the rear (north) date from 1903. This addition required the removal of several 1-story service wings that stood behind the building. The diningroom is a brick structure with floor framing supported on steel beams. The arched roof is framed with riveted arch beams supported on columns. The kitchen and rear storage area are brick with floor framing supported by steel beams and the roof by an inverted truss.[3]

The huge diningroom, measuring 93' x 58', runs on an east-west axis. At both ends are stained glass windows depicting horses in different historical periods. The barrel-vaulted ceiling has octagonal coffers which are filled with stained glass windows, which provided an innovative system of indirect lighting. The room's plasterwork is richly decorated and its original parquet floor remains. A primitive, but effective, system of air conditioning utilized vents in the walls and opening of the coffered windows.

Under the City's stewardship, the Casino has become a focal point of community activities. Neither Morrissey nor Canfield admitted town residents, and ladies were not allowed beyond the first floor. Today, the former gaming rooms and private apartment on the second and third floors house a museum operated by the Historical Society of Saratoga Springs. Canfield's reading room and office have been converted to an art gallery and gift shop also managed by the Historical Society. The parlor, once the principal gaming room, is used for concerts, lectures, seminars, and private parties. The bar in the center room, where Morrissey's patrons once sought refreshment, was restored during the 1970s. The ballroom is used for such events as weddings, proms, parties, community forums, and political rallies. Many furnishings from the "golden era" of the Casino are present in the building.[4]

Two vases (1824), designed by the Danish sculptor Albert Bertel Thorvaldsen, depicting "Day" and "Night" stand on the lawn in front of the Casino. The Casino's gardens are an integral part of its charm, especially the formal Italian-style garden from Canfield's era, to the northeast. Its entrance is framed by two white marble columns.

Condition

The Casino Building is well-maintained and possesses a high degree of historic integrity; a new air conditioning and heating system was installed in 1984 with minimal effect on historic fabric. The Park is administered according to a 1977 master plan that calls for preservation of its historic landscape features.[5]

Footnotes

[1] The bulk of this description is an edited version of the relevant parts of the Casino-Congress Park-Circular Street Historic District nomination to the National Register of Historic Places prepared by Cornelia Brooke, of the New York State Historic Trust, in 1972. The description of the Park has been refined with data from the master plan referenced in Note 5 below.

[2] LA Partnership, "A Conservation Report for the Katrina Trask Stairway" (Saratoga Springs, New York, 1985).

NPS Form 10-900-a
(3-82)

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[3] "Structural Report of the Canfield Casino, Congress Park," by the Office of City Engineer, Saratoga Springs. n.d.

[4] Office of Commissioner of Public Works, City of Saratoga Springs. "The Canfield Casino" (November 6, 1985), p. 2.

[5] Leaver, Anthony, Gerow, and Associates. "Historic Congress Park Master Plan Report." (Saratoga Springs, New York, 1977).

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (health spa; gambling casino)

Specific dates 1820s-1911 **Builder Architect** Various

Statement of Significance (in one paragraph)

Summary

The international fame of Saratoga Springs--the "Queen of the Spas" -- as a health resort and gambling center stemmed primarily from two important sites: the Congress Spring and the Canfield Casino, both in Congress Park. These sites are intimately associated with the most important figures in the city's history: Gideon Putnam, its founder; Dr. John Clarke, the popularizer of Saratoga water; and John Morrissey and Richard Canfield, the two gambling impresarios who turned Saratoga Springs into America's Monte Carlo. The fashionable and wealthy flocked to the city and made it for a time America's most renowned resort.

Throughout Saratoga's existence as a community there has been a tension between its appeal as a place for tranquil restoration of health and mental well-being through the "water cure" and the desire for indulgence in gambling and other fleshly pleasures. These two sites are Saratoga's epicenter and reflect both these contrasting, and sometimes conflicting, aspects of her history. Because Saratoga's great hotels of the 19th century have all been demolished, the Casino and Congress Park are the most apt reminders of the city's apogee as a national resort.

History[1]

Congress Spring was so named after it was visited in 1792 by a group of adventurers including two Congressmen, from whom its name derived. Gideon Putnam, in 1803, bought an acre of ground around the spring, then situated in a swampy tract, and erected Union Hall Hotel. In 1805, after purchasing an additional 130 acres, he laid out the town of Saratoga Springs around his spring. He was so successful that he enlarged the hotel twice. He died in 1812 while supervising work on another hotel, Congress Hall (on the present library site).

Early in the 19th century, Saratoga endured fierce competition with nearby Ballston Spa, as well as mineral springs in Pennsylvania and Virginia. Partially because the town had what was probably the first temperance society in America, gambling, dancing, and alcohol were proscribed until around 1820. The gradual relaxation of these bans drew a more varied clientele to the city. Hotels were expanded and new ones added. Dr. John Clarke, of New York City, who had been the proprietor of that city's first "soda fountain," moved to Saratoga in the mid-1820s, purchased the Congress Spring site, and erected a residence across the street. He began bottling Saratoga water and promoted its use to great effect. His promotional efforts were aided by the discovery of iodine in the water. Clarke also improved the spring site, laying out the lawn in basically its present crescent shape, and installing drains to reclaim the swamp-like land.

Saratoga thereafter quickly became one of the nation's premier resorts, its popularity reflected in the phrase "Saratoga trunk." It was particularly favored by Southern aristocrats before the Civil War. The completion of railroads to the city made it convenient of access.

Saratoga entered exciting days when gambling began to thrive in the 1860s. In 1863, retired heavyweight boxing champion (1853-57) John Morrissey established residence in Saratoga and opened a racetrack, which proved so successful he opened a second the following year. In 1866, when he built the main part of the present Casino, on a tract adjacent to Congress Spring Park, he won election to Congress as a Democrat representing New York City. Morrissey was well connected in other ways as well. Commodore Cornelius Vanderbilt, William R. Travers, Jay Gould, and Leonard Jerome were among his associates in racing and became part of the wealthy and fashionable crowd that patronized the Casino and the tracks.

Morrissey thrived as the proprietor of the Casino and added to the community attractions for the gaming-minded by organizing great boat races on Saratoga Lake. After his death in 1878, two other New York gambling figures took over management of the Casino.

Gambling at Saratoga was relatively refined and honest under Morrissey and his successors. This tradition continued under Richard Canfield ("The Prince of Gamblers"), who purchased the Casino in 1894. Canfield enlarged the Casino, later added a formal garden on adjacent land, and made it an even more opulent and sumptuous environment for wealthy sporting gentlemen and their ladies. It featured haute cuisine and fine furnishings, and guests wore formal attire.

Canfield had grandiose schemes and a successful flair. The monumental dining hall, designed by Clarence Luce, and the kitchen extension were built in 1903, and some of the biggest games in gambling history were played under the roof of Canfield's Casino. The Casino is a chapter in the nation's social history. Here mingled, dined, and gambled the paradoxical and yet eminently compatible combination of members of the socially prominent families, such as Whitneys, Vanderbilts, Morgans; flamboyant gambling personalities, such as "Bet-a-million" Gates and Diamond Jim Brady; and prominent figures of the entertaining world, such as Lillian Russell and Florenz Ziegfeld.

Canfield's era, generally regarded as Saratoga's golden age, came to an end in a tide of anti-gambling sentiment in the State. Canfield retired in 1907 and sold the Casino and its grounds to the city in 1911. Legislation (the Pure Food and Drug Act), meanwhile, had a negative effect on the sale and use of Saratoga waters. In 1912, the city bought Congress Spring Park and demolished the Congress Hall Hotel and Bottling Plant. The Casino and Congress Park, joined as a public park in 1913, have remained in the city's ownership since that time.

The grounds of Congress Spring Park were well known, with Grecian pavilions over the springs, fountains, pools, flower beds, gravelled walks, a bandstand, and a deer lodge. Prominent landscape architects, including Frederick Law Olmsted and Jacob Weidenmann in 1876 and Charles Leavitt and Henry Bacon in 1914, contributed to the development of the park.

Footnote

[1] This historical account is a summary of information appearing in the National Register of Historic Places nomination form referenced in Note 1 of the Description; Jeffrey Limerick et al., America's Grand Resort Hotels (New York: Random House, 1979), pp. 23-27, 35-41; George Waller, Saratoga, Saga of an Impious Era (Englewood Cliffs, New Jersey: Prentice-Hall, 1967), passim; and Evelyn Barrett Britten, Chronicles of Saratoga (Saratoga Springs, New York: privately printed, 1959), pp. 48-88; 270-280; 485-488.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property approximately 17

Quadrangle name Saratoga Springs

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	18	599140	4770100	B	18	598900	4769700
C	18	598770	4769960	D	18	598800	4770140
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date November 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[illegible]

Continuation sheet **Item number** 9 **Page** 1

Bibliography

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NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

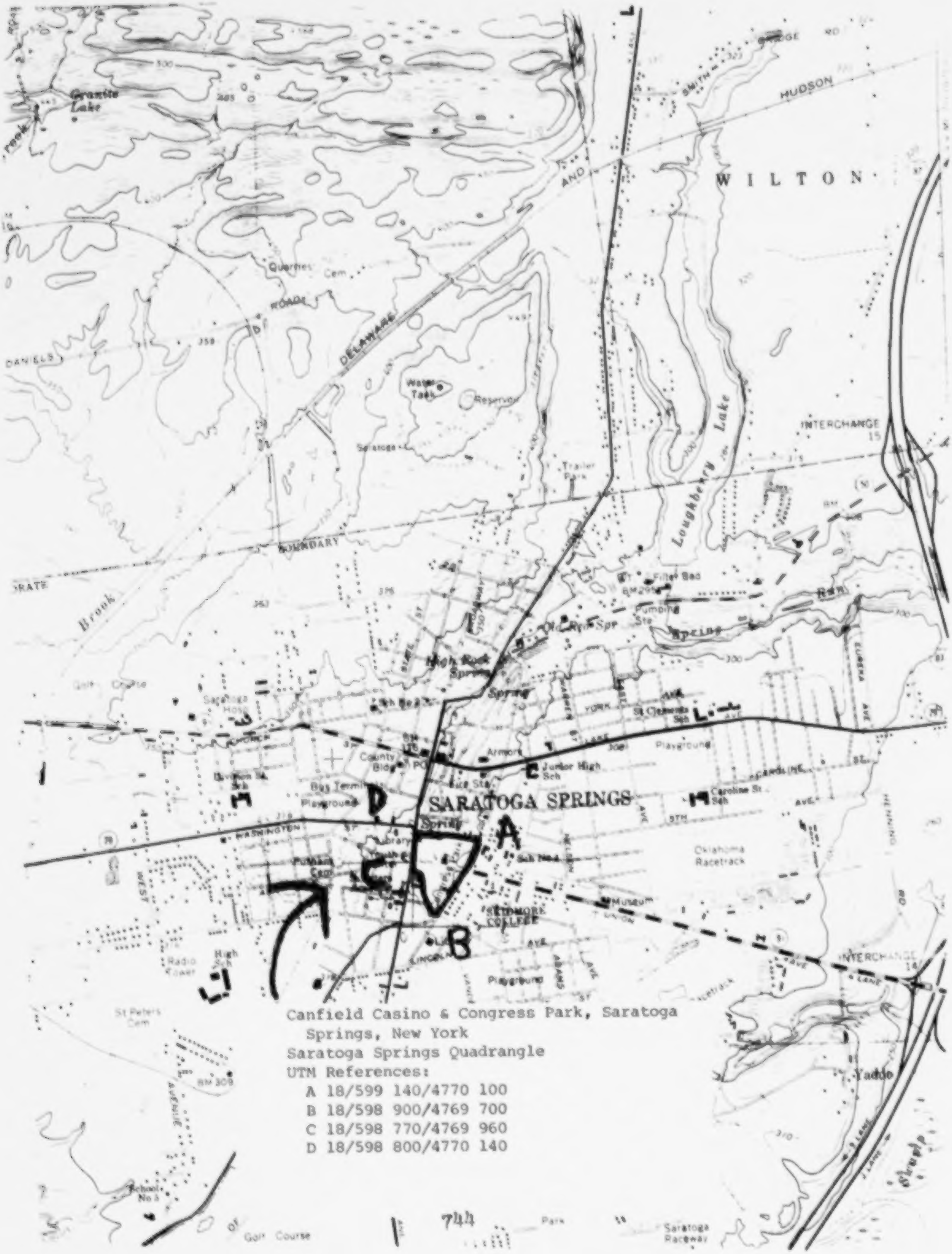
[illegible]

Continuation sheet | **Item number** 10 | **Page** 1

Verbal Boundary

The proposed area is bounded by a line running on the north along Spring Street, on the east along Circular Street to its intersection with Park Place, then generally northwest along the ridgeline of the 300' contour (which forms the rear lot lines of other lots on the block) to its intersection with Broadway some 200' south of Union Avenue, then north along Broadway to the point of beginning.

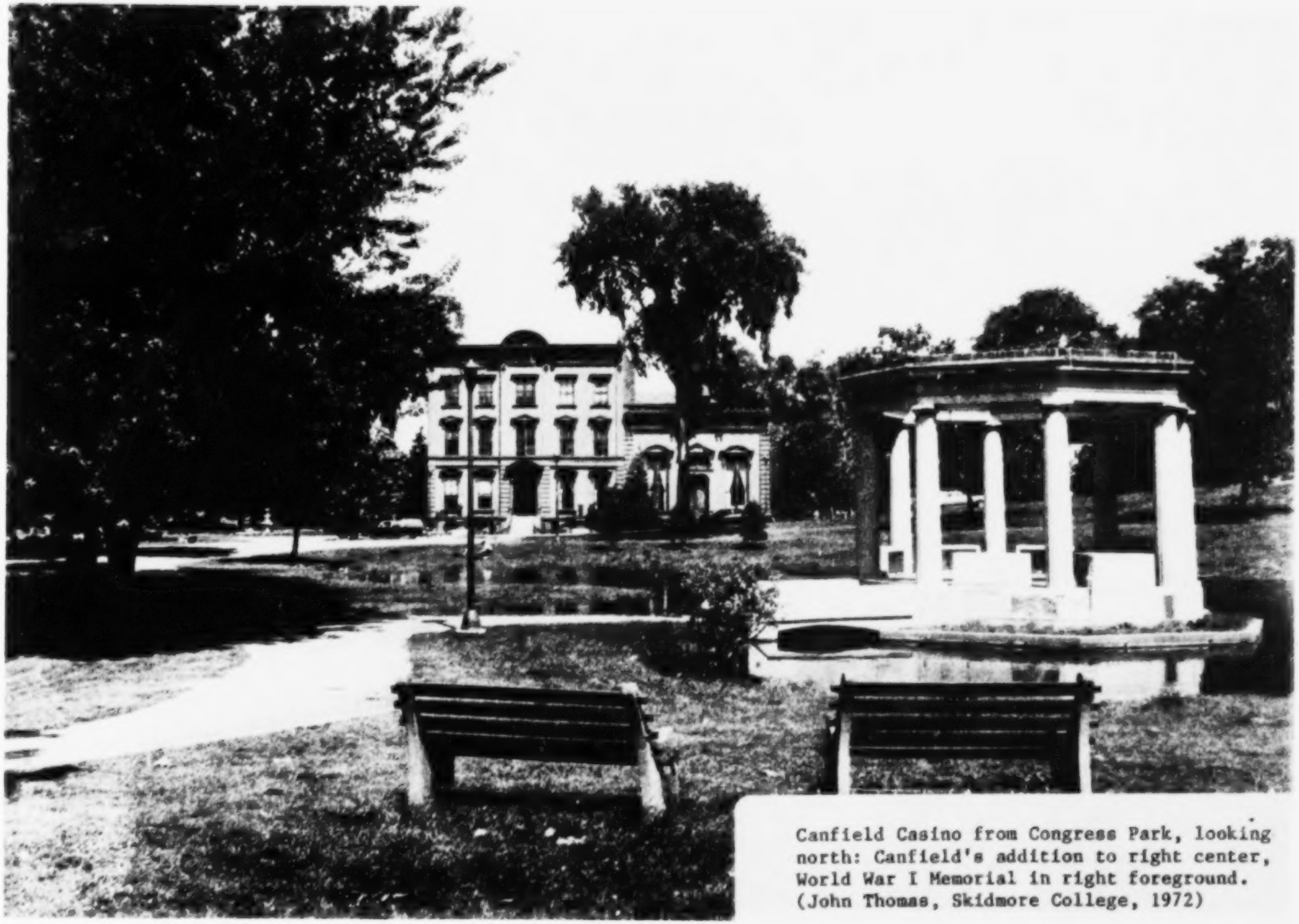
The enclosed area is the tract administered by the city as Congress Park since 1911.



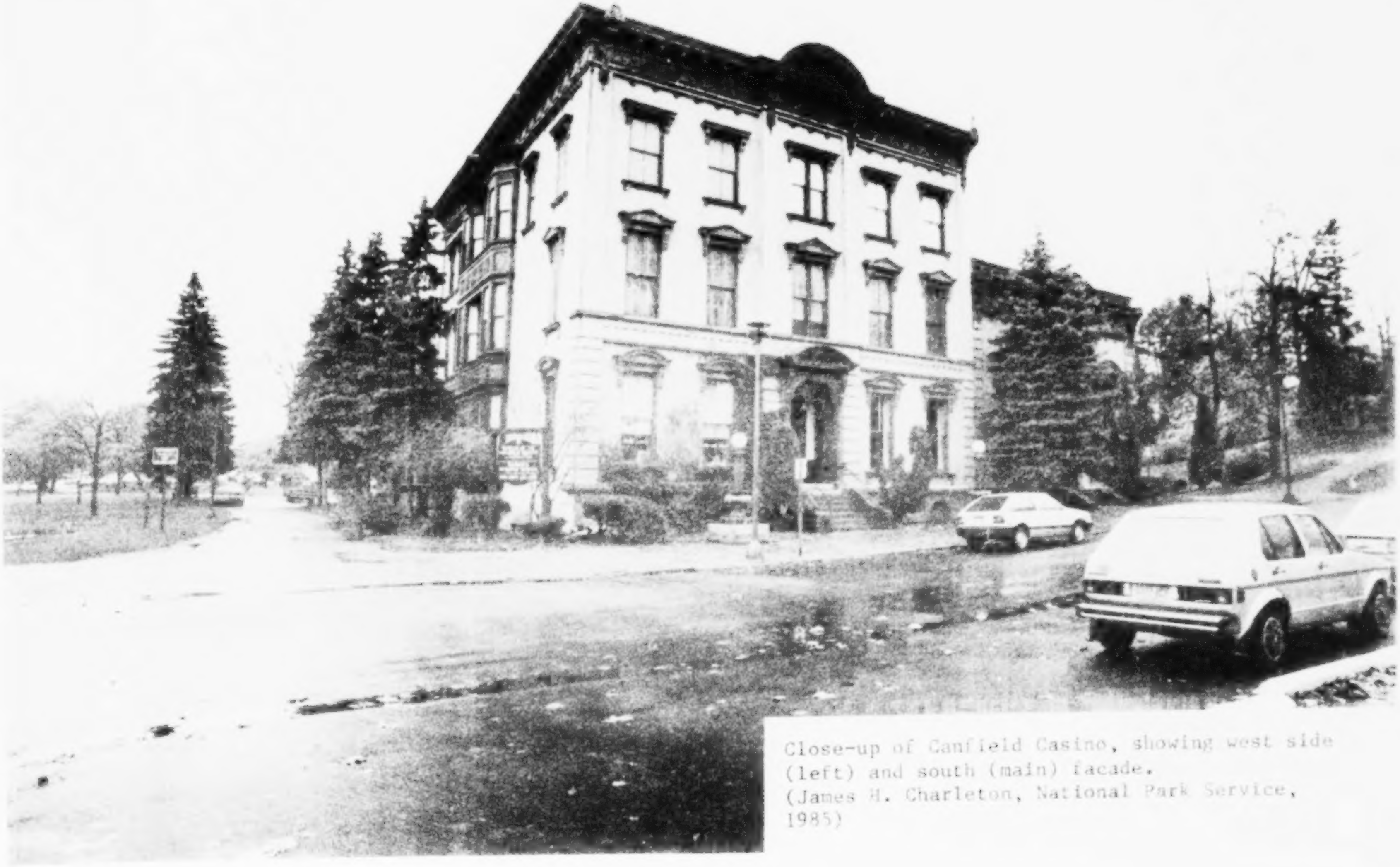
WILTON
HUDSON
AND
DELAWARE
Granite Lake
Water Tank
Reservoir
Loughberry Lake
INTERCHANGE 15
Trailer Park
BOUNDARY
Brook
High Rock Spring
Filter Bed
Pumping Sta
Spring
Run
Golf Course
County Bldg
PO
Armory
Junior High Sch
SARATOGA SPRINGS
Caroline St Sch
WASHINGTON
Library
Putnam Cem
Sch No 4
Oklahoma Racetrack
Museum
SKIDMORE COLLEGE
INTERCHANGE 14
Radio Tower
High Sch
Playground
St Peters Cem
School No 3
Yaddo
Golf Course
Park
Saratoga Raceway
A
B
C
D

Canfield Casino & Congress Park, Saratoga
Springs, New York
Saratoga Springs Quadrangle
UTM References:

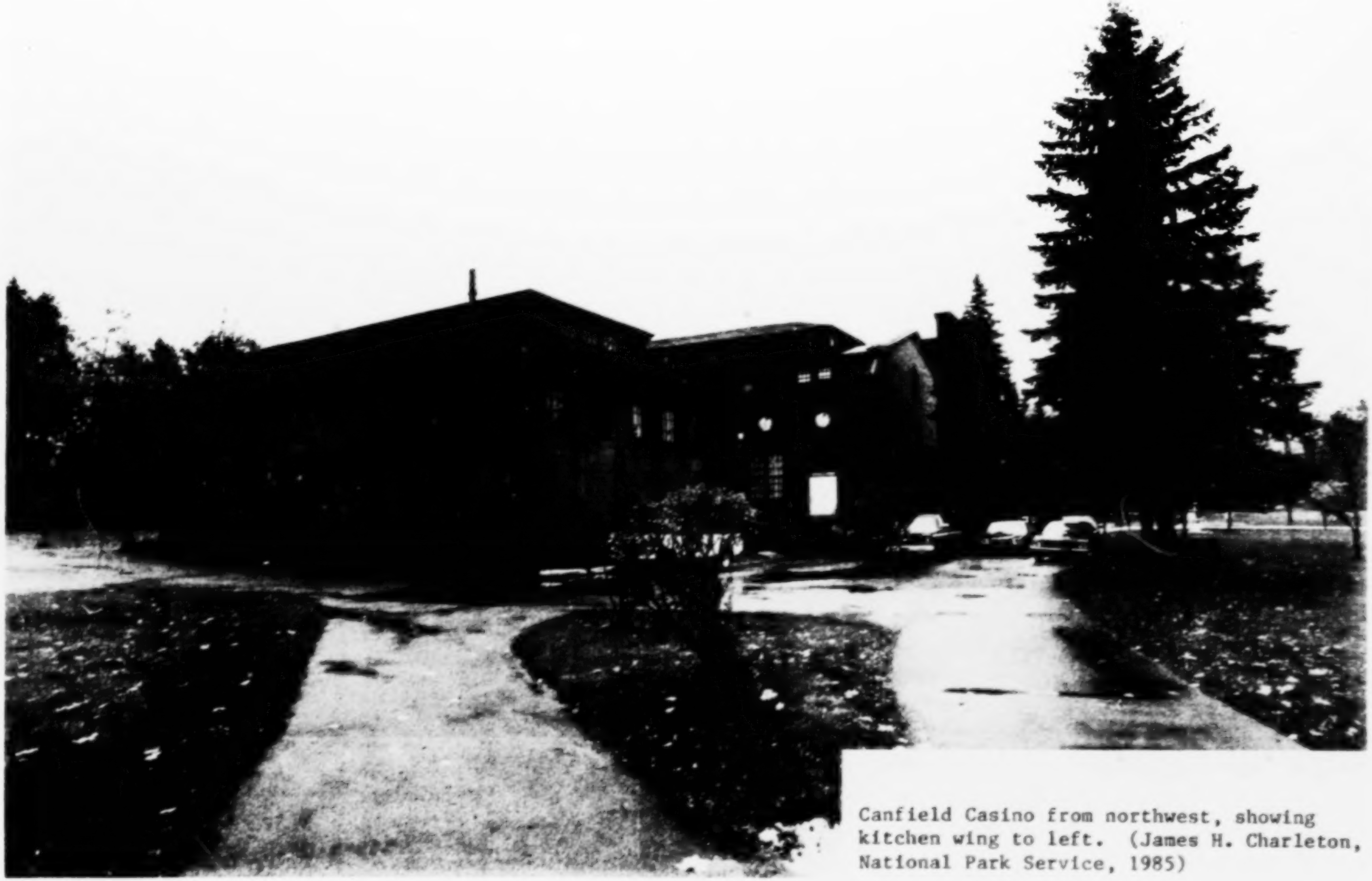
A	18/599 140/4770 100
B	18/598 900/4769 700
C	18/598 770/4769 960
D	18/598 800/4770 140



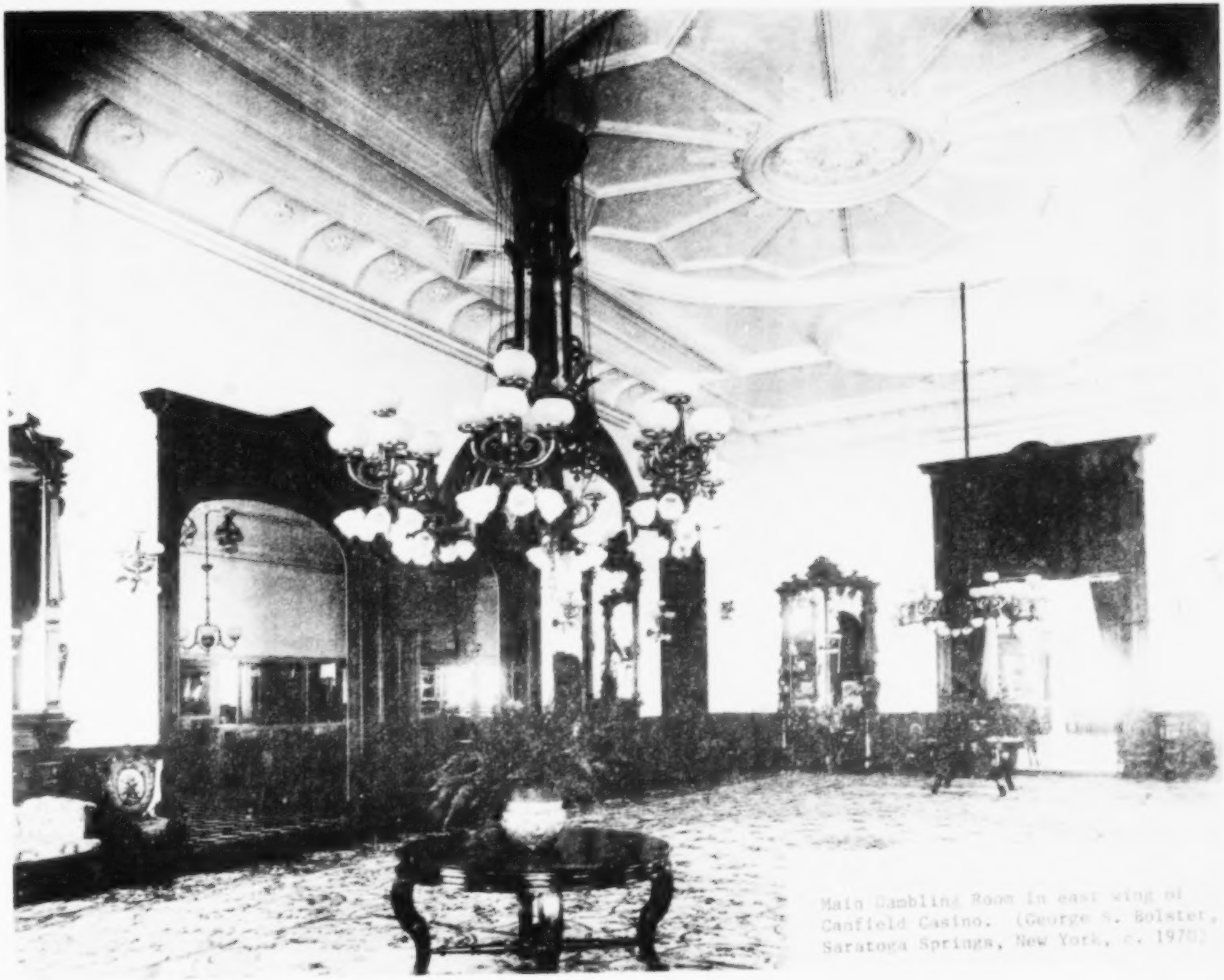
Canfield Casino from Congress Park, looking north: Canfield's addition to right center, World War I Memorial in right foreground. (John Thomas, Skidmore College, 1972)



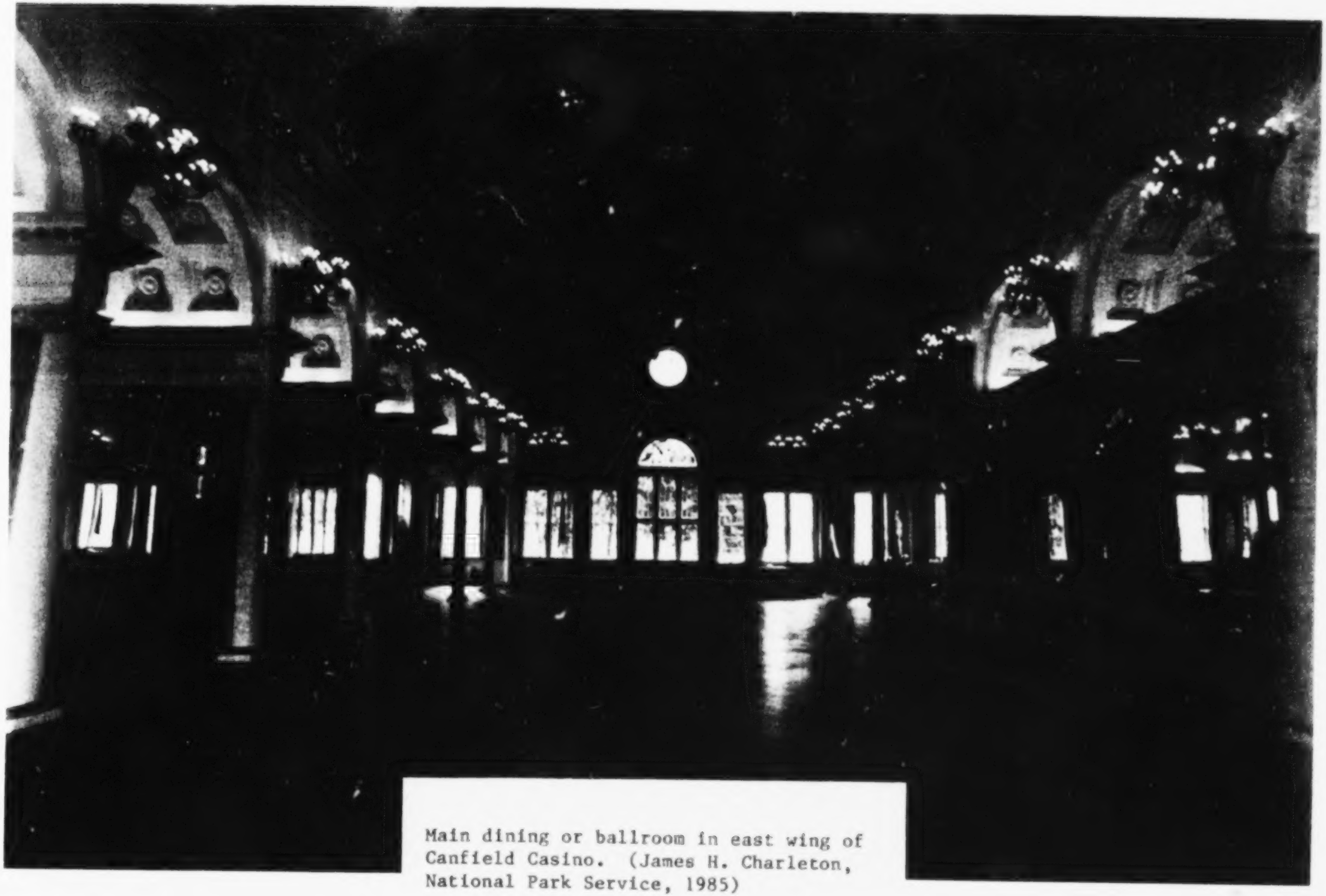
Close-up of Canfield Casino, showing west side (left) and south (main) facade.
(James H. Charleton, National Park Service, 1985)



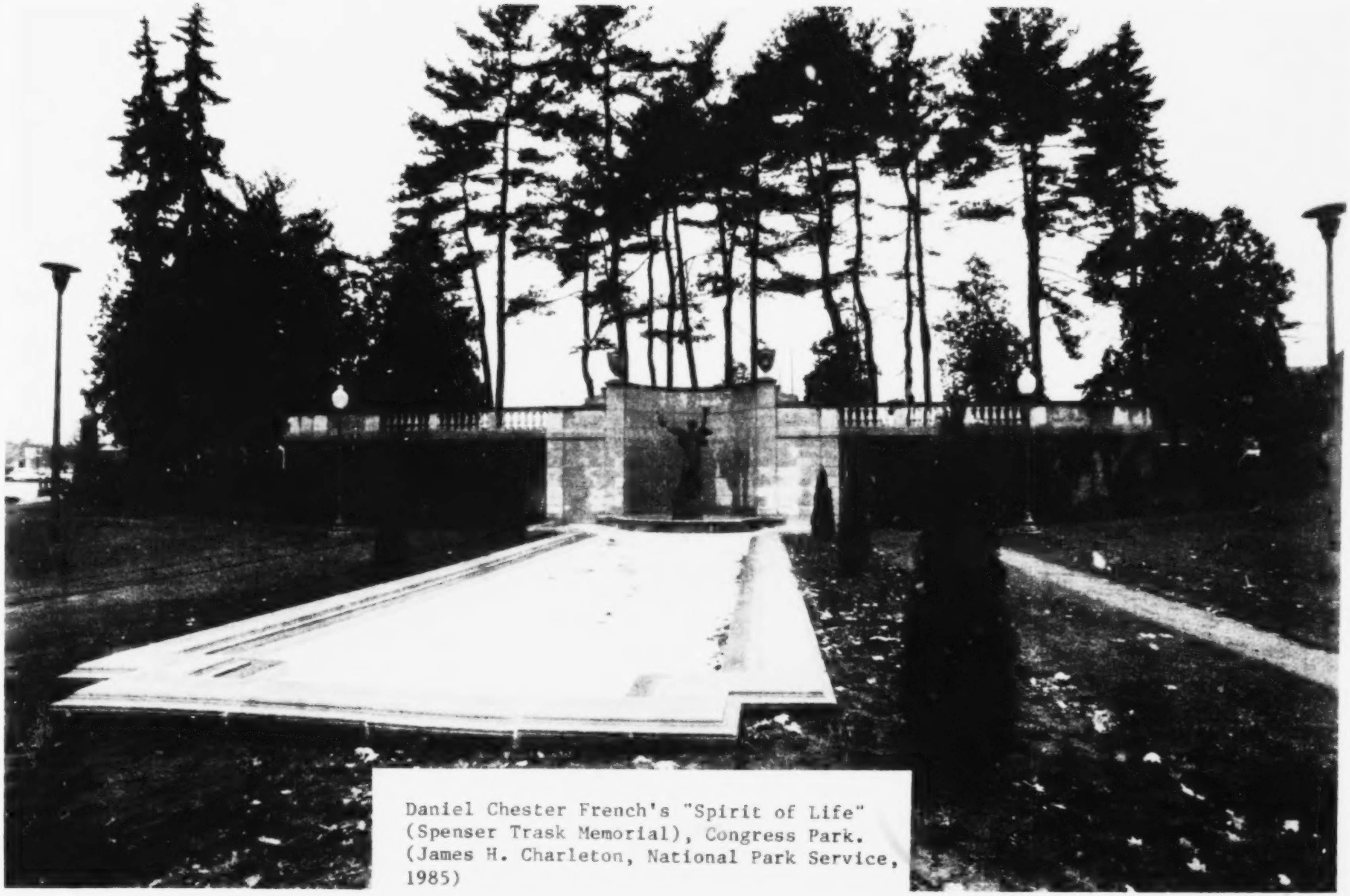
Canfield Casino from northwest, showing kitchen wing to left. (James H. Charleton, National Park Service, 1985)



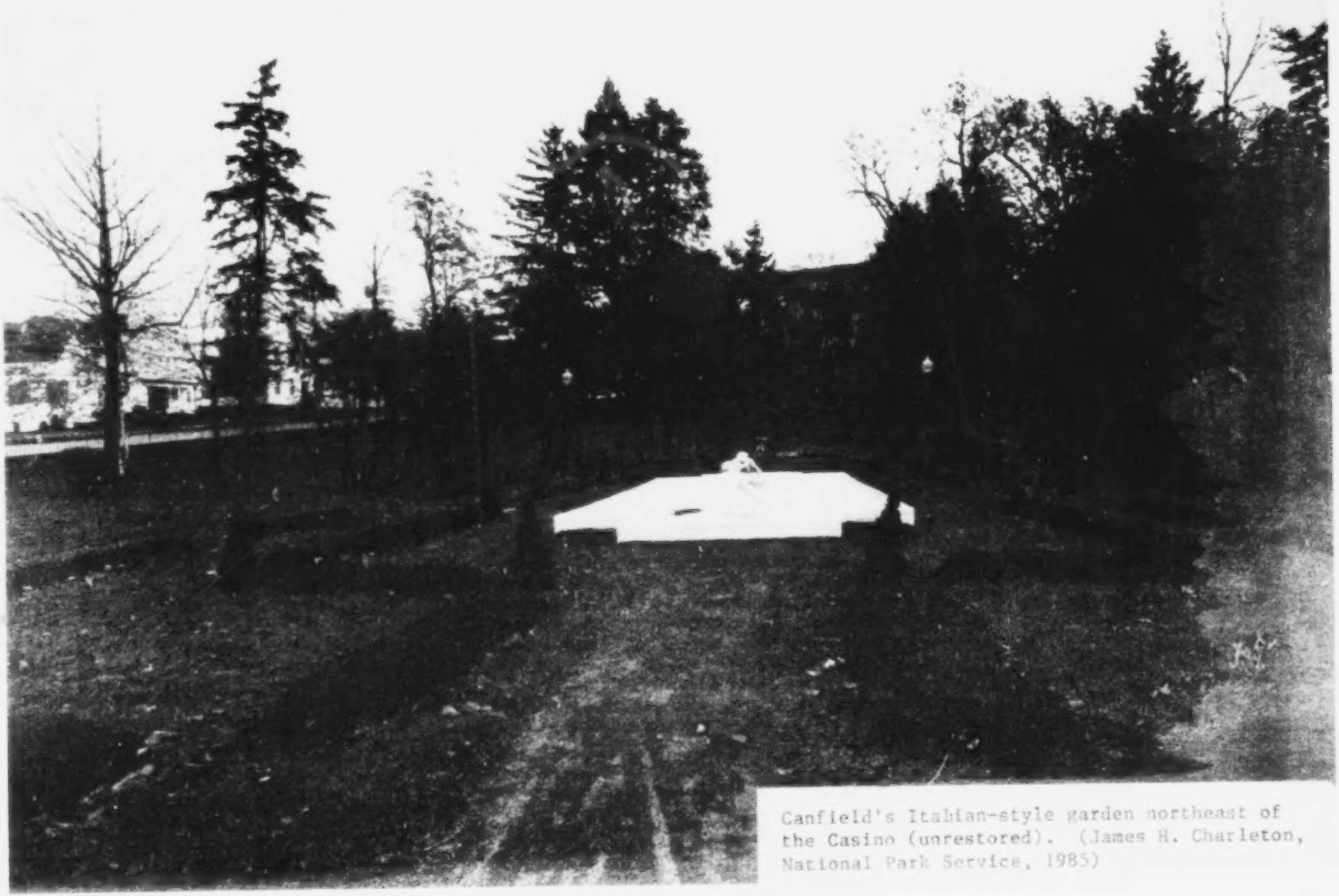
Main Gambling Room in east wing of
Canfield Casino. (George S. Bolster,
Saratoga Springs, New York, c. 1970)



Main dining or ballroom in east wing of
Canfield Casino. (James H. Charleton,
National Park Service, 1985)



Daniel Chester French's "Spirit of Life"
(Spenser Trask Memorial), Congress Park.
(James H. Charleton, National Park Service,
1985)



Canfield's Italian-style garden northeast of the Casino (unrestored). (James H. Charleton, National Park Service, 1985)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Expires 10-31-87

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received [illegible]
date entered SEP 12 1983

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Saratoga Spa State Park

and or common

2. Location

street & number vicinity of U.S. Route 9 and New York State Route 50 ___ not for publication

city, town Saratoga Springs ___ vicinity of

state New York code 036 county Saratoga code 091

3. Classification

Category	**Ownership**	**Status**	**Present Use**	
X district	X public	X occupied	___ agriculture	___ museum
___ building(s)	___ private	___ unoccupied	___ commercial	X park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	X entertainment	___ religious
___ object	NA in process	___ yes: restricted	___ government	___ scientific
	NA being considered	X yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

4. Owner of Property

name NYS Office of Parks Recreation and Historic Preservation

street & number Saratoga-Capital District Park and Recreation Commission

city, town Saratoga Springs ___ vicinity of state New York

5. Location of Legal Description

courthouse, registry of deeds, etc. Saratoga County Clerk's Office

street & number Municipal Center

city, town Ballston Spa state New York

6. Representation in Existing Surveys

title New York State Parks Survey has this property been determined eligible? ___ yes X no

date 1982 ___ federal X state ___ county ___ local

depository for survey records Division for Historic Preservation

city, town Albany state New York

7. Description

Condition
___ excellent
X good
___ fair

___ deteriorated
___ ruins
___ unexposed

Check one
X unaltered
___ altered

Check one
X original site
___ moved date NA

Describe the present and original (if known) physical appearance

The Saratoga Spa State Park is located in the foothills of the Adirondack Mountains in the city of Saratoga Springs, New York. The park lies south of the densely developed city center and north of the Kayaderosseras Creek which defines the city's southern boundary. U. S. Route 9, a major north-south corridor through the state, runs through the eastern edge of the park and New York State Route 50, running southwest from Saratoga Springs to the county seat at Ballston Spa, runs along the western side. The park today totals approximately 2000 acres, of which 970 are included in the present nomination. The nomination encompasses an irregular triangle bounded generally by Route 50 on the northwest, Route 9 on the east, and the park road known as East and West Roads on the south. The boundary is drawn to include only that area which was owned by the state in 1934 at the peak of the park's period of historic significance. Since that time additional acreage has been included in the park, including lands to the east of Route 9, west of Route 50 and southward to Kayaderosseras Creek. These additional lands are undeveloped for the most part and excluded from the nomination. In the historic portion of the park are two major intrusions, the Saratoga Performing Arts Center amphitheatre and its parking lot on the west side of the park, and the Peerless Pool complex, near the southwest corner of the nominated property. Also scattered throughout the park are numerous non-historic features as modern picnic shelters, comfort stations, parking lots, a dormitory, the modern 9-hole golf course, and non-historic portions of the original 18-hole golf course. There are 44 contributing historic features of the park including 19 buildings (11 primary buildings, 6 secondary buildings, and two original picnic shelters), 8 objects (public drinking fountains), and 17 structures (11 pump houses, 2 geysers, and 4 landscape features: the Avenue of Pines, the reflecting pool, the original 9-hole golf course, and the tree farm). Many miles of roads and pathways, groves of mature deciduous and pine trees, and other plantings comprise the historic park setting. With the exception of the individually significant ca. 1835 Patrick-Latour Farm, the historic features of the park date from the early years of the state reservation, ca. 1910, through the end of the Spa development, ca. 1935. Extensive development of the park in the 1960s included expansion of the existing golf course to eighteen holes; upgrading of roadways; installation of numerous picnic areas, most with large shelters and comfort stations; and construction of a new 9-hole golf course, the Peerless Pool complex, and SPAC. These modern additions were located on the fringes of the previously developed area for the most part, were planned with sensitivity to the historic buildings, landscape plan, and mood of the park, and do not detract from its historic character. With few exceptions, the buildings and landscape retain exceptional integrity of their original design and feeling.

The park consists of three primary areas, here identified as Lincoln Park, Geyser Creek, and the Spa complex, each distinguished by its topography and history of development. In the northeast corner of the park, on the flat plain that borders U.S. Route 9, is a cluster of buildings which form the core of what was originally known as Lincoln Park. The northernmost of the park's major buildings, Washington Bathhouse, was originally built as a carbonic gas plant ca. 1903, but in 1918-20 was converted for use as a bathhouse by the office of the New York State Architect, Lewis W. Pilcher. Its half-timber and stucco exterior and sprawling plan reflect the eclecticism of contemporary architectural fashion and the influence of the Arts and Crafts movement on park design at this period. Directly to the south is the Lincoln Bathhouse, built in 1928-30 to replace an earlier bathhouse that burned. A monumental cast stone building, it was the first building in the park to exhibit the formal Neoclassical design which characterized later park architecture. Surrounding the Lincoln Baths are a greenhouse shed and eight pumphouses, including two on the east side of Route 9 on an otherwise undeveloped parcel of the nominated property. The pump houses are small squarish frame buildings set on concrete slab foundations, covered in stucco but otherwise unornamented. To the rear are the former laundry building and power house, both exhibiting the same half-timber and stucco exterior finish as the Washington Baths.

On the western edge of the park lies the area formerly known as Geyser Park. Here in the picturesque dells and wooded ravines formed along Geyser Brook (formerly known as Coesa Creek) and its tributaries are found many of the mineral springs for which Saratoga is famous. Broad trails and narrow paths run alongside the creek and through the woods, joining the springs and many picnic areas to the Spa Complex. Primary access to this area is via a loop road, called Picnic Lane on the park map, which incorporates portions of roads and bridle paths from the 1935 plan. In the 1960s, several large picnic areas were constructed off this road; most have large open shelters, brick comfort stations, barbecue pits, and grassy recreation fields. Another 1960s addition to this area is the huge Peerless Pool complex, on West Road west of Geyser Brook. These modern features are numerically dominant in this area, but are located in previously undeveloped spaces in such a way that they do not detract from the historic feeling of the Geyser Brook area. Historic features in this area include six mineral water fountains, three pump houses, a geyser known as the

Island Spouter, two of the original ca. 1915 picnic shelters, and many picturesque trails, walks, and drives. Most of the public fountains are constructed of rock-faced ashlar, as are many other landscape features in the area, such as culverts and walls. The Hathorn fountain is an ornately carved stone font, protected by a simple modern shelter. The pump houses are simple squarish buildings like those in Lincoln Park but different in exterior detailing: The Orenda pump house is constructed of rubble stone, the Hathorn pump house is sheathed in wood shingles, and the Coesa pump house features half-timbering similar to the Washington Bathhouse. The two picnic shelters are small open pavilions, their hip roofs supported by triplets of square timbers joined and bracketed in a manner suggestive of the Prairie Style. This section of the park is dominated by the rugged landscape into which structures formed of natural materials have been inserted with sensitivity. The trails are laid out in gentle grades and are lined with towering pine trees. Dense forests of mature coniferous and deciduous trees cover the steeper hillsides.

Between Lincoln and Geyser Parks, in the center of the park, is the area named here the Spa Complex. Laid out on a broad plateau is the formal geometric landscape designed by landscape architect A.H. Brinckerhoff and the large Georgian Revival style Spa structures which were the centerpiece of the 1930s development. The formal design is based upon a cruciform plan in which a broad north-south mall lined with monumental buildings is crossed at right angles by a narrower mall and farther north by an east-west road. The rectilinear pathways, regimented plantings and Georgian Revival style buildings were designed to draw the eye along formal vistas, culminating in elegant buildings and serene landscapes. The two most prominent buildings, the Hall of Springs and the Simon Baruch Research Institute (now the Administration Building) feature broad porticoed facades facing one another across a square section of the grassy mall with a square reflecting pool in the center. Round-arched arcades extend outward from these buildings, their rectilinear arms serving to define the central square further. Similar arcades reach northward from the two buildings directly to the south, Roosevelt Bathhouses I and II, the more modest porticoes of which mirror each other across the mall. Looking north along this mall, the eye is drawn to the entrance of the Avenue of Pines, a mile-long roadway lined with towering pine trees, leading northeastward toward Lincoln Park. Looking south, one sees the meadow and mature forest which lie south of the plateau. The east-west mall crosses the north-south axis north of the Roosevelt Baths. The eastward view from the crossing ends in the Victoria Pool, a quadrangle of small buildings joined at the corners by enclosed arcades, surrounding a 45' x 105' swimming pool. With their red brick and limestone trim, columned porticoes, and round-arched openings, the four buildings of Victoria Pool are variations in miniature on the grand Georgian Revival buildings on the mall. North of the pool across a long greensward is the Gideon Putnam Hotel, surrounded by a large grove of mature pine and deciduous trees. A large but graceful brick building with a three-story piazza on its drive front and a terrace on the garden front, the hotel has the look of a country estate of the period. Its symmetry and elegance have been somewhat compromised by a series of additions on the ends and garden side. The hotel is situated along the east-west road historically known as Marrin Avenue. The road originally ran east to Route 9 but now ends at the golf course, originally nine holes, but expanded to a full eighteen holes in 1962. Northeast of the hotel are the stuccoed one-story hotel garage of ca. 1935 and a non-contributing stuccoed building constructed in the 1950s for hotel staff housing. On the same road, west of the north-south mall, lies the Bottling Plant, another large Georgian Revival style brick building featuring large multi-paned round-arched windows. All seven major buildings of the Spa Complex are large structures of red brick accented with limestone and exhibiting such characteristic features of the Georgian Revival style as hipped and gable roofs, beltcourses, quoining, flat-arched lintels with enlarged keystones, columned porticoes, and round-arched arcades and openings.

South of the Bottling Plant and west of the Hall of Springs is the Saratoga Performing Arts Center amphitheatre, a steel and concrete structure seating 5100 under shelter and thousands more on the sloping lawn. Constructed in 1966, SPAC, its box office, and its parking lots to the west and south are major non-contributing features in the historic park. The primary entrance to the SPAC grounds is via a steel and concrete bridge which crosses a gorge in Geyser Brook. Other openings in the high iron fence which separates the SPAC grounds from the rest of the park are located near the Hall of Springs, whose rear facade opens onto SPAC grounds. The Brinckerhoff plan of 1934 called for an amphitheatre to be located at the end of the western axis at the approximate location of SPAC, but oriented slightly differently than the present structure. That plan also envisioned southward development of the Spa Complex in additional wings of the

Roosevelt Baths that were never constructed.

The park includes three additional historic features which do not clearly relate to the three areas described above. The Patrick-Latour Farmhouse (ca. 1835), located in the golf course near the southeastern corner of the nominated property, is an excellent example of vernacular Greek Revival style residential architecture. A single-story frame building exhibiting such characteristic features of the Greek Revival style as corner pilasters, wide frieze pierced by eyebrow windows, entablature returns in the gable ends, and trabeated doorway, it was originally a five-bay central-entry structure with rear wing. A three-bay wing with Greek Revival detailing was added to the west end, probably before the Civil War. Later in the nineteenth century, shed-roofed porches with spool screens were added to the entries and rear wing. Purchased by the state in 1928 with the surrounding 150 acres, the property represents the type of farmstead that has dominated the county's rural economy for two centuries or more and the farmhouse is a excellent representative example of a regional building type. It is the only structure in the park that predates the popularity of Saratoga's Springs.

The trolley barn, just north of the bottling plant, relates physically to the spa complex, but dates from the early years of the State Reservation. A large rectangular brick building with a broad-eaved hipped roof supported by wooden brackets, it is representative of rural passenger depots of the period. Constructed ca. 1910 as part of the inter-urban rail linkage between Albany and Saratoga Springs, it would have served the considerable numbers of day visitors to the Geyser Creek area in the early years of the State Reservation.

The tree farm, a 155-acre area on the east side of the park has been a feature of the park landscape since the 1930s. Laid out in a simple and functional grid pattern, it has little visual interest, but its presence reflects the concern for conservation embodied in the establishment and development of the park.

A detailed descriptive list of park features follows:

Building Name	Map	Photo	Architect	Date	Description
Lincoln Park					
Washington Bathhouse	1	2,3	NYS Arch., L.W.Pilcher	1903, rehab 1918-20	This building combines simple classical detailing with the natural materials and low profile favored by the Arts and Crafts movement. It is a large, single-story, gable-roofed, H-shaped structure. The exterior fabric is of reinforced concrete, half-timbering and stucco over wire mesh and a patterned slate roof. The plan features a central 117 x 36' (21 bay) section with flanking 214 x 36' wings which partially enclose space on two elevations. On the east elevation these wings end in large hip-roofed colonaded pergolas, which embrace the courtyard of the building's principal entryway. This entrance is sheltered by an extended eave supported by Doric columns creating a wide porch, above which is a shed dormer. The corresponding west elevation is characterized by a projecting half-timbered gable end over a semi-circular glazed solarium. On the interior there is a central 1 1/2 story reception room or lobby with neo-Classical details in Ionic columns, pilasters and denticulate entablatures. The original treatment rooms have been altered on the interior.
Lincoln Baths	2	4	NYS Arch.,	1928-30	A large, 2-story, flat-roofed building, the Lincoln Bathhouse is the most fully developed example of Beaux Arts Neoclassicism in the park. Crafted in stucco, cast stone, terra cotta, and marble it features a symmetrical floor plan of a central hall with 3 projecting 2 story wings on each side 3 bays wide. These wings are connected by glazed arcades to enclose 4 interior courtyards. Exterior features include concrete foundations, water tables, belt courses and cornices of cast stone, and metal framed windows. The principal facade is articulated by a colossal central portico framed by wings which end in pilastered pavilions with wide entablatures. The entry pavilion projects outward in a colossal portico formed of 4 Tennessee marble columns with foliated capitals supporting a wide entablature with the inscription "LINCOLN BATHS". Above the en-

Building Name	Map	Photo	Architect	Date	Description
					tablature is a parapet wall which encircles the building. Mounted on the parapet above the portico is a relief sculpture of the New York State Seal. In the portico is paving of granite and marble with wrought iron and brass railings. Opening from the central entrance into a lobby are three wide double doorways with ornamental leaded glass panels and fan-shaped transoms. In the entrance lobby are cashiers' windows on the right, and a check room on the left. The lobby is finished in ivory tile wainscotting. From this level 3 wide steps lead to a small rotunda with skylight and gallery, which houses a 4 sided spring fountain. Leading to the west is the central hall or spine of the building which opens into the bath wings and the interior courtyards, the latter through multiple french doors with fan-shaped transoms. The building originally housed 252 bathtubs and more than 500 dressing rooms, for semi-private bathing. Some of the original equipment has been removed, but the bathhouse continues to be used summers.
Laundry House	3		NYS Arch., L.W.Pilcher	1903 1915	This building is a T-shaped (13 by 3 bays with a 12-bay wing), single-story structure. It features stucco and half-timbering with three gable-roofed porches extending over entryways on the principal (east) elevation. The building includes large overhead garage doors and garage bays with concrete slab floors, which presumably post-date 1940. The gable roof is broken by multiple ventilators.
Steam Boiler Plant	4	5	NYS Arch., L.W.Pilcher	1903 1915	A 6 x 3 bay wood framed, single-story structure with 5 x 3 bay end wings. Built to house massive steam boilers, the plant has a concrete slab sub-basement floor. The exterior is stucco and half-timbering. The gable roof features patterned slate and a polychrome brick chimney stack.

Building Name	Map	Photo	Architect	Date	Description
Greenhouse Shed	5	6		1920-1930	This building is a 1 x 2 bay, single-story, hip-roofed service structure which was attached to a long, single-story green house (now in ruins). The building has 6/6 paned windows and a wood paneled exterior door.
Lincoln Pump Houses	A-H	7		1920-1930	The 8 pump houses are 1 x 2 bay, 14 x 20 single story stuccoed utility structures. Some are hip-roofed; some are gable-roofed. All have some form of shuttered skylight. Several have original pumping equipment; most have exterior drainage pipes which allow public access to the spring water at the pumphouse. 6/6 windows light interiors; access is through double-leafed wood or steel doors on one gable end.
Lincoln Fountain	6			c.1915	Typical of the earliest fountains in the park, this fountain is a sculpted round marble font set on a columnar stone pedestal.
Landscape Features					
Avenue of Pines	7		NYS Arch.	c.1925	Begun in the 1920s, this mile-long avenue is bordered by ranks of tall, straight pine trees. The avenue originally ran in a straight line southwest from Route 9 behind the Washington and Lincoln Bathhouses, but was rerouted south of the Lincoln Bathhouse in the 1930s.
Geyser Creek Area					
Orenda Pump House	8			c.1915	The building is a small, stone rubble, single-story, rectangular structure with a shingled, gable roof. On the east gable end is located the Orenda Spring fountain. A heavy wooden door gives access to the interior on the west gable end.

Building Name	Map	Photo	Architect	Date	Description
Picnic Shelter I	9			c.1915	This early pavilion is small and square with a hipped roof. At each corner, three heavy timbers, joined at top and bottom by cross-timbers and bracketed at the top, support the shingled roof.
Picnic Shelter II	10	8		c.1915	Identical to Picnic Shelter I.
Hayes Fountain	11	9		c.1920	This rectangular fountain is crafted of rock-faced ashlar like several others in the park. A fence and paved terrace surrounds it.
Island Spouter	12	10		c.1925	This is a man-made island with a geyser of mineral water spouting from it.
Karista Fountain	13	10a		c.1920	This is a step-shaped rectangular fountain of rock-faced ashlar.
Polaris Fountain	14			c.1920	This is a squarish fountain of rock-faced ashlar.
Ferndell Fountain	15			c.1920	This is a round fountain of rock-faced ashlar.
Coesa Pump house and Geyser	16	11		c.1920	The pump house is a 15 x 20' half-timbered, stuccoed, gable-roofed structure with an 8 x 14' projecting porch on the W elevation. All windows are shuttered. Originally designed with a drinking station sheltered by the porch, this is the most decorative of the park pump houses. Its exterior detailing is similar to that of the Washington Bathhouse. Southeast of the pump house is a small pond in which a man-made geyser spouts Coesa spring water.
Hathorn Fountain	17			c.1915	The fountain is an elaborately carved stone font set on a stone base. A non-contributing hip-roofed pavilion and brick wall shelter it.

9/12/85

Building Name	Map	Photo	Architect	Date	Description
Hathorn Pump House	18			c.1920 -30	The structure is a 10 x 10', 1 x 1 bay, single-story, wood framed structure on a concrete slab foundation. It has a shingled gable roof with a gable-roofed monitor. The exterior is shingled.
Non-contributing Features					
Saratoga Performing Arts Center	I-1	1,I-1		1966	This 5100-seat amphitheatre of steel and concrete is set in the natural declivity formed along Geyser Creek.
Large Picnic Pavilions:					
Orenda	I-3	I-2		1960s	The picnic pavilions are large open structures of wood and steel with low-pitched gable roofs supported by splayed legs of steel-reinforced timbers. The large group pavilions shelter concrete and brick comfort stations at one end. The smaller family pavilions have brick and concrete comfort stations nearby. The picnic areas also feature athletic fields, fire-places or barbecue pits, and picnic tables.
Columbia	I-8			1960s	
Family Picnic Pavilions:					
Hathorn	I-4			1960s	
Coesa	I-5	I-3		1960s	
Carlsbad	I-6			1960s	
Comfort Stations:					
Ferndell	I-7			1960s	
Geyser	I-2			1960s	
Peerless Pool Complex	I-9	I-4		1960s	This large swimming complex includes a large single-story bathhouse of brick and concrete, a wading pool, a diving pool and an an Olympic-size swimming pool.
Spa Complex					
Simon Baruch Research Institute	19	12,13, 14	J.H.Freedlander*	1932-34	A massive, 2 1/2 story, 160 x 157', H-shaped, Georgian Revival style, brick masonry structure, the Simon Baruch Research Institute was

Building Name	Map	Photo	Architect	Date	Description
*in collaboration with: Dr. Frank M. Groedel, Bad Nauheim, Germany Dr. Walter S. McClellan, Spa Medical director Cyrus Bruce Elmore, Plant Superintendent					designed to house all administration and research facilities of the spa, as well as examining rooms, a library, a museum and a 574-seat theatre. Distinctive and prominent features include two temple front entrances, one on the E elevation to the Houseman Theatre, and one on the W facade to the administration offices. Brick arcades of Roman arches, ending in open brick hip-roofed pavilions in an embracing U-shape flank the W facade, which faces the Hall of Springs across the mall. The building consists of a central hip-roofed pavilion with projecting 3 x 3 bay gable-roofed wings and flanking barrel-vaulted arcades. Both east and west facades feature deep porticoes of fluted limestone Doric columns supporting a palin, wide entablature, denticulated cornice and pediment with sculpture in relief. The ashlar pediment of the eastern pediment is inscribed ANNO 1934. Behind the Doric columns of the temple fronta are rusticated piers which at the left and right support the 2-story barrel arches which lead into the flanking arcades. Other features include chiseled limestone trim, belt courses and keystones, niches and rusticated quoins.
Hall of Springs	20	15,16	J.H. Freedlander	1934-35	Executed in the Georgian Revival style, the Hall of Springs is the most carefully detailed and decorative of the buildings of the Spa complex. Like the Research Institute which it faces across the mall, it is a substantial 2-story, H-shaped, hip-roofed masonry building with two temple-front particoes of limestone; one on the east front facing the Hall of Springs and one on the west facing SPAC. Each has fluted Doric columns supporting a plain wide entablature, denticulated cornice and pediment with sculpture in relief. Behind the Doric columns of the eastern temple front are rusticated piers which at the left and right support the 2-story barrel vaults which lead into flanking arcades characteristic of the complex. Other features include red brick masonry, chiseled limestone trim, belt courses,

Building Name	Map	Photo	Architect	Date	Description
					keystones, niches with statues, and rusticated quoins. On the north elevation there is another entryway characterized by pink marble fountains flanking a wide entrance terrace. The entry is 5 bays wide between two projecting gable-roofed wings. It consists of double-leafed doors with alternating round-headed and triangular pediments. Interior features include a large, long (160' x 70'), 2-story, barrel vaulted hall of limestone ashlar and marble. Multiple glazed french doors with leaded fanlights open from the hall into smaller reception rooms. Three massive glass and silver tiered chandeliers illuminate the space and hang from circular recesses in the coffered ceilings. In each end of the hall are glazed mezzanines containing office space. The mezzanines are supported by monolithic marble columns. In the center of the hall were three fountains from which Geyser, Hathorn and Coesa Spring Waters were served to strolling drinkers.
Roosevelt Bathhouse I (west)	21	17	J.H.Freedlander	1934	A large Georgian Revival style building, the Roosevelt Bathhouse I is a U-shaped, 1 1/2 story, hip-roofed structure of brick with limestone detailing. It features a hip-roofed portico with fluted limestone Doric columns supporting a plain entablature and denticulated cornice. Entrance to the building is gained through three bays of double-leafed doors. The doors are in pedimented glazed enclosures with large transoms flanked by rusticated limestone surrounds and flat stone pilasters supporting a matching entablature. Flat-arched arcades extend on each side of the entrance, leading into flanking and projecting Roman arcades. The north arcade ends in twin hip-roofed pavilions with garlanded drum finials of lead-coated copper. Other features include decorative wrought iron railings, rusticated stone quoining, belt courses, keystones, inscribed stone placques and relief sculpture, medallions. The roof is slate on the pavilion and lead-coated copper raised seam on the arcades. There are also wrought iron hanging lanterns and chiseled pink marble urns

Building Name	Map	Photo	Architect	Date	Description
					on pedestal bases in the entrance portico. In the rear, three, double-leafed pedimented doors provide access to the narrow courtyard formed between the 1-story bath wings. The interior of the building is characterized by a large central lobby with vaulted ceiling, pilasters, original lighting fixtures including a large central brass and cut glass chandelier, and original lobby furniture. The bathtubs and much of the original equipment remain in use in 40 mineral water bathing rooms and 8 resting rooms.
Roosevelt Bathhouse II (east)	22	18	J.H.Freedlander	1934-35	Roosevelt Bathhouse II is identical (mirror-image) to Roosevelt I Its interiors were extensively altered under management by the Veterans Administration (1942-51) and subsequently (after 1960) for use as restoration shop.
Victoria Pool & Recreation Center	23	19,20	D.J. Baum	1934-35	The Victoria Pool is a complex of four Georgian Revival style brick masonry pavilions which, with their connecting Roman-arched brick arcades enclose an open-air court which houses wide slate terraces and the pool itself. Each of the enclosed structures is used for a specific function. These four buildings which comprise the whole are as follows: 1: The admission/concession building, a 94 x 31' single-story, brick building reminiscent of Jeffersononian campus-style buildings. It is characterized by a projecting central pedimented portico of 1 1/2 stories, 3 bays wide, supported by four Ionic columns in limestone, on each side of which extend arcades of Roman brick arches which terminate in square, hip-roofed pavilions at the northwest and southwest corners of the complex. Other exterior features include hanging lanterns of glass and wrought iron. The gable roof of the pavilion is slate. 2:The Bath House/locker room, an 80 x 69', single-story, brick

building with stone exterior trim in a Georgian Revival style. It is characterized by twin pedimented projecting wings which face the pool on the south elevation. The wings are connected by a Doric portico of three bays with a flat roof. The raised seam roof of the pavilions are lead-coated copper. On each side of the structure extend brick masonry arcades of Roman arches which end in hip-roofed square pavilions at the northwest and northeast corners of the complex. These arcades intersect those of the admission/concession building and the gymnasium at these corner pavilions.

3: The "gymnasium"/golf locker room, a 132 x 44', 2-story brick masonry, slate gable-roofed pavilion with a projecting pedimented gable end, supported by four stone Ionic pilasters separating 3 bays of brick Roman arches. The pediment contains a clock face and faces a corresponding pediment across the pool on the east elevation of the admission/concession pavilion. On each side of the building are connecting roofed arcades which end in hip-roofed brick pavilions the northeast and southeast corners of the complex. At these corner pavilions the arcades intersect arcades from the golf house and the bath house.

4: The "golf house", an 80 x 32', single- story, brick masonry building with stone exterior trim in a Georgian Revival style. The pavilion is characterize by twin pedimented projecting wings which face the pool on the north elevation. The "golf house" is similar in form to the "bath house;" the two wings are connected by a Doric portico of three bays with a flat roof. This piazza is enclosed with wire mish screns. Arcades extend on each side of the pavilion to hip-roofed pavilions at the southeast and southwest corners of the complex.

Building Name	Map	Photo	Architect	Date	Description
					These four neo-Georgian styled brick pavilions with their connecting arcades enclosing the pool form the original Spa Recreation Unit. The interior court measures 150 x 220' and the pool is 45 x 105'. The pool is lined with blue faience terra cotta titles and is lighted from beneath the water. The water is heated and purified through a circular system--a novelty for open-air pools at the time of its construction.
Gideon Putnam Hotel	24	21,22	M.T.Reynolds	1935	The building is a massive 4 1/2 story, brick, H-shaped, gable-roofed structure, dominated by a 3-story piazza on the principal facade. It is flanked by two wings including, on the west, a 4-story addition (1940) and on the east, a single-story meeting hall (1979). Features include many decorative details of the Georgian Revival style, such as fan-shaped transoms over multiple double-leafed French doors; a pedimented Palladian-inspired central entrance; decorative brick quoining; denticulated cornices with returns in the gable ends; and a gable roof articulated by multiple projecting gable-roofed dormers. The piazza is supported by colossal columns with foliated capitals. Interior features include a central lobby with Adamesque decorative elements on Georgian style fireplace fronts, fluted pilasters, and denticulated cornices. The hotel was expanded in 1940 with the addition of a simple 4-story rectangular wing on the west end. A single-story meeting hall with multi-paned round-arched windows was added to the east end in 1979. The south elevation originally features a single-story verandah and a terrace which was replaced with a projecting one-story restaurant addition of brick featuring round-arched windows in imitation of the spa's Roman arcades.
Gideon Putnam Garage	25			1935	The garage is a 142 x 58' , 9 x 3 bay, masonry single-story flat-roofed service structure. Features include a stuccoed exterior with metal casement windows, a raised concrete foundation,

Building Name	Map	Photo	Architect	Date	Description
					and several overhead doors (metal and wood).
State Seal Bottling Plant	26	23	D. J. Baum	1934	The building is a 110 x 116', brick masonry, 2-story, Georgian Revival styled structure, designed for specific use as a bottling plant. Features include a raised foundation; limestone trim in belt courses, keystones, entablatures and cornices; 2-story round-arched windows on the principal elevation, and lead-coated copper raised seam roofs. The Georgian style of the street front consists of a central pedimented 3-story pavilion with three 2-story multiple-paned, round-arched windows flanked by projecting 3-bay, 2-story wings. The east and west elevations of the building are characterized by repeating bays of brick recessed Roman arches and, at the south end, projecting parapeted gable ends which house twin brick chimneys. The interior of the central pavilion is exposed from the tile floor to the roof support system and contains mechanized spring water bottling apparatus with a spectators' catwalk, the whole illuminated by the large arched windows and skylights in the gable roof.
State Seal and Geyser Fountains	27			c.1915	This ornately carved stone fountain has two types of water spouting from a central column into large circular fonts.
Landscape Features					
Nine-Hole Golf Course	28	1	A.F.Brinckerhoff	c.1935	Now incorporated into the 18-hole golf course, the original 9-hole golf course began on Marrin Avenue just east of the hotel.
Reflecting Pool	29	1	A.F.Brinckerhoff	c.1935	This square shallow reflecting pool is the center of the spa complex.
Non-contributing Features					
Golf House	I-10	I-4		1970s	This is a small square hip-roofed frame structure with large service windows.

Building Name	Map	Photo	Architect	Date	Description
Gideon Putnam Staff Dormitory	I-11			1950s	This is a large, single-story, U-shaped, concrete and wood building constructed to house hotel staff.
Outlying Areas					
Trolley Station	30	24		1910	The building is a 3 x 5 bay, 1 1/2 story, brick masonry, hip-roofed structure with twin loading docks on the east and west elevations. Features include a concrete slab floor on grade, stone window sills and door thresholds, large wood paneled sliding overhung doors, and a slate roof. The roof eaves project over the raised loading docks and are supported by many simple wood brackets on brick corbels.
Patrick Latour House	31	25		1835	The structure is a large 2 x 8 bay, 58 x 68' , L-shaped, single-story early Greek Revival-styled house with an asphalt-shingled gable roof. Distinctive features include pilasters at the corners which support a denticulated architrave, wide board frieze and boxed cornice. The entablature returns with the cornice in the gable ends forming a pediment in the east gable ends. The attic floor above is illuminated by rectangular eyebrow windows set in the frieze. Other features include a distinctive principal entryway on the south elevation with Greek Revival style pilasters supporting an entablature and framing a raised paneled door with sidelights. The other entry on this elevation, located centrally in an early 3-bay addition to the west end, is more simply detailed. Both entryways on the south elevation, which transform the appearance of the building to that of a double house, are sheltered by late 19th century shed roofs and spool screens and railings. These porches may be original in form,

Building Name	Map	Photo	Architect	Date	Description
					having been updated in style during the late 19th century. A Victorian period shed porch is attached to the north kitchen wing. The interior features a Greek Revival style fireplace front and staircase with newel posts and railings.
Landscape Features					
Tree Farm	32	1	NYS Dept.of Conservation	c.1935	Begun in the 1930s, this tree nursery consists of fields of seedlings planted in a grid pattern defined by roads and tall windbreaks.
Non-contributing Features					
Par 29 Golf Course	I-12			1960s	This 9-hole golf course is located northwest of the Avenue of Pines. Just north of the trolley station a small golf house (similar to that on the larger course) marks the start of the course.

8. Significance

Period
- ☐ prehistoric
- ☐ 1400–1499
- ☐ 1500–1599
- ☐ 1600–1699
- ☐ 1700–1799
- ☒ 1800–1899
- ☒ 1900–

Areas of Significance—Check and justify below
- ☐ archeology-prehistoric
- ☐ archeology-historic
- ☐ agriculture
- ☒ architecture
- ☐ art
- ☐ commerce
- ☐ communications
- ☐ community planning
- ☒ conservation
- ☐ economics
- ☐ education
- ☐ engineering
- ☐ exploration/settlement
- ☐ industry
- ☐ invention
- ☒ landscape architecture
- ☐ law
- ☐ literature
- ☐ military
- ☐ music
- ☐ philosophy
- ☐ politics/government
- ☐ religion
- ☐ science
- ☐ sculpture
- ☐ social/humanitarian
- ☐ theater
- ☐ transportation
- ☒ other (specify) medicine, recreation

Specific dates ca. 1835 1909-1935

Builder/Architect A.H. Brinckerhoff, JH Freedlander, D.J. Baum, MT Reynolds

Statement of Significance (in one paragraph)

The Saratoga Spa State Park is significant for its contribution to the development of the city of Saratoga Springs, for its role in the history of conservation, recreation, and medicine, and for the outstanding design of its buildings and landscaping. Visited for centuries because of their curative powers, the mineral springs of Saratoga were a primary factor in the nineteenth century development of Saratoga Springs as a fashionable resort. By the end of the century, however, the springs were being so heavily exploited as a source for carbonic gas that the watertable and ultimately the economy of Saratoga were threatened. In 1909, the NYS legislature responded by establishing the State Reservation to conserve and develop the springs for public benefit. Over the next two decades, a program of acquisition, conservation and cautious development was undertaken, guided largely by Dr. Simon Baruch, a leading exponent of hydrotherapy. In 1929, under the administration of Governor Franklin Delano Roosevelt, the state embarked on an ambitious expansion project, designed to increase both the therapeutic and recreational use of the state holdings. Over the next ten years, funded by state appropriations and the federal Reconstruction Finance Commission, a major spa complex was constructed, including a grand Hall of Springs in the European style, two bathhouses, a hotel, a bottling plant, a swimming pool, an administration and research center, and a comprehensive landscape design which included athletic fields, scenic trails, forested drives, formal walks, and exceptional scenic vistas. The total 970 acres which were under state ownership in 1934 are included in the National Register nomination. With the exception of an architecturally significant Greek Revival style farmhouse, dating from ca. 1835, all the significant man-made features of the park date from the early years of the State Reservation, beginning c. 1910 and culminating in the grand opening of the spa in 1935.

The mineral waters of Saratoga have been recognized for centuries for their healing powers. As early as the fourteenth century, Iroquois Indians in the vicinity frequented the High Rock Spring, and there was an Iroquois tradition that the spring waters had medicinal qualities. The waters were one of the primary attractions which led to the city's establishment in the eighteenth century. The springs, widely acclaimed for their curative powers at a time when modern medicine was in its infancy, became a source of recognition for the area. Eventually, they generated the city's flowering as an elegant Victorian-era resort center.

By the 1870s, tens of thousands of visitors arrived annually to partake of the mineral waters. Drinking fountains and, later, great drink halls were built at several of the springs. Drinking the mineral waters evolved into a highly social recreational pastime, and casinos, ballrooms, lakehouses, and racetracks were developed to serve the fashionable visitors. Eventually, as other attractions became increasingly popular, the mineral springs declined in popularity. At about the end of the nineteenth century, a new technology was developed to exploit the waters: The carbonic acid gas with which the waters were charged could now be separated, liquefied under pressure, and sold for the manufacture of carbonated beverages. As a result of this profitable new industry, the number of springs tapped multiplied tenfold by 1890, and the annual output from the springs increased to 150,000,000 gallons. The result was a drastic lowering of the water table and a threat to the natural ecological balance.

In reaction to this exploitation, the State Legislature in 1909 established a three-member commission "to select and locate such lands in ...Saratoga...as it shall deem proper and necessary to be taken for the purpose of preserving the natural mineral springs...After the acquisition of any piece of land by the board...the same shall be kept, and remain, and be known, as a part of the state reservation at Saratoga Springs, for the purposes of restoring, and forever preserving, the mineral springs and wells and mineral water, and the natural carbonic acid gas on, and in and under said lands."[1] The Commissioners were also empowered to regulate the maintenance, care, and protection of the properties, to grant concessions or leases on the properties, and to sell or regulate the sale of excess mineral waters. Similar powers were enumerated when the New York State Conservation Department took control of the Saratoga Reservation in 1916, with the addition of "promoting the resort to the said springs of the people of the state for health, and the other suitable uses of the said reservation by the people, and of identifying, safeguarding and assuring the natural purity, qualities, and repute of such water and gases, and for the purpose of providing said waters to the people for drinking, free of charge."[2]

The state's development at this period advanced on several fronts: conservation, recreation, and medicine. Conservation of the natural resources was pursued through an active program of purchase and management. Within the reservation's first two years, the state acquired over 160 springs and shut down all but 19 in order to restore the natural watertable. By 1915, the state

[1] 1909 New York Laws Chapter 569 Sections 2 and 4

[2] 1916 New York Laws Chapter 295 Section 602

owned not only the springs, but over 1000 acres around them. The springs remaining active were largely grouped in four major areas: High Rock Park at the north edge of the city; Congress Park, downtown; Geyser Park; and Lincoln Park. The latter two constitute the Saratoga Spa State Park as we know it today.

Public access to the springs was encouraged through the maintenance and development of public fountains. Recreational use, particularly of the Geyser Creek area, was encouraged by construction of picnic shelters and landscaping improvements such as "a beautiful system of walks and driveways laid out in gentle grades."[3] With the inauguration of trolley service to Saratoga around 1910, a new station was built at the northern edge of Geyser Park, further encouraging public use of the area.

For the therapeutic development of the waters, the state turned to the noted hydrotherapy expert Dr. Simon Baruch. Baruch, born in Germany in 1840, had emigrated to the United States as a youth, trained at the Medical College of Virginia, and served as a surgeon in the Confederate Army. Following the war, he practiced in South Carolina for many years, then moved to New York City where he became well known for his research in the therapeutic uses of water. He returned to Europe for a time to study under Professor W. W. Winternitz, who operated a hydrotherapeutic institute at the University of Vienna. In 1898, Baruch published the first systematic treatise on hydrotherapy in English, The Principles and Practice of Hydrotherapy, A Guide to the Application of Water in Disease, written for students and practitioners of medicine. In a field which for most of the nineteenth century had been associated with quackery, Baruch was one of a handful of physicians active at the turn of the century who placed the study of hydrotherapy on a scientific footing. At Columbia University, he held the first chair at an American college to be devoted to hydrotherapy.

Engaged by the Saratoga Reservation Commission to conduct a study of European spas in 1912, Baruch recommended state construction of bathhouses. Within a year, the state was operating its first bathhouse at Saratoga, with the reopening of an earlier private facility on Phila Street in downtown Saratoga Springs as the Saratoga Bathhouse. Within the present-day park, a former

[3] New York State Conservation Commission, Division of Saratoga Springs, The State Reservation at Saratoga Springs, Albany, 1917, p.13.

carbon dioxide plant on the Lincoln tract was converted for bathhouse use and opened in 1915 as the Lincoln Bathhouse. Five years later, another converted carbonic plant, the Washington Bathhouse, was opened to the public. By 1927, the state bathhouses were giving over 90,000 treatments annually, sometimes as many as 2200 in one day, and the springs at Saratoga were[4] reported as being "the most widely known of the American springs."

The popularity of the waters during this time was largely due to Dr. Baruch's research and advocacy. Because of the waters' ability to retain the carbon dioxide gas content at full saturation, it was found useful for a variety of ailments including heart and circulatory disorders, rheumatic conditions, gastro-intestinal ailments, nervous conditions and convalescence following acute and chronic diseases. Baruch created the Saratoga cardiac therapy, a program of bathing and water-related treatment given only upon a doctor's prescription. The special therapy combined the mineral baths with other hydrotherapy techniques such as steam rooms, electric light cabinets, massage, salt, alcohol and oil baths, colonic irrigations, mineral water packs and mudpacks. It generally was recommended as a two or three week therapy program.

It is clear from the contemporary accounts of the park that the state program was seen as innovative and forward-thinking. Promotional literature of the period (1917-18) celebrates the development of the State Reservation as a progressive conservation approach: "This ... was in line with the nationwide trend toward conservation...which is premised on the idea that the State is the logical conserver of the natural resources within its borders."[5] This was not the opinion simply of the owners: In 1927, a study of American springs and spas unfavorably compared the paucity of government-owned spas in America (three owned by the federal government and three by states) with the more progressive conservation policies of European nations. "The governmental control of these celebrated spas insures the preservation for all time, for the use of the people, the advantages of these natural resources; it gives assurance for the highest degree of protection and the scientific administration of these natural curative agents to the invalid who may go to these mineral springs for treatment. This governmental jurisdiction over a few of the mineral springs of our country is in accord with European methods, and gives promise of becoming an important factor in the suppression of charlatanry in the exploitation of American mineral waters and of establishing American hydriatics upon a dignified and ethical basis."[6]

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[4] William Edward Fitch, Mineral Waters of the United States and American Spas. (Philadelphia: Lea & Febiger, 1927), p. 495.

[5] NYS Conservation Commission, p. 11.

In the early years of the State Reservation, 1909-1928, landscape design and construction were intended to complement the natural setting. Buildings of the period, such as the Washington Bathhouse and the other original buildings of Lincoln Park, and the many pumphouses in Lincoln and Geyser Parks, evoke a sense of rustic simplicity through the use of such natural materials as timber beams or half-timbering and stucco. Natural stone was also used for the fountains and to wall pathways. Many of these buildings (e.g., Washington Bathhouse, power house and laundry) were remodellings of earlier structures designed for use as carbonic gas plants in the first decade of the twentieth century. A number of the remodelled buildings, such as the original Ferndell Bottling Plant, became obsolete with the construction of new buildings in the 1930s and were demolished; only those in Lincoln Park and scattered pumphouses remain. No known architect has been linked to the design of these buildings, although all work was carried out under the supervision of the State Architect's Office.

Among the properties acquired during this period was the Patrick- Latour Farm of 150 acres in the southeast quadrant the nominated area. Unlike most of the property purchased by the state, the Latour property had no carbonic facilities, but was simply a farmstead. Preserved intact since the state's acquisition, the farmhouse is an excellent representative example of a regional building type in the Greek Revival style. Its wide frieze pierced by eyebrow windows, cornice returns on the gable ends, and trabeated doorway are characteristic features of the vernacular Greek Revival style, here applied to a conventional five-bay, center-hall, one-story structure. Judging by its identical detailing, the side extension was an early addition. Porches with spool screens appear to date from later in the nineteenth century. Most of the farm property was incorporated into the golf course or the tree farm in the 1930s. No related outbuildings survive.

During the first two decades of state ownership, landholdings at the Geyser and Lincoln Parks increased from 350 acres (around 1915) to over 900 acres, and much of the acreage was improved with drives, plantings, and modernization of existing buildings. In 1928, the original Lincoln bathhouse burned down and was

[6] Fitch, p. 21.

replaced in 1930 by the present Lincoln Bathhouse, a much larger and more luxurious facility. The new cast-stone building was evidence of the increasing demand for baths, and its imposing Neoclassical design also asserted a new concept of park design, leaning toward the more formal European ideal.

In 1929, during the administration of Governor Franklin Delano Roosevelt, the Legislature appropriated funds for further study of the Saratoga mineral waters. A new commission was formed, under the chairmanship of Bernard Baruch, son of Dr. Simon Baruch, who had died in 1921. The commission's report, published in 1930, called for an ambitious program of expansion and upgrading of the reservation to a standard comparable to European spas of the period. The report recommended two immediate needs, "formulation of a wise medical policy," to include conferences and training for physicians and establishment of a research institute, and "the development of the environment."[7] In the latter regard, the commission made specific recommendations for new construction, suggesting not only the research institute, but also a central drinking hall, living accommodations for physicians and patients, a sanitarium, a casino, covered promenades, and a golf course. They further recommended the development of cultural and recreational activities to entertain the guests in keeping with the treatments, mentioning such amenities as open air concerts, tea rooms, and winter sports. The commission's specific recommendations on incorporating state-of-the-art equipment included some criticisms of the new Lincoln Bathhouse, compared with those in the European spas.

In response to the report, a law was passed in April, 1930, establishing a commission to oversee the development of the State Reservation as a health resort. In contrast to the conservation approach of the 1909 legislation, the 1930 law called for the development of "a state health resort and spa for use by the public for balneological, therapeutic, and other similar healthful purposes." Projects authorized by the law included: "a scientific survey of the physical properties of the entire reservation," and "an engineering, architectural, landscape, and organization study to enable it more effectually to carry out its purpose." Furthermore, the commission was directed to erect an administration building, a residence for the director, and an adequate drink-hall, to include "promenades, a concert hall, solaria, and drinking rooms."[8] Soon thereafter, a program was developed for extensive new

[7] New York State Saratoga Springs Commission, Report to the Legislature, Albany, 1930, p.22.

bathhouse and administrative facilities at Geyser Park, at a cost of approximately $2,375,000. A state appropriation of $1,585,000 was supplemented by a $3,200,000 loan from the Reconstruction Finance Commission to build the new spa. The Reconstruction Finance Commission was a government lending agency created by the Hoover administration in 1932 to provide emergency credit for financial institutions and government-owned corporations. Its powers were expanded by the Relief and Construction Act of 1932 to making loans to state and local agencies for construction of public works of a self-liquidating character, such as the Saratoga Spa. It was one of the few Hoover programs to survive into the "New Deal", for under the presidency of Franklin Delano Roosevelt, the Reconstruction Finance Commission was charged with distributing Federal Emergency Relief.

New construction undertaken between 1931 and 1935 included the requested research institute, two new bathhouses, the grand new Hall of Springs, the Victoria Pool and Recreation Center, the Gideon Putnam Hotel, and a new bottling plant. Although designed to be self-supporting, the spa facility was considered part of the state's public health program, available to all its citizens. Free public fountains in addition to those already available in Lincoln and Geyser Parks were incorporated into the new construction. The Victoria Pool, the 9-hole golf course, and the walks and playing fields served the dual purpose of turning therapeutic activity into play and of being a diversion for visitors to the spa who were accompanying patients but not taking the waters themselves. The State Seal Bottling Plant bottled both mineral and sweet waters for sale, thus producing an income for the park and marketing the spring waters to a larger public.

This unified design was the work of several people, including some prominent architects of the day. The landscape design was executed by Arthur F. Brinckerhoff, a New York City landscape architect trained at Cornell University and best known for the gardens he created for large estates in several eastern states. The four core buildings of the Spa Complex--the Hall of Springs, Administration Building, and the two Roosevelt Bathhouses--were designed by Joseph H. Freedlander, a student at *l'Ecole des Beaux-Arts*, who won many design competitions and designed numerous large public buildings including the Museum of the City of New York, and the Bronx County Courthouse and Jail. Dwight James Baum, a noted designer of country houses and estates, designed the Victoria Pool and Recreation Center and the State Seal Bottling Plant. Practicing in New York City, he

[8] 1930 New York Laws Chapter 866.

designed a number of buildings for Syracuse University and public buildings in New York and Florida, but is best known for his residential work for wealthy clients such as John Ringling and Arthur Hammerstein. Marcus T. Reynolds, Albany architect of such prominent public buildings as the Hackett Junior High School and the Delaware and Hudson Railroad Building, is renowned for his use of finely crafted exterior detail. His design for the Gideon Putnam Hotel, intended to suggest a Georgian country estate, is uncharacteristically simple and unadorned.

In the first half of the twentieth century, the State Reservation and the Spa served an important role in the local economy. Saratoga Springs at the turn of the century offered such sophisticated amusements as casino gambling, horse-racing, and elegant dining in its grand hotels, as well as the relatively staid attractions of the springs. Many of these attractions came under attack in the twentieth century, however: Anti-gambling fervor closed the casinos and restricted book-making to the extent that in some years no racing meets were held. Prohibition further subdued Saratoga's social life. Lastly, with the advent of the automobile age, Saratoga's tourist visitation shifted from downtown to Saratoga Lake, a short ride outside of town, where fashionable lakehouses offered gambling, dancing, and nationally famous entertainers. First the small hotels, then larger ones fell victim to the new trends. The springs offered a decorous alternative to these less respectable tourist attractions, and provided a stabilizing force in the volatile economy. During the Depression, the construction and operation of Saratoga Spa provided employment, and brought new visitors to the area.

The baths at Saratoga were the only baths east of the Mississippi River which featured naturally carbonated mineral waters. Because of its uniqueness as a natural resource, its new state-of-the-art equipment for the bathhouses, its resort atmosphere and use of the most advanced spa therapy techniques, the Saratoga Spa flourished, growing from 98,870 baths in 1934 to a peak of 198,306 baths in 1946. Use of the baths began to decline thereafter, with the discovery of antibiotics and the change in resort fashions. Following World War II and particularly following the transfer of reservation properties to the newly established New York State Office of Parks and Recreation in the 1960s, a broad range of recreational activities began to be developed at the Park. The golf course was expanded to eighteen holes, and a second golf course was added; the Peerless Pool complex (with an Olympic-sized pool, a diving pool, and a wading pool) was constructed, large group picnic areas were developed, and in 1966, the open-air, 5100-seat amphitheatre of the Saratoga Performing Arts Center opened. Additional acreage was also added to the Park on the east, south, and west, to allow for future expansion of the facility.

Despite these recent additions, the 1930s' design for the Saratoga Spa State Park survives with remarkable integrity. The buildings of the Park are all preserved in their original exterior appearance, with virtually all their architectural detailing intact. The original landscaping has long since matured, further enhancing the overall appearance of the buildings and strengthening their relation with the natural setting of the surrounding parklands.

9. Major Bibliographical References

see continuation sheet

10. Geographical Data

Acreage of nominated property 950

Quadrangle name Saratoga Springs **Quadrangle scale** 1:24000

UTM References

	Zone	Easting	Northing
A	18	598660	4768880
B	18	598940	4768600
C	18	599040	4766480
D	18	598180	4766720
E	18	596840	4766140
F	18	596560	4766520
G	18	596820	4768160
H	18	598200	4768840

Verbal boundary description and justification The nomination boundary is marked by a broad line on the U.S.G.S. map. The boundary follows the property line of state holdings in 1934, as recorded in deeds and survey maps.

List all states and counties for properties overlapping state or county boundaries

state	NA	code		county		code	NA
state		code		county		code	

11. Form Prepared By

name/title Lucy A. Breyer

organization NYS Office of Parks, Recreation for Historic Preservation **date** July, 1985

street & number Agency Bldg. 1, Empire State Plaza **telephone** 518/474-0479

city or town Albany **state** New York

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Julia S. Stokes

Deputy Commissioner for Historic Preservation **date** July 19, 1985

For NPS use only

I hereby certify that this property is included in the National Register

Delores Byers Entered in the National Register **date** 9/12/85

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 911-399

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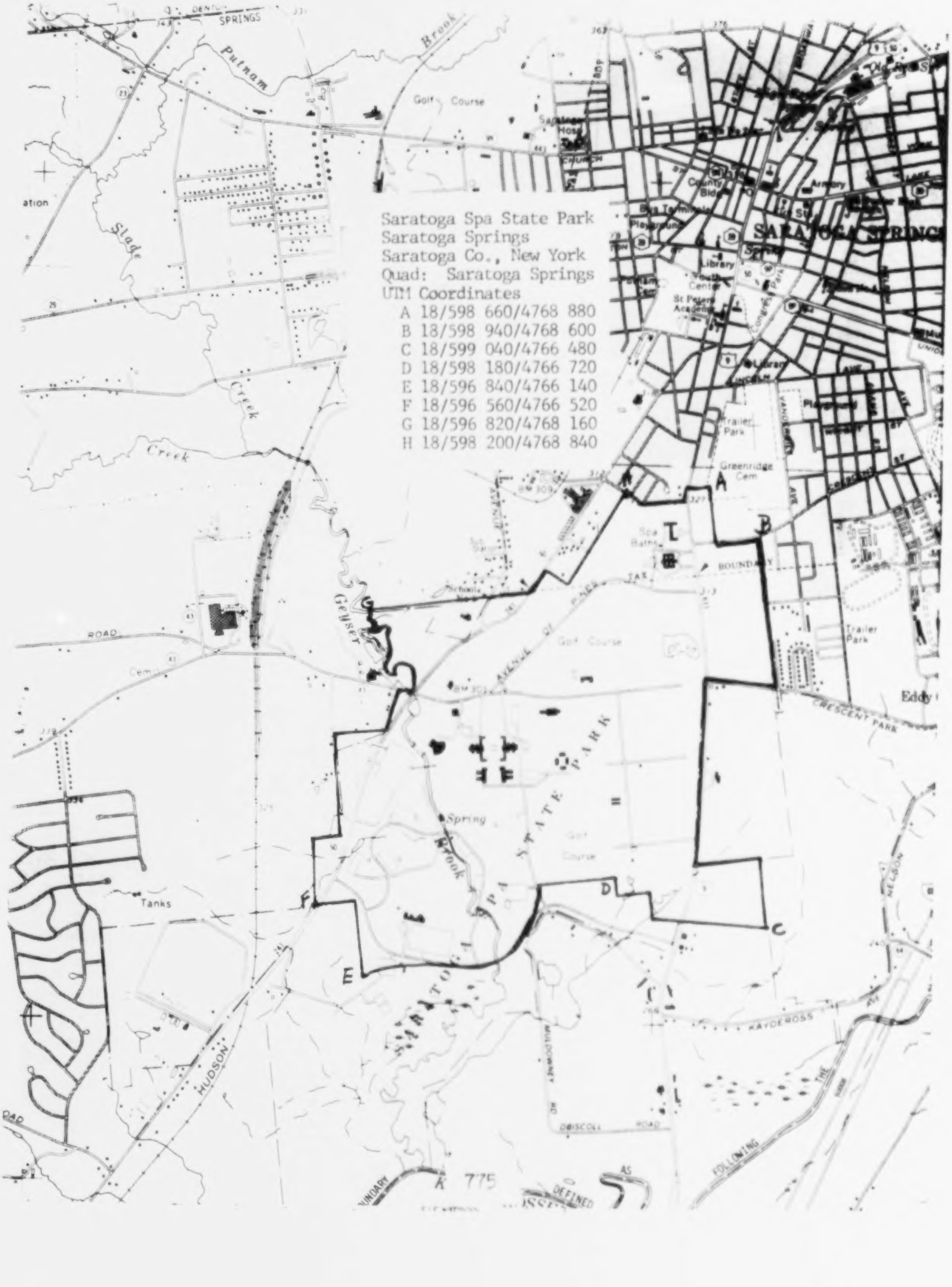
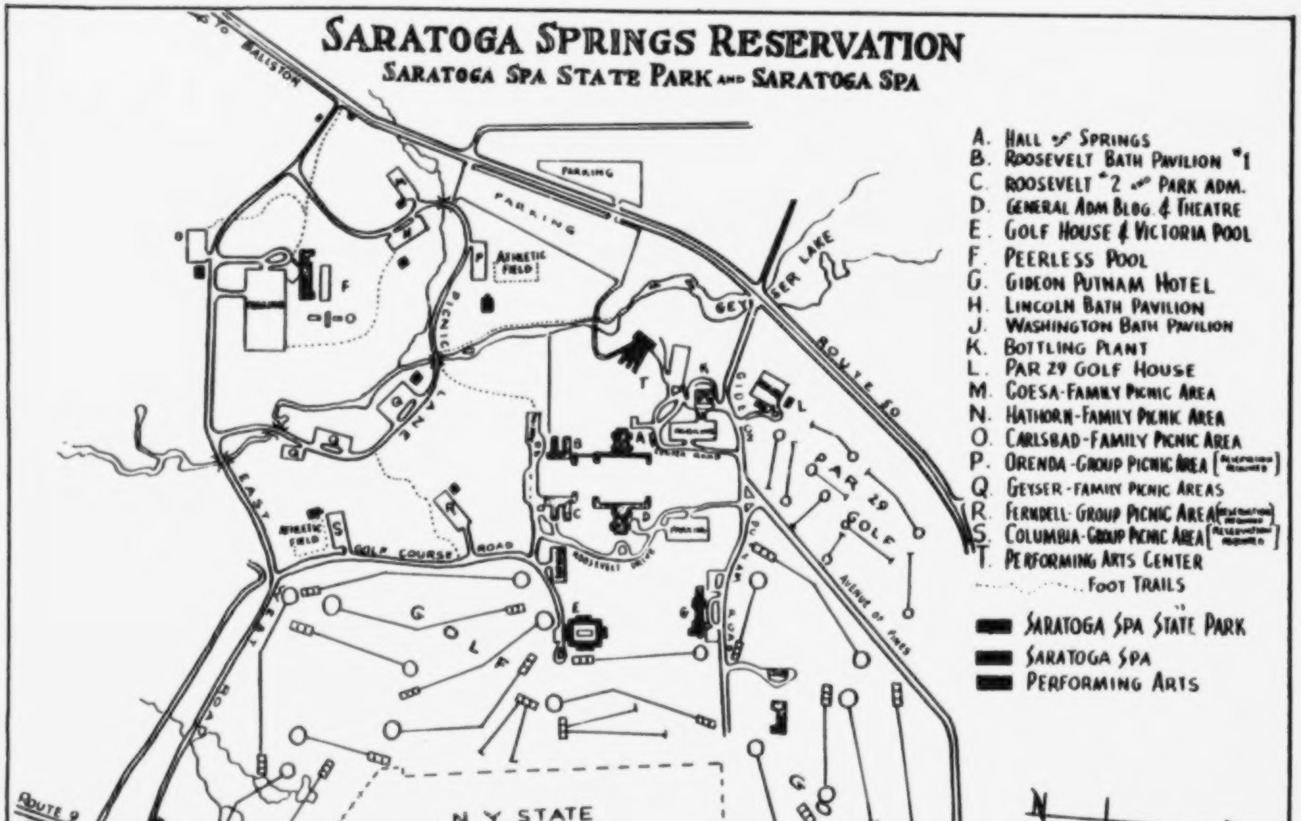
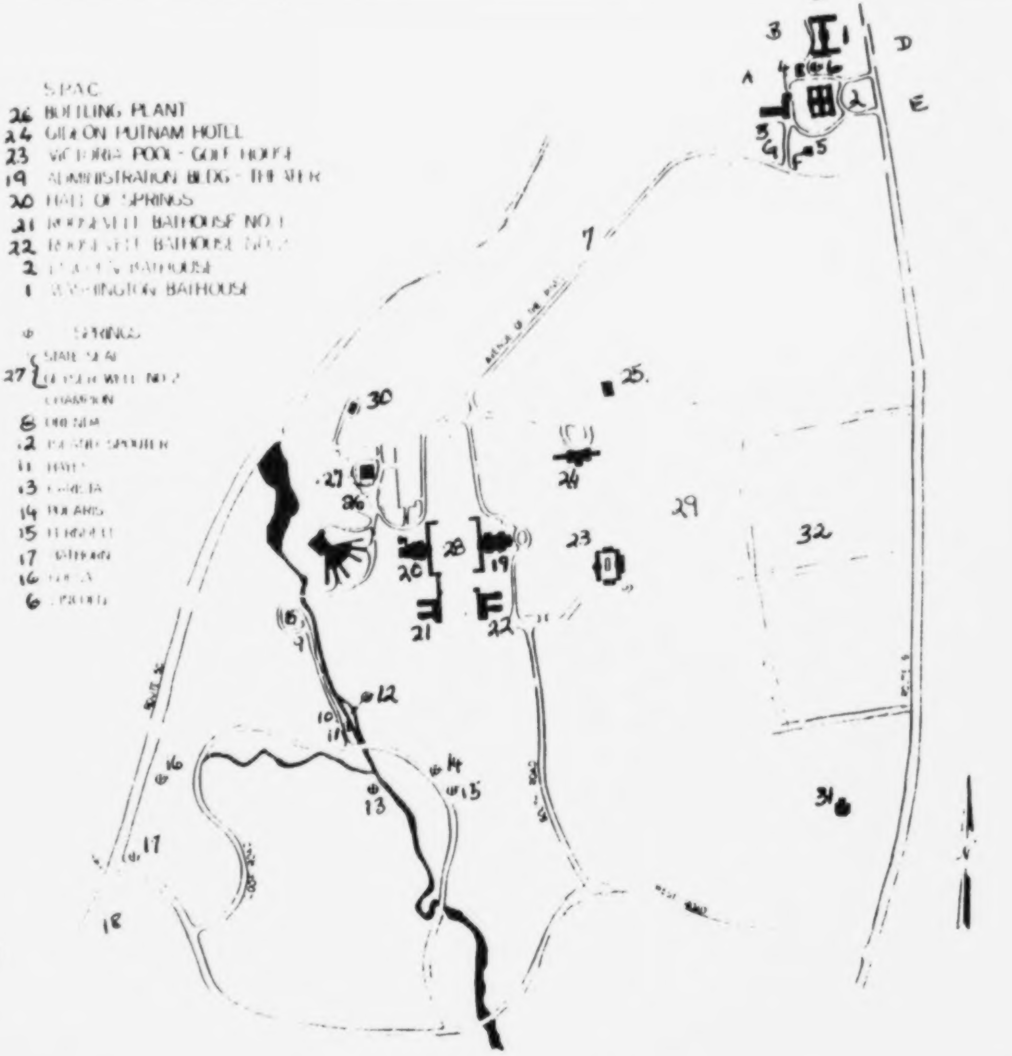

SPRINGS
Putnam
Brook
Golf Course
Slade
Creek
Creek
SARATOGA SPRINGS
County Bldg
Armory
Library
Congress Park
St Peters Academy
Trailer Park
Greenridge Cem
Spa Baths
BOUNDARY
Geyser
ROAD
Cem
AVENUE OF PINES
Golf Course
SARATOGA SPA STATE PARK
Spring
Brook
Tanks
HUDSON
Trailer Park
CRESCENT PARK
Eddy
KAYDEROSS
MULDOWNEY RD
DRISCOLL ROAD
NELSON
FOLLOWING THE
A
B
C
D
E
F
G
H

Saratoga Spa State Park
Saratoga Springs
Saratoga Co., New York
Quad: Saratoga Springs
UTM Coordinates

A	18/598 660/4768 880
B	18/598 940/4768 600
C	18/599 040/4766 480
D	18/598 180/4766 720
E	18/596 840/4766 140
F	18/596 560/4766 520
G	18/596 820/4768 160
H	18/598 200/4768 840


SARATOGA SPRINGS RESERVATION
SARATOGA SPA STATE PARK AND SARATOGA SPA
A. HALL OF SPRINGS
B. ROOSEVELT BATH PAVILION #1
C. ROOSEVELT #2 AND PARK ADM.
D. GENERAL ADM BLDG. & THEATRE
E. GOLF HOUSE & VICTORIA POOL
F. PEERLESS POOL
G. GIDEON PUTNAM HOTEL
H. LINCOLN BATH PAVILION
J. WASHINGTON BATH PAVILION
K. BOTTLING PLANT
L. PAR 29 GOLF HOUSE
M. GOESA-FAMILY PICNIC AREA
N. HATHORN-FAMILY PICNIC AREA
O. CARLSBAD-FAMILY PICNIC AREA
P. ORENDA-GROUP PICNIC AREA
Q. GEYSER-FAMILY PICNIC AREAS
R. FERNDELL-GROUP PICNIC AREA
S. COLUMBIA-GROUP PICNIC AREA
T. PERFORMING ARTS CENTER
FOOT TRAILS
SARATOGA SPA STATE PARK
SARATOGA SPA
PERFORMING ARTS
TO BALLSTON
PARKING
PARKING
ATHLETIC FIELD
ATHLETIC FIELD
PICNIC LANE
EAST ROAD
EAST ROAD
GOLF COURSE ROAD
ROOSEVELT DRIVE
GIDEON PUTNAM ROAD
AVENUE OF PINES
ROUTE 50
GEYSER LAKE
PAR 29 GOLF
GOLF
GOLF
GOLF
N. Y. STATE FOREST TREE NURSERY
ROUTE 9
TO ALBANY
SOUTH BROADWAY
TO SARATOGA
N
0 400 800 1200
SCALE

Saratoga Spa State Park
Saratoga Springs
Saratoga Co., NY


SPAC
26 BOTTLING PLANT
24 GIDEON PUTNAM HOTEL
23 VICTORIA POOL - GOLF HOUSE
19 ADMINISTRATION BLDG - THEATER
20 HALL OF SPRINGS
21 ROOSEVELT BATHOUSE NO 1
22 ROOSEVELT BATHOUSE NO 2
2 LINCOLN BATHOUSE
1 WASHINGTON BATHOUSE
⊕ SPRINGS
27 { STATE SEAL
GEYSER WELL NO 2
CHAMPION
8 ORENDA
12 ISLAND SPOUTER
11 HAYES
13 COESA
14 POLARIS
15 [illegible]
17 HATHORN
16 [illegible]
6 [illegible]
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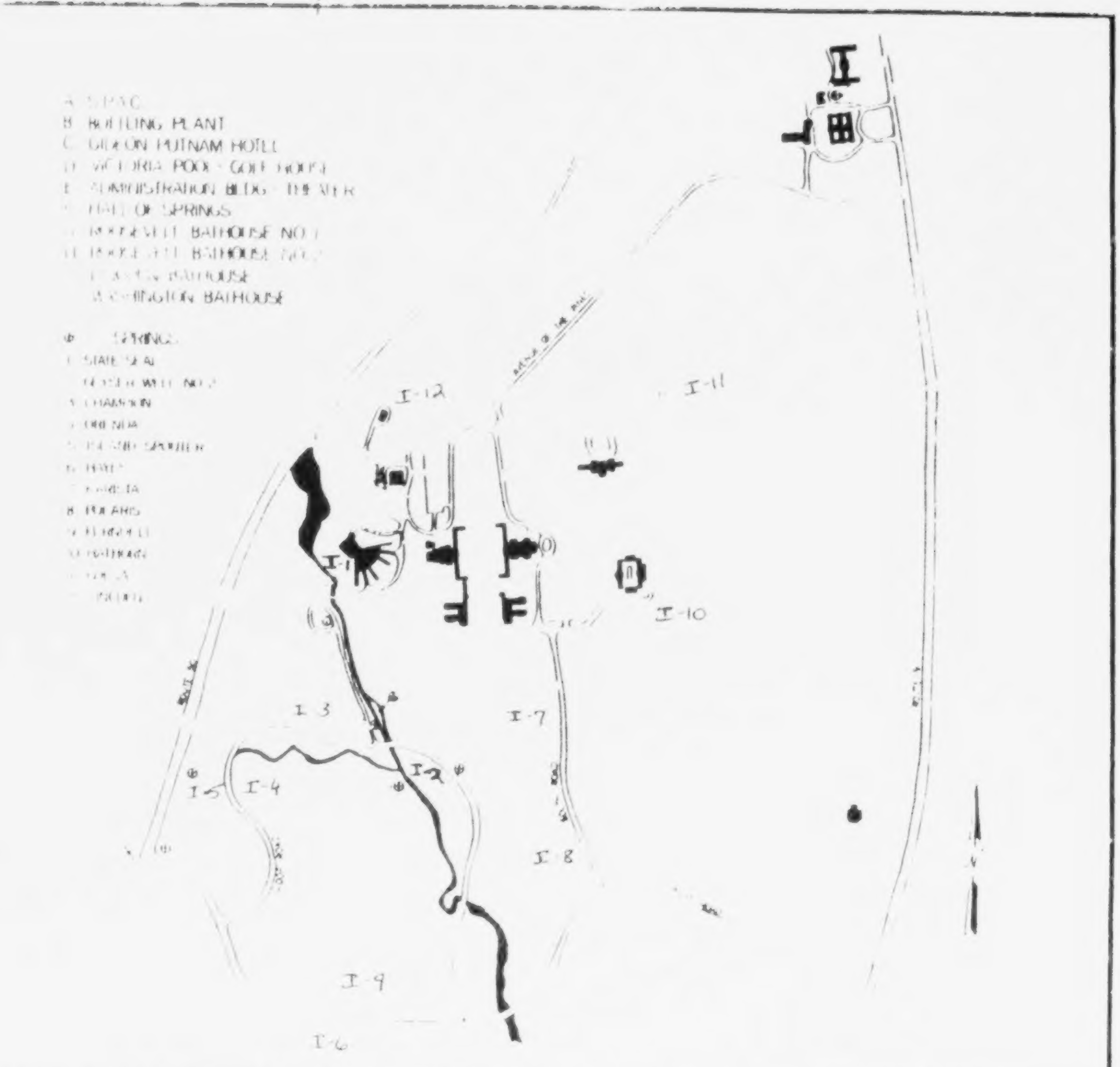
AVENUE OF THE PINES

Saratoga Spa State Park
Saratoga Springs
Saratoga Co., NY
Map: Contributing features

NEW YORK STATE OFFICE OF PARKS & RECREATION
DIVISION FOR
HISTORIC PRESERVATION


A SPAC
B BOTTLING PLANT
C GIDEON PUTNAM HOTEL
D VICTORIA POOL - GOLF HOUSE
E ADMINISTRATION BLDG - THEATER
F HALL OF SPRINGS
G ROOSEVELT BATHOUSE NO 1
H ROOSEVELT BATHOUSE NO 2
LINCOLN BATHOUSE
WASHINGTON BATHOUSE
Φ SPRINGS
1 STATE SEAL
GEYSER WELL NO 2
3 CHAMPION
4 ORENDA
5 ISLAND SPOUTER
6 HAYES
8 POLARIS
I-1
I-2
I-3
I-4
I-5
I-6
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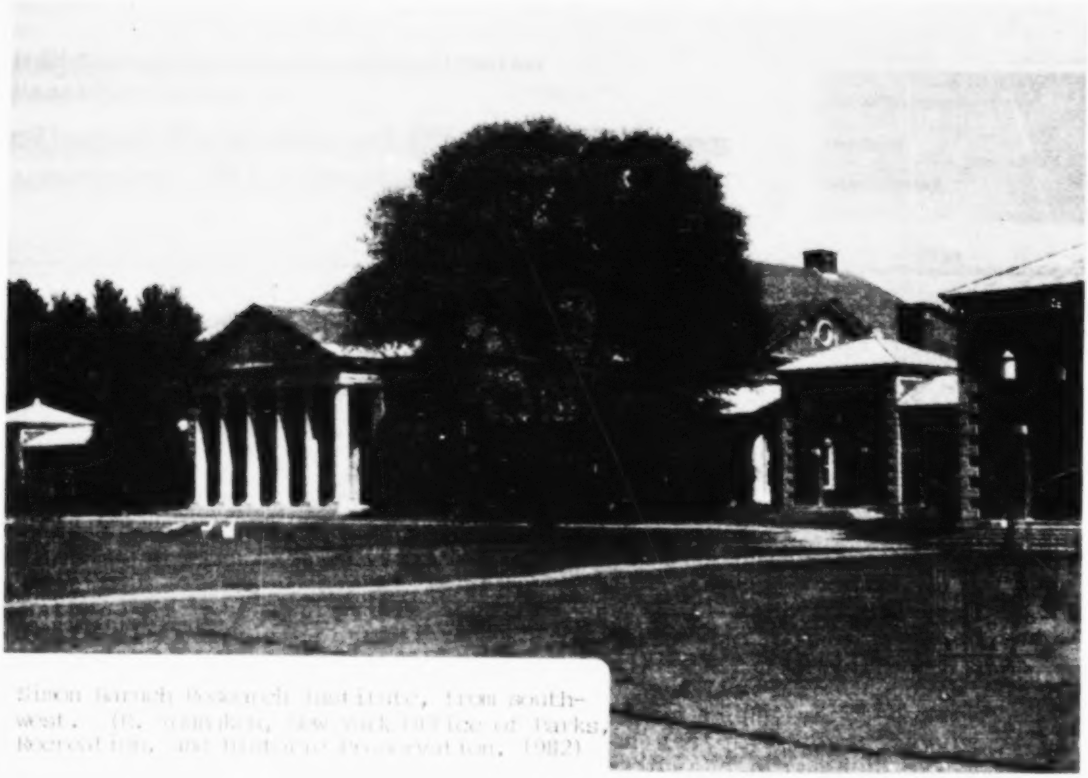
I-9
I-10
I-11
I-12

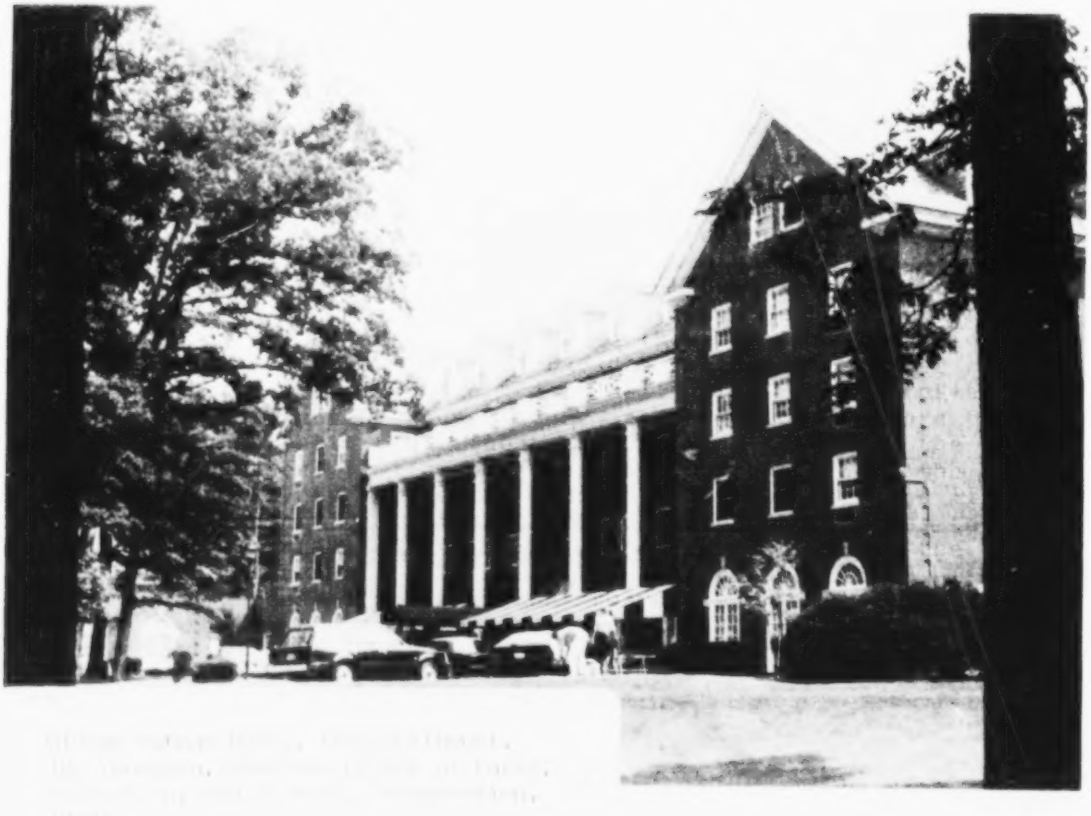
Saratoga Spa State Park
Saratoga Springs
Saratoga Co., NY
Map: non-contributing
features

NEW YORK STATE OFFICE OF PARKS & RECREATION
DIVISION FOR
HISTORIC PRESERVATION

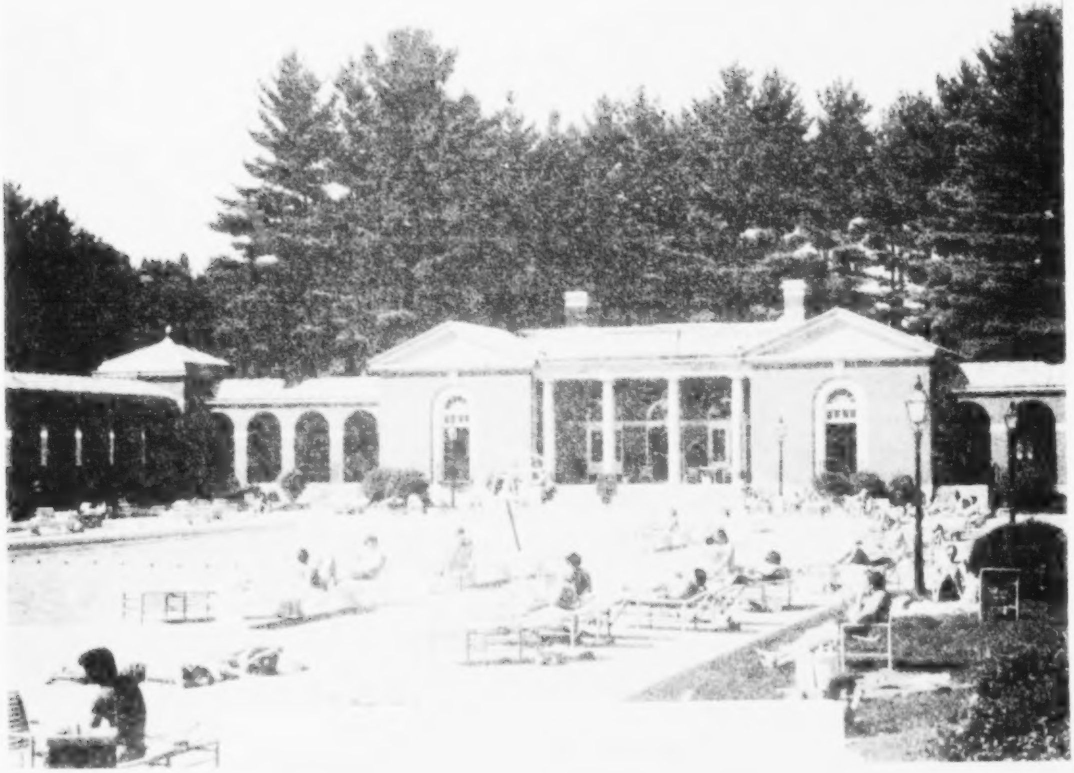
Aerial view of Saratoga Spa State Park,
showing spa complex from northwest.
(Burns Studios, Schenectady, New York, 1985)

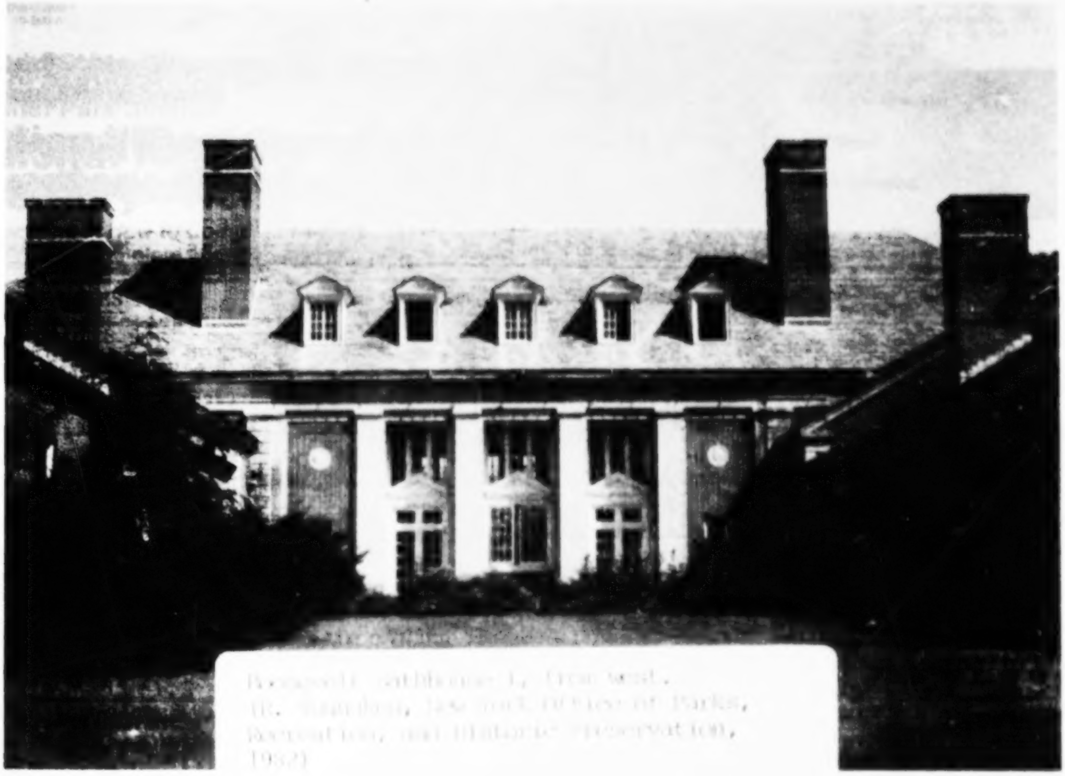


Simon Baruch Research Institute, from southwest. (R. [illegible], New York Office of Parks, Recreation, and Historic Preservation, 1982)

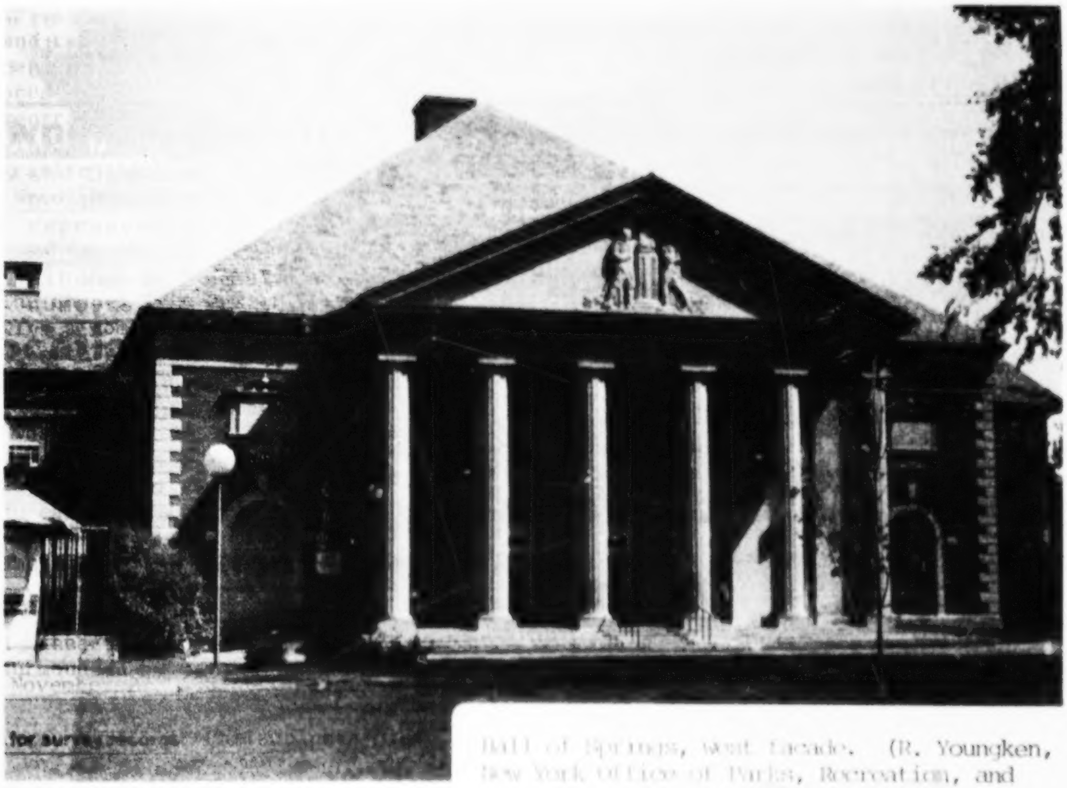


Gideon Putnam Hotel, from northwest. (R. [illegible], New York Office of Parks, Recreation, and Historic Preservation, 1982)

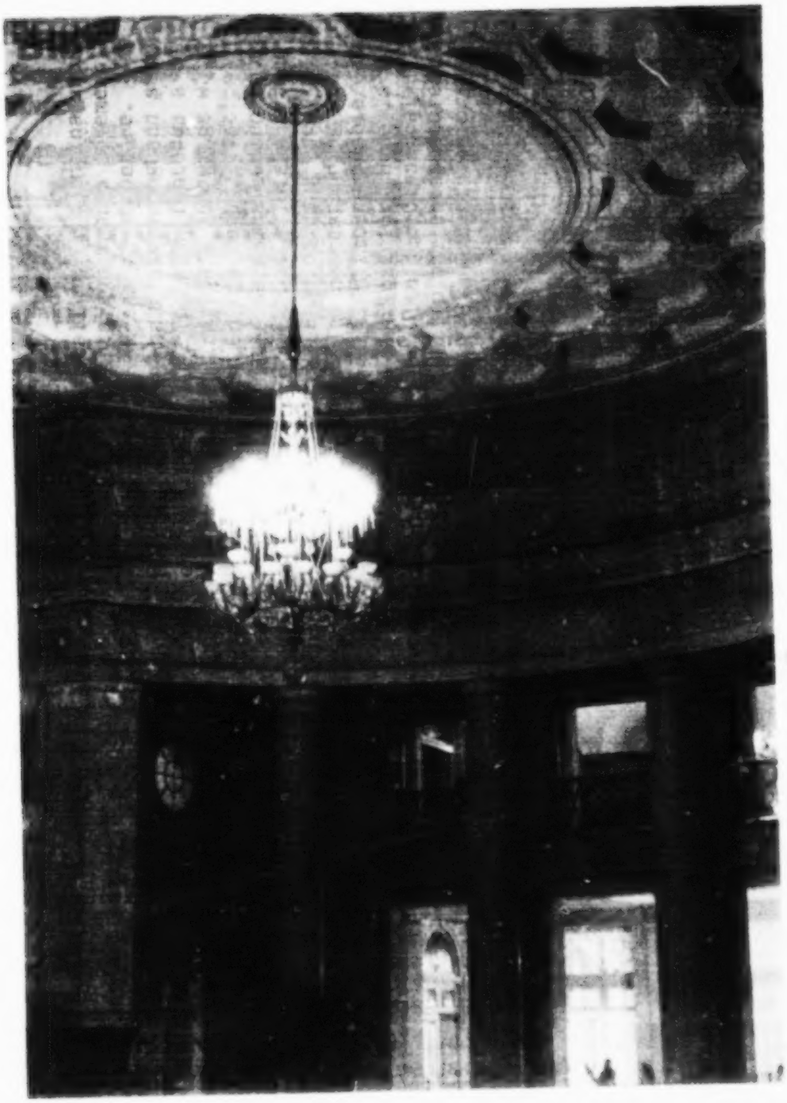




Roosevelt Bathhouse 1, from west.
(R. Youngken, New York Office of Parks,
Recreation, and Historic Preservation,
1982)



Hall of Springs, west facade. (R. Youngken,
New York Office of Parks, Recreation, and
Historic Preservation, 1982)



Hall of Springs, Drinkhall interior.
(R. Youngken, New York Office of Parks, Recreation, and Historic Preservation, 1982)

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Hotel Breakers

and or common

2. Location

street & number Cedar Point ___ not for publication

city, town Sandusky ___ vicinity of

state Ohio **code** 039 **county** Erie **code** 043

3. Classification

Category
- ___ district
- X building(s)
- ___ structure
- ___ site
- ___ object

Ownership
- ___ public
- X private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- X occupied
- ___ unoccupied
- ___ work in progress

Accessible
- X yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- X commercial
- ___ educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- ___ museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- X other: hotel

4. Owner of Property

name Cedar Point, Inc.

street & number C. N. 5006

city, town Sandusky ___ vicinity of **state** Ohio 44870

5. Location of Legal Description

courthouse, registry of deeds, etc. Erie County Court House

street & number 323 Columbus Avenue

city, town Sandusky **state** Ohio 44870

6. Representation in Existing Surveys

title National Register of Historic Places **has this property been determined eligible?** ___ yes X no

date 1981 ___ federal X state ___ county ___ local

depository for survey records National Register of Historic Places

city, town Washington **state** DC 20013-7127

7. Description

Condition
___ excellent
X good
___ fair
___ deteriorated
___ ruins
___ unexposed

Check one
___ unaltered
X altered

Check one
X original site
___ moved date ___

Describe the present and original (if known) physical appearance

Summary[1]

The eight original wings of Hotel Breakers were constructed in 1905 to the specifications of G. A. Boeckling, following his visit to the Loire Valley in France. The resulting design is French Chateau-style country architecture with rough plaster exterior walls, presently white with black trim. One additional wing, Bon Aire, the largest and northernmost, was added in 1924. It is of the same design. The structure covers eight acres, with nine wings extending like fingers off a main hallway which parallels Lake Erie. Each wing is three stories high. However, the wings are connected only on their ground floors. Each wing that faces the lake ends in two rounded towers.[1]

Features of the adjacent Cedar Point amusement park include one of the two remaining Derby Racers in the United States (originally at Euclid Beach Park, near Cleveland, and brought to Cedar Point in 1967)*, four carousels, and the Casino building, a contemporary of the hotel, which has been modified for use as an arcade. The steamer, G. A. Boeckling, which ferried visitors from Sandusky to Cedar Point in 1909-51, survives, but is docked across the Bay in the town of Sandusky; the ferry is significantly altered.

Cedar Point's carousels include the following:

1) A rare (probably only six exist) Daniel C. Muller (1912), previously at Revere Beach, Massachusetts, which was installed in the park about 1942. It appears to be missing its fifth row of horses, but is otherwise well preserved.

2) An Allan Herschell miniature of aluminum purchased new for the Park in 1953.

3) A Dentzel (c. 1925) that was brought to Cedar Point from Germantown, Pennsylvania, in 1968.

4) A 1921 Dentzel in the Park's "Frontiertown" section that came to Cedar Point in 1971 from Aurora, Illinois, via Haslett, Michigan.

Because Cedar Point Park has been extensively rebuilt and because all of the features cited above, except the Hotel, have been modified, or moved to the Park, in recent decades, and, in the case of the carousels, are not exceptionally early examples, they are not proposed for inclusion in the National Historic Landmark. They do contribute to the historic flavor of Cedar Point, and the Park's management expends great care in their preservation, and in that of the collection of structures, moved to or built at the Park, which constitute its "Frontiertown."[2]

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*The other is at Playland, in Rye, New York. Playland is proposed for designation in this study.

Detailed Description of Hotel Breakers

The main lobby is quite large with a high ceiling, surrounded by balconies on the upper levels. The ceilings and upper walls are tin relief in a fleur-de-lis pattern. Suspended from the ceiling are three Tiffany glass chandeliers. Original stained glass panels by Louis Buser of Tiffany's, the famous glass cutter who did the stained glass work for the Mormon Tabernacle and the Cathedral of St. John the Divine, in New York City, are positioned on three sides atop the balcony rail. All are under protective glass.

The Rotunda, adjacent to the Lobby on the lakeside, is of note. This section of the hotel is five stories high and cylindrical, with odd-shaped rooms. All upper floors have the original spoked railings. The flooring on the first level is the original maple and gum.

Room arrangement, on either side of long interior hallways, has remained consistent through extensive remodeling programs. Many sets of two or three rooms, which each averaged 9' x 12', have been combined to form modernized rooms or suites. Two back wings, away from the lake, are presently used as employee accommodations and are unchanged. Their original partitions and wood flooring are intact.

All guest areas have modern baths and the walls have been refinished with either commercial paneling or decorative wallboard. Their ceilings are suspended.

Interior modernization began about 1959 with the Bon Aire wing. Further remodeling has proceeded floor by floor and wing by wing. The last major undertaking was the refurbishing in 1977 of Section C, nearest the amusement area.

The only significant exterior alteration to the Hotel is the southwest portico, which was added in the 1960s. The orientation of the main entrance was thus changed from the lakeshore to the automobile approach. It is simply an extension of the original southwest wing. This portico replaced a service entrance, the "back door" of the hotel wing, consisting of a small door and a few wooden steps that had never been used by the guests and had no architectural distinction. Otherwise, the style and arrangement of the hotel wings retain the integrity of the period of construction, and the interior public spaces of the Lobby and the Rotunda convey the atmosphere of the early 20th-century resort hotel to a remarkable degree.

Footnotes

[1] The description of Hotel Breakers is an edited version of that appearing in the National Register of Historic Places nomination form prepared by Richard E. Lauber of Cedar Point, Inc., in 1980.

[2] Notes on the facilities at Cedar Point Amusement Park other than the Hotel have been prepared from the following items cited in the Bibliography: "America's Amazement Park;" "Cedar Point is Born Again;" Thomas Layton, "Cedar Point Racing Derby;" John Hayek and Rich Wickens, "Discovering the Carousels on America's North Coast;" and "Merry-Go-Rounding in Ohio, Part 2."

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (resort hotel; football)

Specific dates 1905 **Builder Architect** Wilm Knox and John H. Elliott

Statement of Significance (in one paragraph)

Summary

Hotel Breakers is a large late Victorian Chateau-like resort hotel built in 1905, during the "golden age" of the resort hotel in America. It was designed by Wilm Knox and John H. Elliott, a noted architectural team of Cleveland. The Breakers is one of the few remaining major resort hotels from the turn-of-the-century age of the resort hotel in America. It was also the site of events of historic interest, including the perfecting of the forward pass and the terminus of a record-setting flight over water.

The resort hotel has always, in one form or another, been a very popular recreational form in America. Many were built near natural and scenic wonders; sometimes, like the Breakers, they were also linked to amusement parks and entertainment centers. Coney Island in New York City once boasted several fine resort hotels; in fact, the hotels there pre-dated the rides and other attractions. A variety of factors made resort hotels popular. They were large, opulent for the standards of the day, and, most importantly, they offered a variety of activities under one roof. To use a modern phrase, they were one-stop vacations. Eating and drinking, dancing, band concerts and music of all kinds, games, and lectures were all attractions.

Few hotels of that grand era (roughly 1890 to 1915) have survived. Most were frame and were susceptible to fire. With the Depression and the coming of the automobile, long visits to resorts decreased in popularity and many of the hotels were torn down or converted to apartment buildings. The Breakers is a true example of the classic American resort hotel, and a rare instance of one that survives in conjunction with an amusement park.

History

The Sandusky Bay/Lake Erie Islands area of the State of Ohio has been a popular vacation area for more than a century. The history of tourism and recreation is an important factor in the overall development of the region. Recreation gives the area much of its character and charm, as well as providing an economic base. This region of Ohio -- roughly the area from Vermilion to Port Clinton including the islands -- has traditionally been the most popular vacation area in the State. In fact, it is the only area in the State in which recreation and tourism have played an important historical role in terms of economic and social development.

Major resort hotels once existed on South Bass Island in Lake Erie and on Johnson's Island in Sandusky Bay. Both, however, were destroyed by fire prior to World War I.

The Breakers was conceived and built by George A. Boeckling, an Indiana entrepreneur who was one of the great amusement park and resort developers early in this century. Boeckling bought Cedar Point in 1897, and soon announced an ambitious program of development. At that point, the principal facility was the White House Hotel and its Bay Shore addition. He built Cedar Point from a small local resort, used as early as the 1860s, into a Midwest showplace.

In 1904, the "lagoons" were begun. These 10' deep and 60'-150'-wide channels or canals offered various advantages: for recreation, supply, and land reclamation. In 1905-06, the Breakers and the pavilion known as the Coliseum were built, and in 1907 construction of an amusement section, or midway, began to its southeast.[2]

Boat travel to and from Cedar Point was common. Boeckling's namesake steamer G. A. Boeckling served beginning in 1909, supplementing service by other vessels.

From Boeckling's death in 1931 until 1950, the property was administered by trustees and then leased to a Cleveland hotel operator. It had declined dramatically in the intervening years. Both its physical plant and its financial condition were perilous. In 1960, however, a new syndicate, including George A. Roose of Toledo, E. A. Legros of Cleveland, and Paul A. Dunn, decided to emulate Disneyland, bringing in a Disney veteran to manage Cedar Point. The new managers reversed the decades of decline and brought prosperity to the Park. Among other steps, they introduced new rides, including one of the first Mill Race Log Flumes (1963) and the "Blue Streak" Roller Coaster (1964), and restored old ones. In 1965, the Park passed two million in attendance for the first time; in 1978, three million.[3]

The Breakers has been the site of events of historic interest. On August 31, 1910, pioneer aviator Glenn Curtiss flew non-stop from the waterfront at Euclid Beach Park, just east of Cleveland, to the beach in front of the Hotel Breakers, a distance of 64 miles. This long-distance flight over water eclipsed the record of 25 miles over the English Channel by the French aviator Louis Bleriot. A crowd of 20,000 witnessed the landing. In 1911, Curtiss gave exhibition flights at Cedar Point in his new hydroplane, the "Triad."[4]

Football immortals Knute Rockne and Gus Dorais of Notre Dame perfected the forward pass while working as lifeguards on the Breakers' beach in the summer of 1913. That fall, they applied their new techniques with devastating effect to defeat Army and usher in a new age of football. Rockne returned and married Bonnie Skiles of Sandusky, who was also working at the Breakers, the next summer. Later, the "Four Horsemen" worked at Cedar Point.[5]

In 1916 a featherweight championship boxing match between George Chaney and defender Johnny Kilbane was held in a canvas open-air arena erected southeast of the bay dock. The scheduled fifteen-round title bout ended with a knockout in the third round by the champion, who retained his crown. The previous year the champion had met Alvin Miller of Lorain, Ohio, at Cedar Point in a non-title twelve-round bout which went the distance. Another boxing bout, between Frank Mason and Joe Thomas, flyweights, in 1920, was the last held.[6]

Boeckling was an impresario who brought many stars of the New York Metropolitan Opera to sing at the Breakers while on their summer tours to Chicago. Nellie Melba, John McCormack, Enrico Caruso, Madame Ernestine Schumann-Heink, and others gave impromptu concerts from the balconies in the Rotunda.

During the early and middle decades of this century, the Breakers was a top gathering place for many famous people, including John Philip Sousa, and six U.S. Presidents: William Howard Taft, Woodrow Wilson, Warren G. Harding, Calvin Coolidge, Franklin Roosevelt, and Dwight Eisenhower. The Breakers has even entered literature, for another guest, the American writer Sherwood Anderson, who was from nearby Clyde, Ohio, used Cedar Point and its great hotel as a setting for some of his short stories.

The one innovation in the 1930s -- a period when Cedar Point was otherwise in the doldrums -- that was both popular and profitable was the conversion of the Coliseum dance floor into a ballroom with refreshment service in 1939. To this ballroom over the next few years came many of the popular bands of the day, among them the following:

Don Bestor
George Olsen
Russ Morgan
Charlie Barnet
Blue Barron
Sammy Kaye
Buddy Rogers
Woody Herman
Shep Fields
Gene Krupa
Ozzie Nelson
Glenn Gray
Vincent Lopez
Guy Lombardo
Wayne King
Frankie Masters
Bob Zurke
Paul Whiteman
Ted Weems
Ted Lewis
Bob Crosby
Benny Goodman
Henry Busse
Ray Noble[7]

Footnotes

[1] This statement is an edited version of the National Register form cited in Note 1 of the Description. The major source for the significance section of that form was Charles E. Frohman, Cedar Point Yesterdays (Columbus, Ohio: Ohio Historical Society for Cedar Point, Inc., 1969).

[2] Notes on Boeckling's acquisition and development of Cedar Point are found in Frohman, op. cit., pp. 12-13.

[3] "America's Amazement Park," Amusement Park Journal, 3, 1 (January 1981), 42-47.

[4] Frohman, op. cit., pp. 14-16.

[5] Jerry Brondfield, Rockne: The Coach, the Man, the Legend (New York: Random House, 1976), p. 54; Frohman, op. cit., p. 20.

[6] Frohman, op. cit., p. 17.

[7] Ibid., p. 19.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 6 acres

Quadrangle name Sandusky, Ohio **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 7	3 5 9 4 4 0	4 5 9 3 7 0 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date**

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 894-788

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet | Item number 9 and 10 | Page 1

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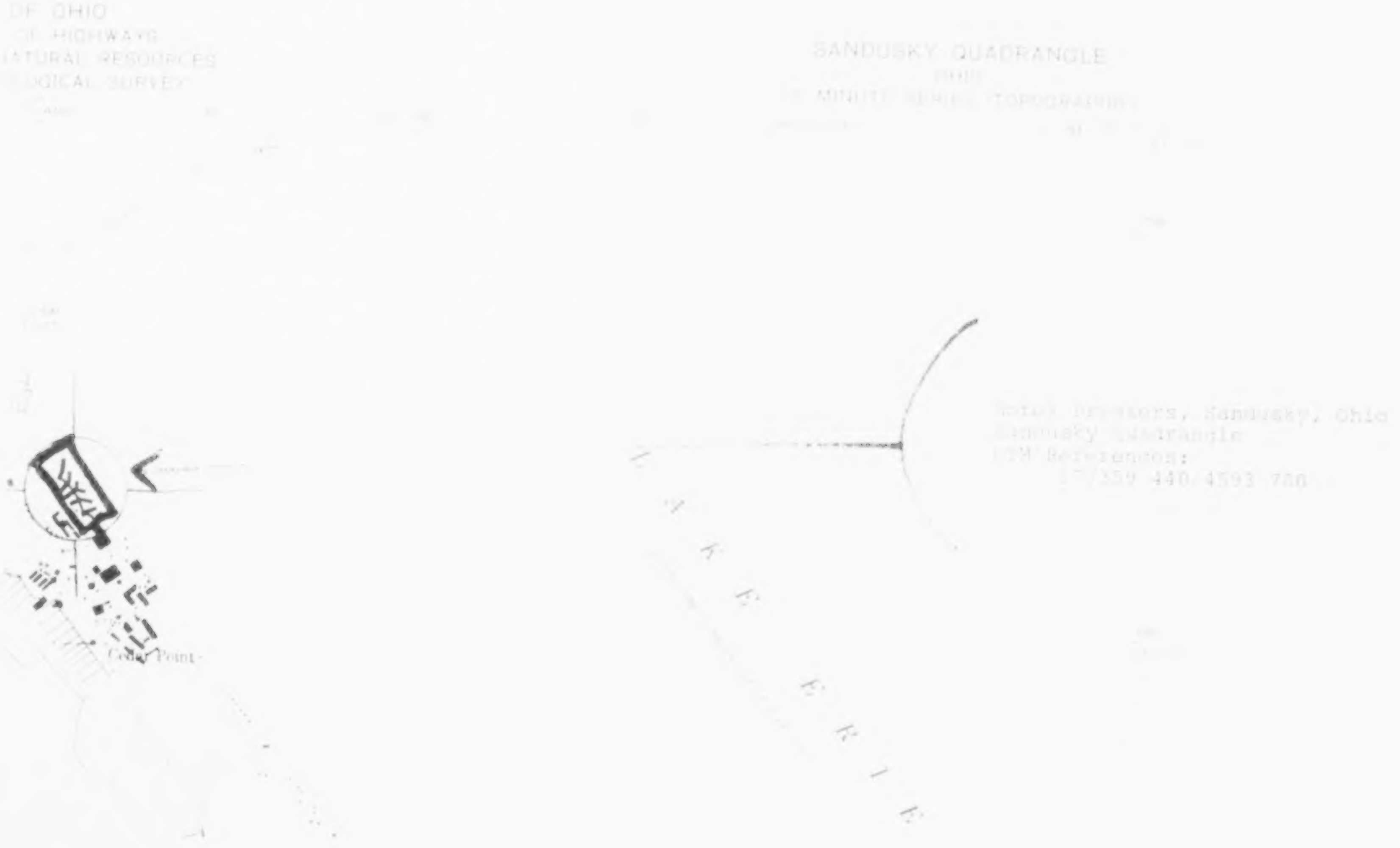
Layton, Thomas, "Cedar Point Racing Derby," Merry-Go-Roundup 4, 2 (April 1977), 46-47.

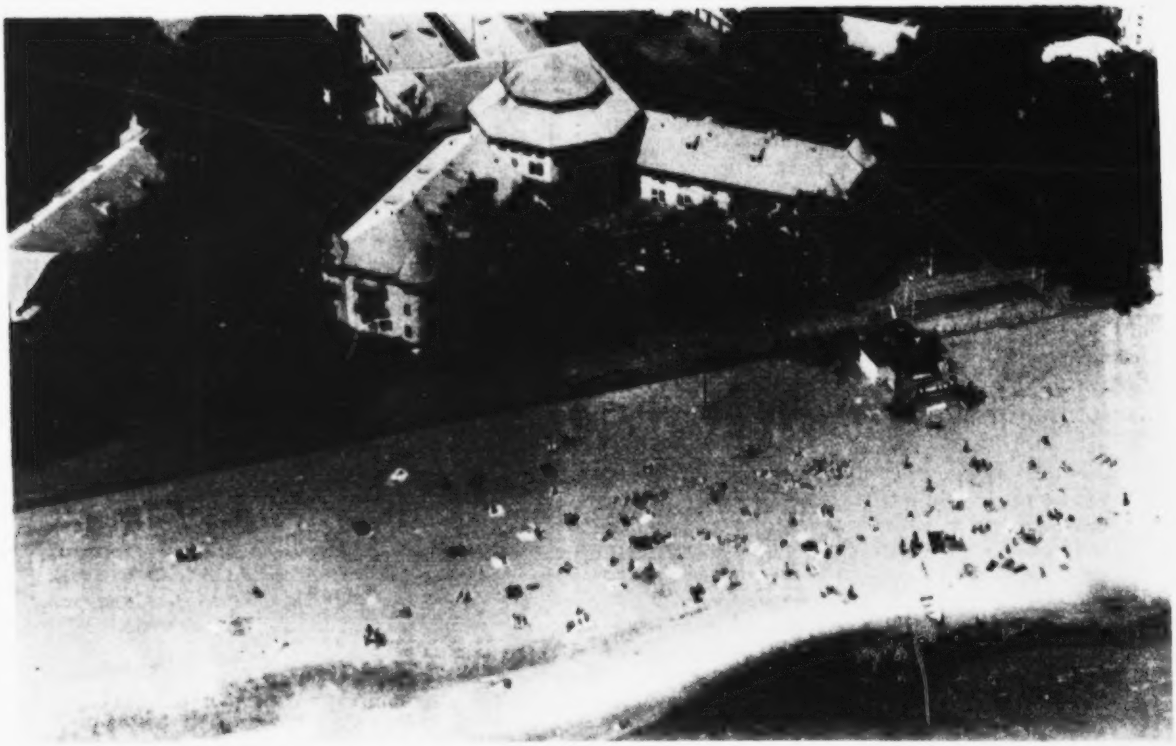
"Merry-Go-Rounding in Ohio, Part 2," Merry-Go-Roundup 9, 2 (1982), entire issue (includes eight articles on Cedar Point carousels and the park).

Verbal Boundary

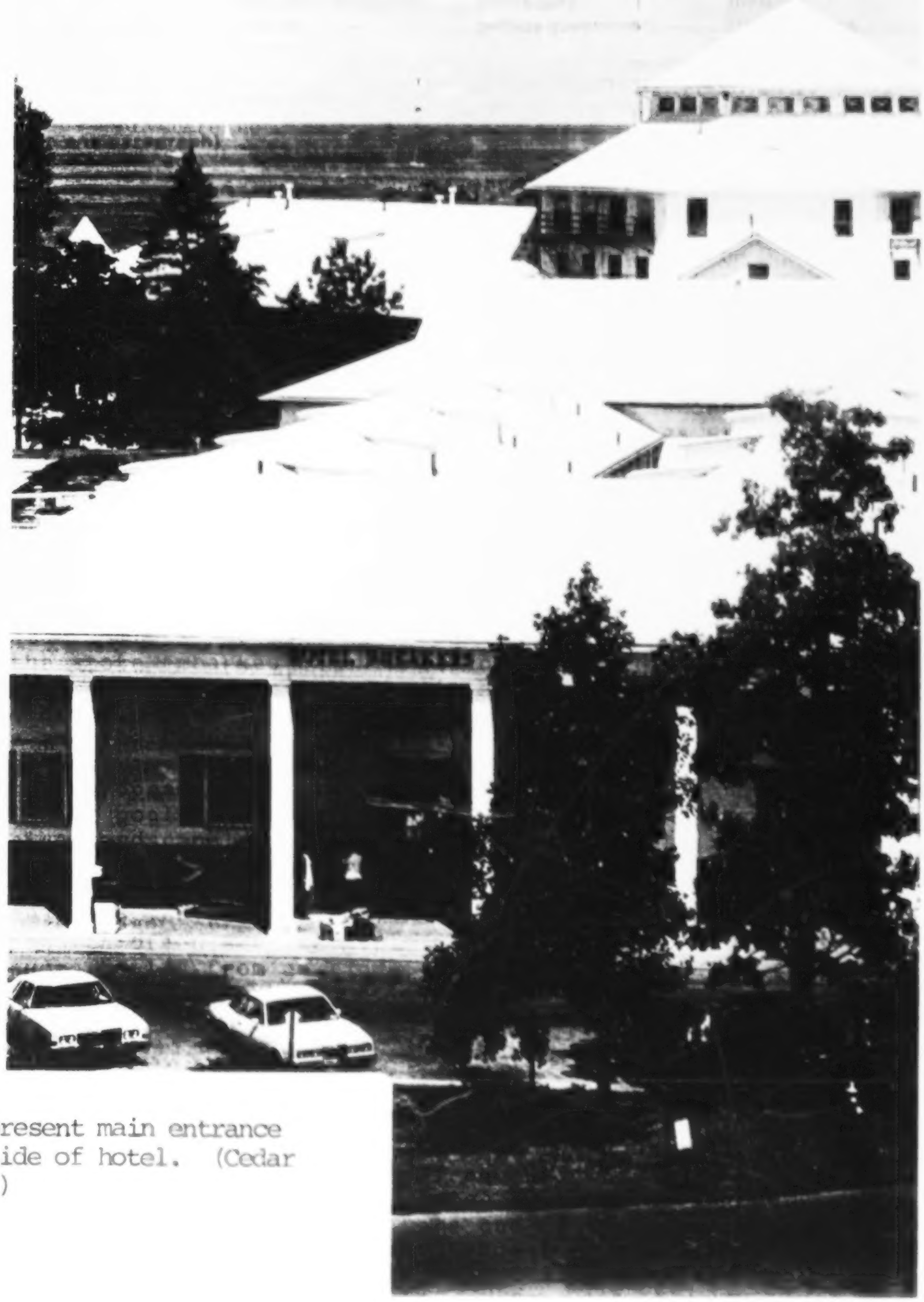
Following northwest, from its southeast terminus, the unnamed Park road that runs generally northwest past the Hotel to the first fork in the road, then along an imaginary line drawn due northeast from the fork to its intersection with the Lake Erie shore, then along the Lake Erie shore in a generally southeast direction to a point on the shore intersected by the prolongation of the paved road between the Hotel and the Convention Center, then southwest along the latter road to its intersection with the Park road first mentioned above, i.e., the point of beginning.


OF OHIO
OF HIGHWAYS
ATURAL RESOURCES
OGICAL SURVEY
SANDUSKY QUADRANGLE
OHIO
7.5 MINUTE SERIES (TOPOGRAPHIC)
LAKE ERIE
Cedar Point

Hotel Breakers, Sandusky, Ohio
Sandusky Quadrangle
UTM References:
17/359 440/4593 780



Hotel Breakers aerial, view from northeast, showing Rotunda and projecting wings, overlooking the beach where Knute Rockne and Gus Dorais practiced the foreward pass in the summer of 1913. (Cedar Point, Inc., 1985)



Hotel Breakers, present main entrance wing, southwest side of hotel. (Cedar Point, Inc., 1985)

SCIENCE AS RECREATION

NPS Form 10-900
(3-82)

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Exp. 10-31-84

United States Department of the Interior
National Park Service

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date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Adler Planetarium

and or common Adler Planetarium and Astronomical Museum

2. Location

street & number 1300 S. Lake Shore Drive ___ not for publication

city, town Chicago ___ vicinity of

state Illinois code county Cook code

3. Classification

Category
___ district
_X_ building(s)
___ structure
___ site
___ object

Ownership
___ public
_X_ private
___ both

Public Acquisition
___ in process
___ being considered

Status
_X_ occupied
___ unoccupied
___ work in progress

Accessible
_X_ yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
_X_ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
_X_ other: Recreation (Planetarium)

4. Owner of Property

name SEE CONTINUATION SHEET

street & number

city, town ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Chicago Park District

street & number 425 E. McFetridge Drive

city, town Chicago state Illinois 60605

6. Representation in Existing Surveys

title "Preliminary Summary of Information" has this property been determined eligible? ___ yes _X_ no

date November 1, 1976 ___ federal ___ state ___ county _X_ local

depository for survey records Commission on Chicago Historical and Architectural Landmarks

city, town Chicago state Illinois

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet **Item number** 4 **Page** 1

Owners of Property

Dr. Joseph M. Chamberlain, Director, Adler Planetarium
1300 S. Lake Shore Drive
Chicago, Illinois 60605

Chicago Park District
425 E. McFetridge Drive
Chicago, Illinois 60605

(The Chicago Park District owns the land; the Adler Planetarium owns the building.)

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ______
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

The Adler Planetarium is situated on the rounded northern and easternmost extension of Northerly Island, built up from shoals of the Lake Michigan shore.[1] The "island" is a peninsula linked to the mainland by a causeway. The planetarium's position is a commanding one, presenting a panorama of the downtown Chicago skyline to the west and northwest, the Lake Michigan shore to the south, and the seemingly endless horizon of the lake to the east and north.

The esplanade in front of the building, which now contains the main entrance, through steps down from a glass-enclosed cage-like structure into an underground addition, is surrounded by flower beds. Formerly it included a long narrow reflecting pool with stylized depictions in terrazzo of the twelve months. The pool was built in 1933 for the Century of Progress Exposition. When the addition was built, the pool had to be removed; now a small model of the pool's terrazzo base is affixed to the wall inside the old entrance.

The new approach to the museum also includes a statue of the 16th-century Polish astronomer Nicolaus Copernicus (Mikolaj Kopernik). This was given by the Copernicus Foundation and the Illinois Division of the Polish-American Congress in 1973.

A recent addition (1977) to the planetarium complex is the Doane Observatory, a low circular structure containing a 16-inch telescope. It is on the lakefront side of the planetarium site.

The building sits on a grassy terrace several feet above the circular drive that surrounds it on the ground level. A broad flight of steps leads to the bronze-covered entrance doors, which are set with bevelled glass. The exterior walls of the building, which are covered in polished rainbow granite of reddish hue with dark green veins, form three concentric 12-sided rings or prisms, the largest of which is 160 feet in diameter. The 12-sided form of the structure symbolizes the months of the year and the signs of the zodiac. The rings rise in receding tiers, with terraces atop them, originally designed for astronomical observation, to the base of the dome. The roof is of copper sheets, which cover a hemispheric form. The two geometric forms reflect the two basic internal functions of the building. The lower portion houses the astronomical museum, classrooms, and offices; the inside of the dome serves as the screen for the planetarium projector.

The smoothness of the flat-walled surface is relieved by narrow bands of fluting which run horizontally along the top of the lower level, and vertically at the 12 corners of each level. The upper corners of the lowest level are embellished with bronze plaques by the sculptor Alfonso Ianelli; they depict the signs of the zodiac in low relief. Stars are positioned on the plaques according to the constellation descriptions by Ptolemy, the Greek astronomer of the 2nd century A.D.

The present entrance to the building is underground. A flight of steps just west of the original stairs leads down to the 280-foot underground extension of the museum, constructed in 1973. This addition, the Astro-Science Center, built below ground to avoid interrupting the character of the setting, more than doubled the floor space of the original building. This facility includes an area for space-age exhibits, a library, and the Kroc Universe Theatre, which augments the presentation of the planetarium in the Sky Theatre by seeming to transport the viewer to distant parts of the universe through projections from behind its translucent walls and ceiling.

Above the eastern portion of the new main floor are the two floors of the original building. These house astronomical displays and the rich instrument collection, containing around 1,000 instruments for astronomy, navigation, surveying, and time measurement; the items in this collection date from 1131 A.D. to the present.

Also on the upper floor, in the center of the building beneath the dome, is the Sky Theatre in which the planetarium projector is operated. The present planetarium, which gives the building its name, was installed in 1970. The projector can reproduce the night sky on the ceiling of the dome as the sky appears from any place on earth and at any time for thousands of years in the past and future. The appearance of almost 9,000 stars, the planets, the Milky Way, constellation outlines, and special phenomena such as eclipses, meteors, comets, and artificial satellites can be simulated. Orbits and changes in orbits over thousands of years can be shown.

Outside the doors of the planetarium chamber, in the original entrance foyer of the building opposite the doors, is a dedicatory panel of greenish-brown marble with white-metal symbols of eight planets in low relief. These were also executed by Ianelli. (Pluto, the ninth planet, was discovered in 1930, too late to be featured in this panel.) The planets encircle a statement of the purpose of Max Adler's gift:

> To further the progress of science -- to guide an understanding of the majesty of the heavens -- to emphasize that under the great celestial firmament there is order, interdependence and unity.

The building's interiors generally are a uniform dark cinnamon in color, and the ceilings of the exhibition areas are gold. Carl Condit has ably described the intricate interior construction of the planetarium, which contrasts with the simplicity of its exterior design. This complex structure was necessary to meld the curved and straight-line geometric forms that compose the exterior. His description is quoted here in full:

> The simplicity and the purity of the Adler Planetarium are in one respect deceptive, since they hide a complex internal structure. The foundations rest on composite piles of wood and concrete that were driven through the fill and into the original lake bed to a depth of 44 feet below the bed level. The structural system is also composite: the walls of the prismatic volumes are supported by a concrete frame, whereas the floor, roof, and dome frames are steel. The horizontal slabs are carried by standard girders and joists, but the double dome required more elaborate curvilinear forms. The primary members in the frame of the outer dome are twenty-four meridional open-web ribs built up of steel plates, angles, and straps and curving on an outside radius of 40 feet 7 inches. Alternate ribs spring from twelve steel columns disposed in a ring around the planetarium chamber, and the intermediate ribs between them form I-beams joining successive pairs of columns, the entire group of twenty-four bearing on a steel compression ring at their upper ends. This ring, which is 10 feet in diameter, also serves as an opening for the smokestack. The ribs are stiffened laterally by circumferential struts, and the whole assembly is braced by double diagonals in all but the topmost ring of the spherical trapezoids formed by the primary framing members. The steelwork of the dome is covered by one-inch-thick cement tiles caulked with elastic cement, and these in turn are covered by copper sheathing. The inner dome is a lightweight duplication of the outer and its crown and spring line stand seven feet lower than those of the external covering. The inner ribs and rings, formed of steel angles, are suspended by steel hangers from a light horizontal framework fixed to the outer built-up ribs. Wooden ribs attached to their steel counterparts once formed the nailing base of the stretched and treated cotton fabric that originally constituted the planetarium screen, but this flimsy material was later replaced by anodized aluminum.[2]

FOOTNOTES

[1] This description is largely an adaptation of that contained in Commission on Chicago Historical and Architectural Landmarks, "The Adler Planetarium: Preliminary Summary of Information," November 1, 1976, pp. 1-4.

[2] Carl Condit, Chicago, 1910-29: Building, Planning, and Urban Technology (Chicago: University of Chicago Press, 1973), pp. 201, 204.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications

community planning
conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify)
Recreation
(Planetarium)

Specific dates 1929-30 **Builder Architect** Ernest Grunsfeld, Jr.

Statement of Significance (in one paragraph)

Summary[1]

The Adler Planetarium, the first institution of its type in the Western Hemisphere, opened to the public in May 1930. With its neighbors, the Field Museum and the Shedd Aquarium, it forms a significant cultural complex that enriches its visitors' knowledge of the sky, the earth, and water, a connection enhanced by the spectacular lakefront setting of the complex, which evokes each of its components.

The structures that house these institutions offer eloquent testimony to the way in which recreation enhances and ultimately enriches knowledge. Furthermore, they are, along with Soldier Field, the prime remaining structures surviving on site from "A Century of Progress" (1933-34), the second great Chicago exposition. They all slightly predate the exposition, but, integrated into it, served as the northern anchor for the exposition, which stretched southward along the Chicago lakefront in Burnham Park. Thematically, they fit well with the exposition, which was dedicated to the grand concept of "a century of the growth of science, and the dependence of industry on scientific research."

The Adler Planetarium and Astronomical Museum was given to the people of Chicago in 1930 by Max Adler, a retired senior officer of Sears, Roebuck and Company, who had been deeply involved in philanthropic activities for many years. In addition to funding the building and the planetarium projector, Adler purchased and donated to the city an extensive collection of antique scientific instruments for display in it.

History

At the time of the planetarium's dedication in May 1930, Adler explained his reasons for building it. He hoped to further the progress of science and to enable people to "observe the action of the heavenly bodies as heretofore only astronomers could do." He also felt that if people realized the enormity of the universe and the smallness of their part in it, they would be humbled and come to see the interdependence of all mankind, and thus the futility of force as a means of solving problems. The use of the planetarium would "emphasize that all mankind rich and poor, powerful and weak as well as all nations here and abroad constitute part of one universe."

Max Adler was born in 1866 in Elgin, Illinois. He learned the violin as a child and studied at a music conservatory in Germany. He eventually moved to Chicago to open a string instruments store with a partner. In 1897 he married Sophie Rosenwald. That same year, Sophie's brother Julius invited him to join the staff of the young mail-order firm of Sears, Roebuck and Company of which he, Julius, was an officer and part-owner and later president. Julius retained Max as the buyer and manager of the musical instruments and related departments. As the company grew, so did Adler's position within it. By 1921, he was an officer, director, and substantial shareholder.

In 1928 he retired from business and devoted his life to philanthropic activities in Chicago. His primary interest was directed toward Jewish institutions and organizations, but he also supported musical organizations and music students.

Although he had no particular interest in astronomy, he was intrigued by a friend's report of a planetarium, a device which could reproduce the night sky on the ceiling of a domed room, that the friend had seen in Munich. Chicago already had a museum of fine arts and one of natural history, and plans for both an aquarium and a museum of science and technology were well under way. The latter was the inspiration of Adler's brother-in-law, Julius Rosenwald, who provided the funds to establish the museum. A planetarium, Adler began to feel, would complement those museums in which the earth and sea were studied.

Intrigued by the idea, Adler went to Germany to see the Munich planetarium and several others himself, accompanied by his wife and architect Ernest Grunsfeld, Jr. They found the planetarium to be not only exciting but also instructive. Adler decided to give Chicago the first planetarium in the Western Hemisphere, and Grunsfeld was retained to design the building in which the machine would be installed.

The South Park Commissioners, who had jurisdiction over the southside parks before the amalgamation of several park boards into the Chicago Park District in 1934, offered the site. Under the Lake Front Ordinance of 1919, which developed from Daniel Burnham's 1909 Plan of Chicago, a group of five recreation islands were to be built off the lakeshore between 12th Street and 51st Street, separated from the shore by water and joined to each other by bridges. Construction of what was known as Island #1 began in 1923 off 12th Street. By 1928, when Adler offered the planetarium to the Commissioners, the landfill for the island was almost complete, and the Board of the South Park Commissioners arranged for the building to be placed on the promontory at its north end. The other four islands were never built, and Island #1 became known as Northerly Island. The temporary bridge connecting the island to the mainland was converted into a permanent causeway soon after the building was completed.

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Continuation sheet | Item number 8 | Page 3

The Adler Planetarium and Astronomical Museum opened on May 12, 1930, and later that year Ernest Grunsfeld, Jr., received a gold medal from the American Institute of Architects for his design. Given the spectacular setting on the lake, Grunsfeld's design is most striking by its deceptive simplicity, yet it is an impressive sight. He admirably solved the problem of the building's two special requirements: a domed room for the planetarium and space for museum displays and administrative and educational areas. The transition from the lower portion of the building to the dome is smoothly accomplished by the three nesting rings which decrease in size as they rise to the dome. Carl Condit has called the building a "lake-set jewel of geometry" and a "classic in the modern idiom." He has also praised its use of symbolism and its functional interior.[2]

More than 22,000,000 people have visited the Adler Planetarium since it opened in 1930, indicating the attraction many people feel to understand something of the universe. They can not only observe the "sky show," but can also attend a year-round schedule of classes in astronomy and navigation and even learn to grind their own precision telescopes. Through these activities the Adler Planetarium has carried out the scientific and educational aims of its founder.

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[1] This statement is an edited version of that in Commission on Chicago Historical and Architectural Landmarks, "The Adler Planetarium: Preliminary Summary of Information," November 1, 1976, pp. 1-4.

[2] Carl Condit, Chicago, 1910-29: Building, Planning, and Urban Technology (Chicago: University of Chicago Press, 1973), p. 201.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 8 acres

Quadrangle name Jackson Park

Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 6	4 4 9 6 5 0	4 6 3 4 8 8 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name title James H. Charleton, Historian

organization National Park Service, History Division date October 1985

street & number 1100 L Street, NW telephone (202)343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89–665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 894-785

Verbal Boundary

A perfect circular plot centered on the building so as to embrace the shoreline to its north and east and a small westward extension embracing the rectangular traffic island just west of the main building. The statue of Copernicus at the west end of this traffic island is just inside the western terminus of the boundary. This area includes the 1929-30 structure, its immediate setting, and its western underground addition. The latter, however, does not contribute to the national significance of the proposed National Historic Landmark.

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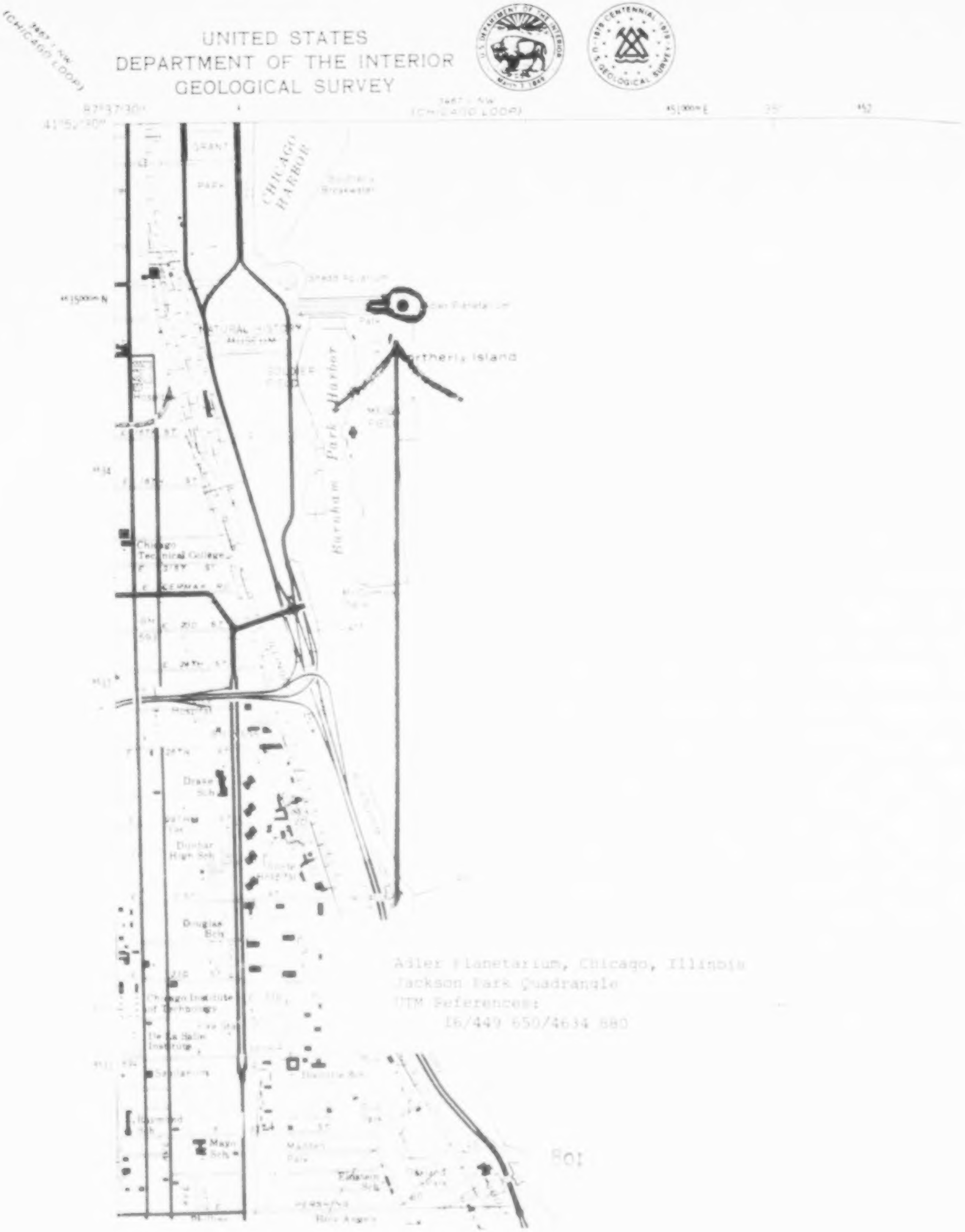
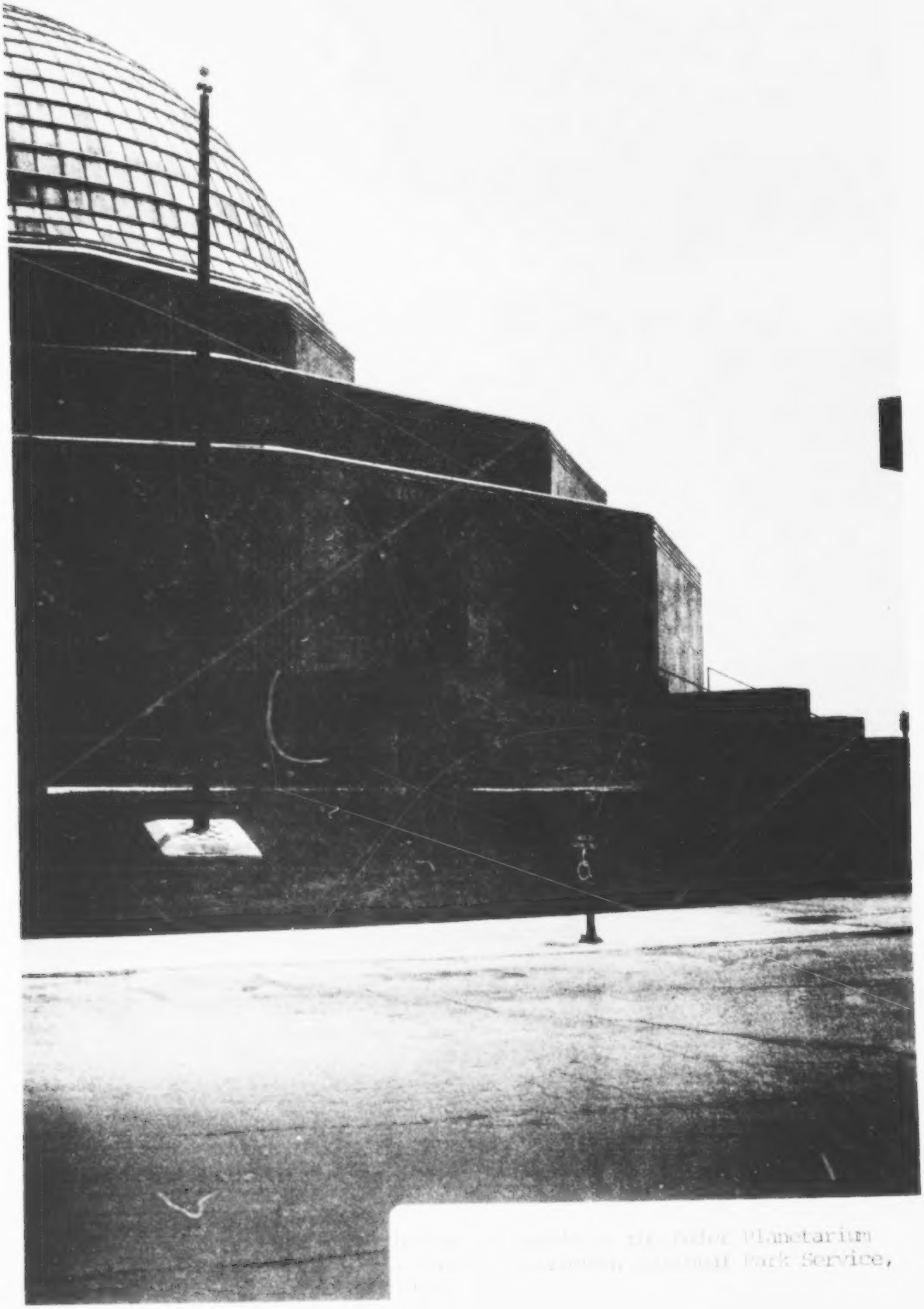
North, A. T. "The Adler Planetarium, Chicago." Architectural Forum, 54 (February 1931): 140-150.

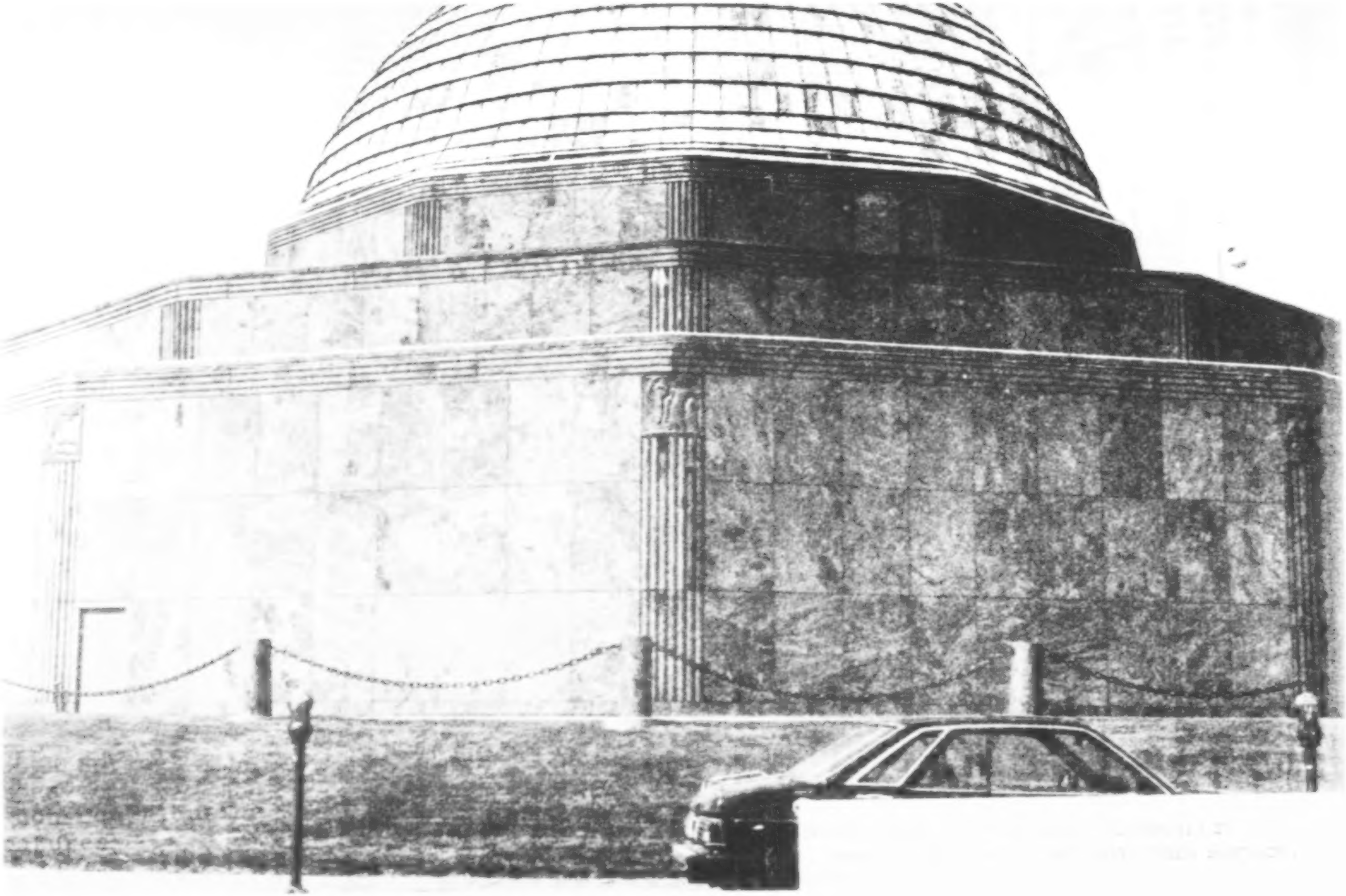
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY


3467 I NW
(CHICAGO LOOP)
87°37'30"
41°52'30"
451000m E
4635000m N
GRANT PARK
CHICAGO HARBOR
Shedd Aquarium
Adler Planetarium
Northerly Island
NATURAL HISTORY MUSEUM
SOLDIER FIELD
Burnham Park Harbor
Chicago Technical College
Drake Sch
Dunbar High Sch
Douglas Sch
Chicago Institute of Technology
De La Salle Institute
Mayo Sch

Adler Planetarium, Chicago, Illinois
Jackson Park Quadrangle
UTM References:
16/449 650/4634 880



[illegible] the Adler Planetarium
[illegible], National Park Service,
[illegible]



NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For NPS use only

received

date entered

1. Name

historic John G. Shedd Aquarium

and or common Same

2. Location

street & number 1200 S. Lake Shore Drive — not for publication

city, town Chicago — vicinity of

state Illinois — code — county — code

3. Classification

Category	**Ownership**	**Status**	**Present Use**	
X district	X public	X occupied	agriculture	museum
building(s)	private	unoccupied	commercial	park
structure	both	work in progress	educational	private residence
site	**Public Acquisition**	**Accessible**	entertainment	religious
object	in process	X yes: restricted	government	scientific
	being considered	yes: unrestricted	industrial	transportation
		no	military	X other: Recreation (Aquarium)

4. Owner of Property

name Dr. William P. Braker, Director, Shedd Aquarium

street & number 1200 S. Lake Shore Drive

city, town Chicago — vicinity of — state Illinois 60605

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds

street & number Cook County Courthouse

city, town Chicago — state Illinois

6. Representation in Existing Surveys

title John G. Shedd Aquarium: Preliminary Summary of Information — has this property been determined eligible? yes X no

date December 6, 1976 — federal state county X local

depository for survey records Commission on Chicago Historical & Architectural Landmarks

city, town Chicago — state Illinois

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(3-82)

OMB No. 1024-0018
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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet	Item number	4	Page	1

4. OWNER OF PROPERTY

Name	Chicago Park District		
Street & Number	425 E. McFetridge Drive		
City, Town	Chicago	State	Illinois

(The Park District holds title to the land on which the Shedd Aquarium stands, but not the building, which is the aquarium's property.)

7. Description

Condition
_X_ **excellent**
___ **good**
___ **fair**
___ **deteriorated**
___ **ruins**
___ **unexposed**

Check one
_X_ **unaltered**
___ **altered**

Check one
_X_ **original site**
___ **moved** **date** ____________

Describe the present and original (if known) physical appearance

The aquarium's plan may be described as a Greek cross with the corners between the four arms of the cross filled in, giving the building the shape of an octagon. The central rotunda is surmounted by an octagonal tower roofed with a pyramidal skylight of thick translucent glass set in a steel armature. Like the Field Museum, the aquarium is covered with white Georgia marble, and is set on a modest elevation, surrounded by a terrace with a broad flight of steps leading to the entrance. The entrance portico is in the form of a Classic Doric temple. The other exterior detailing of the building principally derives from the same source. At the roofline, however, the detailing takes the form of stylized waves. The marine motif is maintained on the tower which is capped at the point of its roof by a tall trident, symbol of the Greek god of the waters, Poseidon.

The entrance, which faces west toward Lake Shore Drive, leads into a central foyer in one of the four main wings of the building. To one side of the central hall are administrative offices. On the other is the octagonal Balanced Aquarium Room, decorated in the manner of an Oriental courtyard. It contains a special exhibit of tropical fish. In the center of the room is a kiosk containing seven large tanks; sixty-five smaller tanks line the walls.

At the intersection of the four wings, under the tower, is an octagonal rotunda which originally contained a circular pool surrounded by a rock garden inhabited by small reptiles and amphibians. In 1970 the pool was replaced by a large coral reef tank in which various types of Caribbean sealife live, fed twice a day by divers. The six exhibition galleries that radiate from this room are in parallel pairs in the three wings, with exhibit tanks lining the outer edges of each gallery. The galleries are covered by low vaulted ceilings; skylights and artificial lights above the 200 display tanks illuminate the tanks while keeping the galleries dark enough for optimum viewing. Behind and between the galleries are work spaces and offices. Under the exhibition floor is the Aquatic Science Center, built in a former mezzanine storage area and opened in 1975. It includes classrooms, laboratories, and the aquarium's library.

A highly complex water storage and circulation system operate behind and beneath the exhibition galleries. Maintaining a great variety of fish requires a range of water conditions, and the water tanks are divided into five groups, according to the temperature and salinity of the water.

The decorations of the building's interior are derived from aquatic plant and animal forms. A clock hanging between the foyer and the rotunda has sea creatures in place of numbers. Light fixtures on the walls are in the shape of sting rays, and there are standing lights in the shape of nautilus shells resting on shafts of seaweed. Mosaics of fishes decorate the walls at eye level. Brass radiator grills and railings inside the entrance are made in the form of fishnets with plants around their bases and fish around the borders. In the central hall, doorways are topped with glazed tiles of fishes and plaster turtles, and shells decorate the panels of the high coffered ceiling. All this ornament is well integrated with the simple Classic lines of the building, and does not detract from the main attraction: the forms, colors, and movements of its living aquatic inhabitants.

Footnote

[1] The description is an edited version of that in Commission on Chicago Historical and Architectural Landmarks, "John G. Shedd Aquarium: Preliminary Summary of Information," December 6, 1976, pp. 1-3.

8. Significance

Period

- prehistoric
- 1400–1499
- 1500–1599
- 1600–1699
- 1700–1799
- 1800–1899
- X 1900–

Areas of Significance—Check and justify below

- archeology-prehistoric
- archeology-historic
- agriculture
- architecture
- art
- commerce
- communications
- community planning
- conservation
- economics
- education
- engineering
- exploration settlement
- industry
- invention
- landscape architecture
- law
- literature
- military
- music
- philosophy
- politics government
- religion
- science
- sculpture
- social/humanitarian
- theater
- transportation
- X other (specify) Recreation (aquarium)

Specific dates 1929 **Builder Architect** Graham, Anderson, Probst, and White

Statement of Significance (in one paragraph)

Summary

The Shedd Aquarium, the first inland aquarium in the United States to maintain a permanent collection of both fresh-water and salt-water fishes and other aquatic life, was constructed in 1929 and opened to the public in June 1930.[1] With its neighbors, the Adler Planetarium and the Field Museum, it forms a significant cultural complex that enriches a visitor's knowledge of the sky, the earth, and water, a connection enhanced by the spectacular lakefront setting of the complex, which evokes each of its components.

The structures that house these institutions offer eloquent testimony to the way in which recreation enhances and ultimately enriches knowledge. Furthermore, they are, along with Soldier Field, the prime remaining structures surviving on-site from "A Century of Progress" (1933-34), the second great Chicago exposition. They all slightly predate the exposition, but, integrated into it, served as the northern anchor for the exposition, which stretched southward along the Chicago lakefront in Burnham Park. Thematically, they fit well with the exposition, which was dedicated to the grand concept of "a century of the growth of science, and the dependence of industry on scientific research."

History

John G. Shedd, whose philanthropy made the aquarium possible, was born in New Hampshire in 1850. At seventeen he decided that farm life was not for him and he found work as a clerk in a grocery store. After similar jobs he decided in 1872 to go west to Chicago "to work for the biggest store in town." He found work in the Field, Leiter and Company store. He began in the stockroom and shipping room at ten dollars a week, but soon became a salesman. By 1893 he was a partner in the firm, which had by that time become Marshall Field and Company. Eight years later, when the company incorporated, Shedd was named first vice-president, a post he held until 1906 when, on Marshall Field's death, he became president. From 1921 until his death in 1926, he served as chairman of the board of the company.

Shedd was involved with a number of charitable activities during his life, but his most prominent contribution was the aquarium he endowed just before his death. He made an agreement with the South Park Commissioners in 1925 by which he would provide $2,000,000 for an aquarium to be built on park property adjacent to the Field Museum of Natural History, which had been completed in 1921. When the final cost estimate for the aquarium showed that more money would be needed, Shedd added $1,000,000 to his gift.

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(3-82)

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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet | Item number 8 | Page 2

The architectural firm chosen to build the aquarium was Graham, Anderson, Probst and White. Ernest R. Graham had joined the firm of Daniel Burnham and John Root in 1888. Root died in 1892, and after Burnham's death in 1912, Burnham's two sons and Graham reorganized the firm as Graham, Burnham and Company. When the two Burnhams left to start their own firm in 1917, Graham established a new firm with three other members of the original Burnham firm. Graham, Anderson, Probst and White, still in existence today, has been one of the most prolific firms in American architectural history. Among many other buildings, the firm was responsible for the Field Museum of Natural History. They were commissioned to do the new aquarium, just across Lake Shore Drive from the Field Museum, in a manner which would harmonize with the museum.

The aquarium is appropriately located on the shore of Lake Michigan, and contains not only rare and exotic fish, but also those of Lake Michigan, with exhibits explaining the ecology and problems of the lake today. The Shedd Aquarium has always been a popular place. With the Field Museum and Adler Planetarium nearby, it is a part of one of the world's great cultural complexes in which anyone may study the earth, the sky, and the seas.

Footnote

[1] This edited text derives from Commission on Chicago Historical and Architectural Landmarks," John G. Shedd Aquarium: Preliminary Summary of Information," December 6, 1976, pp. 1-3.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 10

Quadrangle name Jackson Park **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1 6	4 4 9 0 5 0	4 6 3 5 0 5 0	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** August 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

Continuation sheet **Item number** 9 **Page** 1

Bibliography

Commission on Chicago Historical and Architectural Landmarks. "John G. Shedd Aquarium: Preliminary Summary of Information." December 6, 1976. 3 pp.

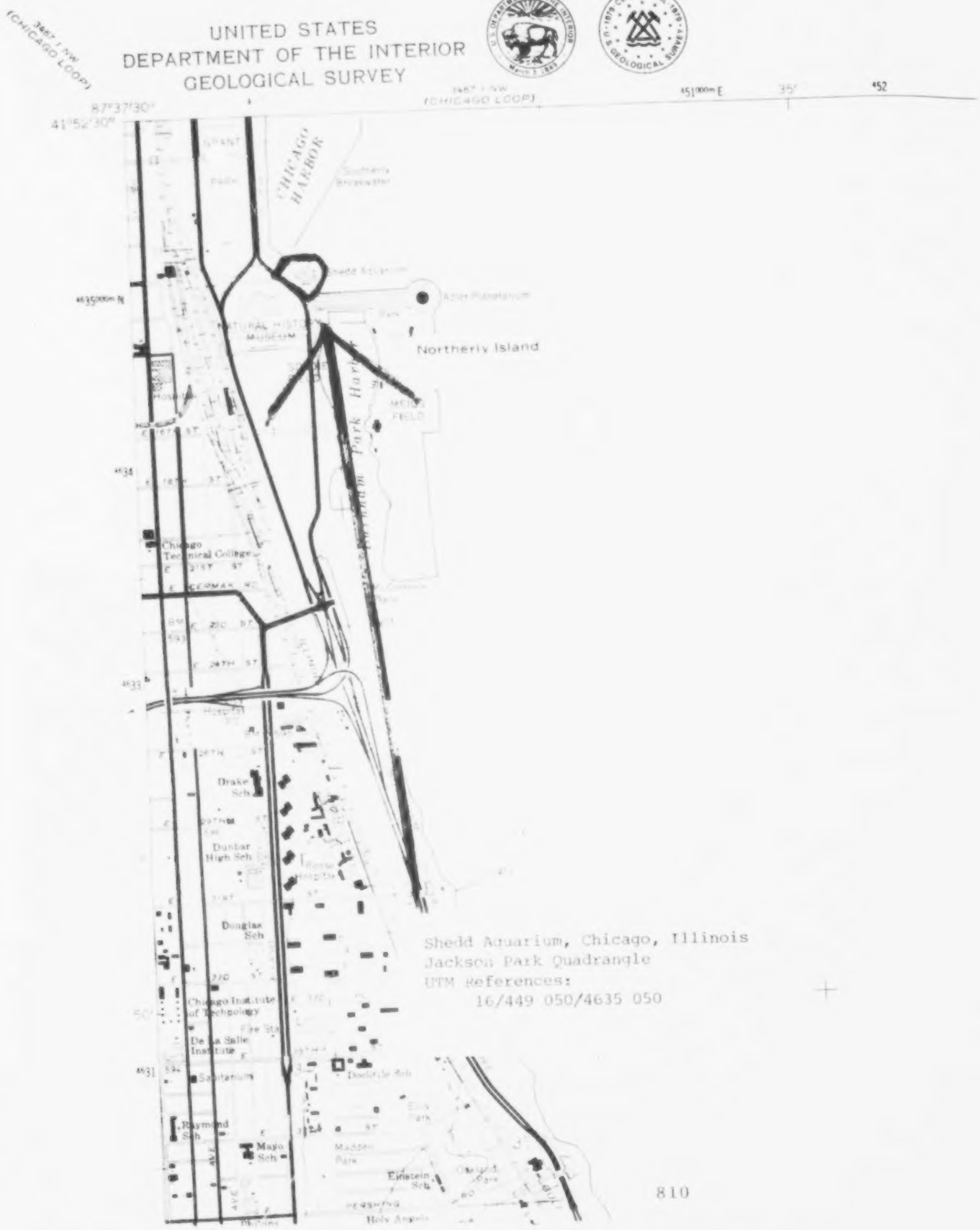
Condit, Carl. Chicago, 1910-29: Building, Planning and Urban Technology. Chicago: University of Chicago Press, 1973.

Shedd Aquarium. Guide to the John G. Shedd Aquarium. Chicago, 1985.

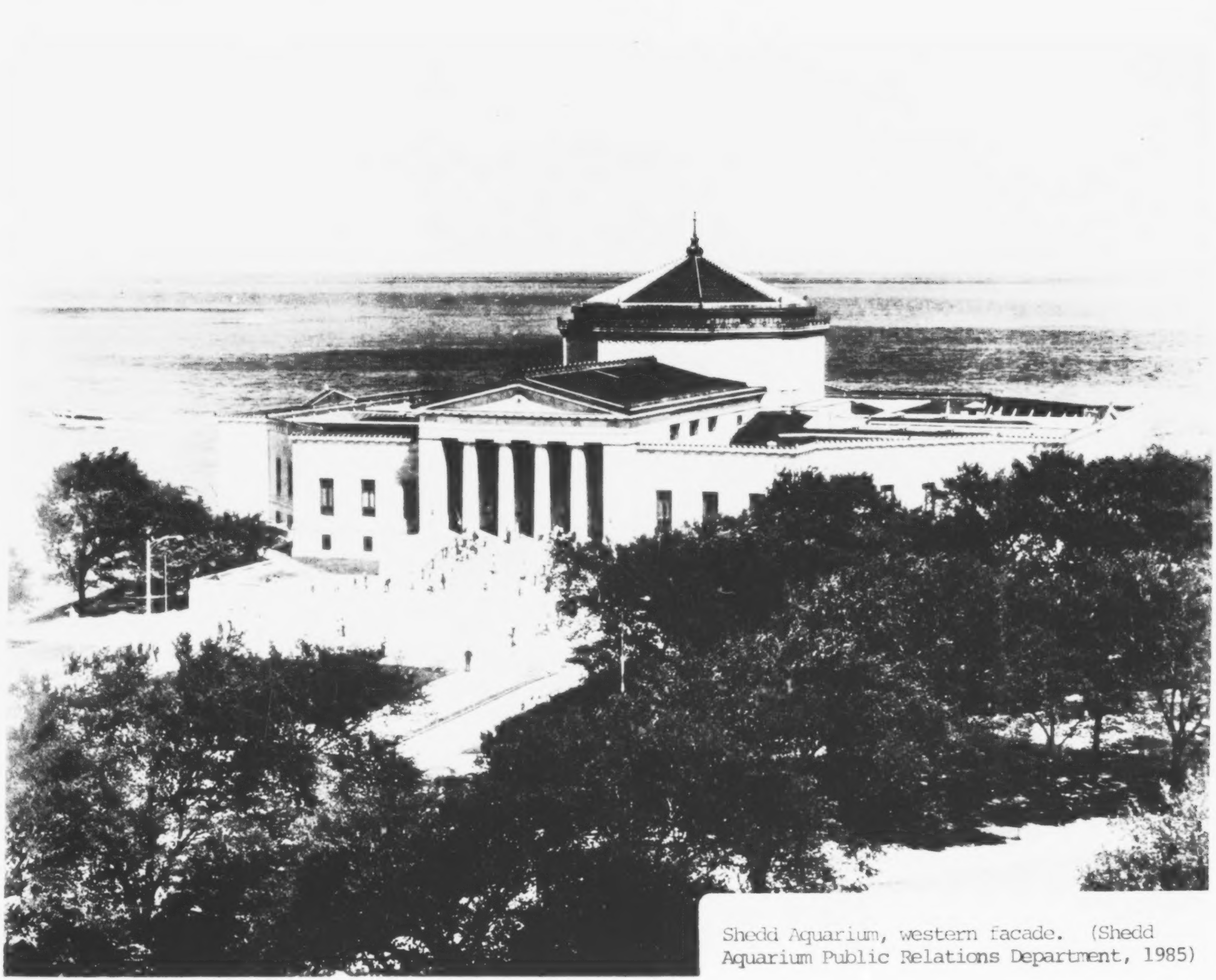
VERBAL BOUNDARY

The aquarium site is bounded on the west and southwest by the northbound lanes of Lake Shore Drive, on the north by a line drawn due east to the lakefront from the point at which Lake Shore Drive diverges into north and southbound lanes, on the north and east by the lakefront, and on the south by a line drawn west along the east-west axis of the water edge of the causeway to the Adler Planetarium until it intersects the northbound lanes of Lake Shore Drive.

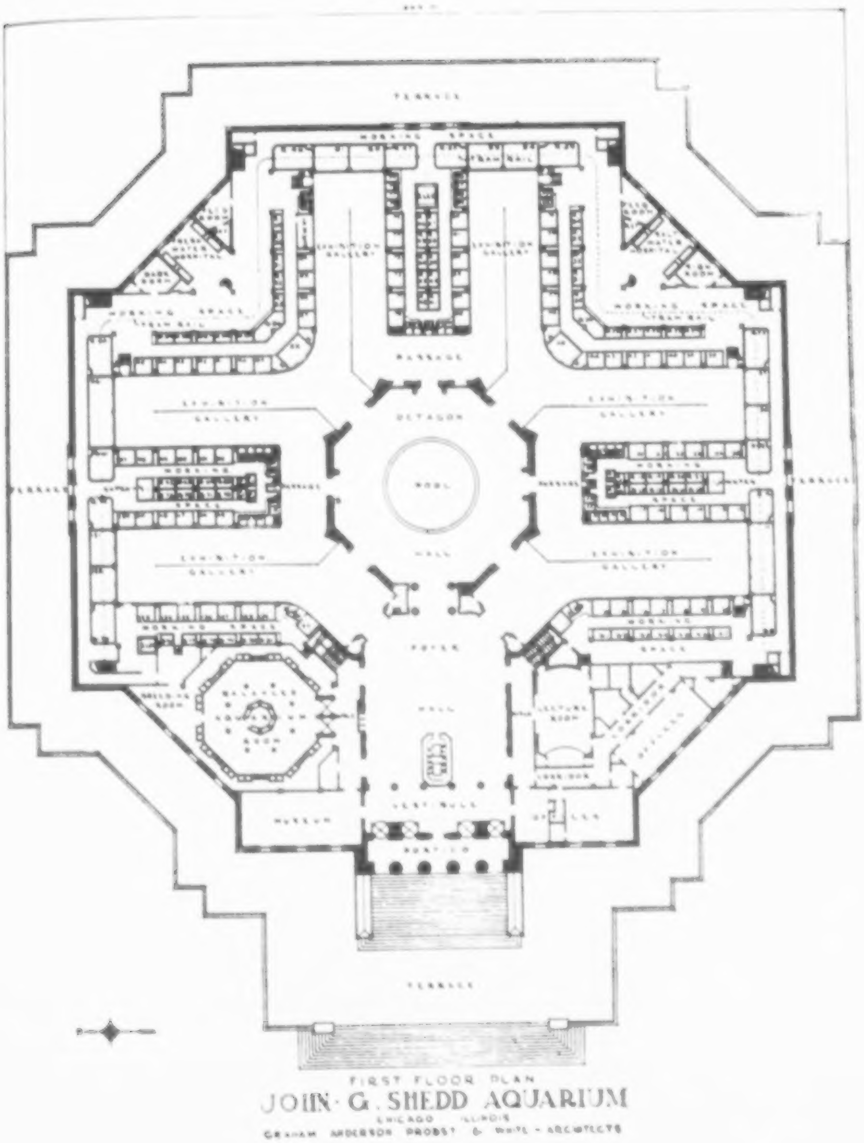
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY


3467 I NW (CHICAGO LOOP)
87°37'30"
41°52'30"
3467 I NW (CHICAGO LOOP)
451000m E
35'
452
GRANT PARK
CHICAGO HARBOR
Southerly Breakwater
Shedd Aquarium
Adler Planetarium
Park
4635000m N
NATURAL HISTORY MUSEUM
Northerly Island
Burnham Park Harbor
MEIGS FIELD
Hospital
E 16TH ST
4634
E 18TH ST
Chicago Technical College
E 21ST ST
CERMAK RD
E 22D ST
E 24TH ST
4633
Hospital
Drake Sch
Dunbar High Sch
Douglas Sch
Chicago Institute of Technology
50'
De La Salle Institute
Fire Sta
4631
Sanitarium
Doolittle Sch
Ellis Park
Raymond Sch
Mayo Sch
Madden Park
Einstein Sch
Oakland Park
PERSHING
Holy Angels

Shedd Aquarium, Chicago, Illinois
Jackson Park Quadrangle
UTM References:
16/449 050/4635 050



Shedd Aquarium, western facade. (Shedd Aquarium Public Relations Department, 1985)


TERRACE
WORKING SPACE
EXHIBITION GALLERY
OCTAGON
POOL
HALL
FOYER
LECTURE ROOM
VESTIBULE
PORTICO
MUSEUM
FIRST FLOOR PLAN
JOHN G. SHEDD AQUARIUM
CHICAGO ILLINOIS
GRAHAM ANDERSON PROBST & WHITE - ARCHITECTS

Reproduction of the architects'
plan for the main floor of the
Shedd Aquarium. (Shedd Aquarium
Public Relations Department, 1985)

NPS Form 10-900
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Exp. 10-31-84

United States Department of the Interior
National Park Service

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received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic John James Audubon House

and or common Mill Grove

2. Location

street & number Pawling Road ___ not for publication

city, town Audubon ___ vicinity of

state Pennsylvania code county Montgomery 19407 code

3. Classification

Category
- ___ district
- X building(s)
- ___ structure
- ___ site
- ___ object

Ownership
- X public
- ___ private
- ___ both

Public Acquisition
- ___ in process
- ___ being considered

Status
- X occupied
- ___ unoccupied
- ___ work in progress

Accessible
- X yes: restricted
- ___ yes: unrestricted
- ___ no

Present Use
- ___ agriculture
- ___ commercial
- X educational
- ___ entertainment
- ___ government
- ___ industrial
- ___ military
- X museum
- ___ park
- ___ private residence
- ___ religious
- ___ scientific
- ___ transportation
- X other: Wildlife Sanctuary

4. Owner of Property

name Commissioners of Montgomery County

street & number Montgomery County Court House, Swede and Airy Streets

city, town Norristown ___ vicinity of state Pennsylvania 19401

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, Montgomery County Court House

street & number Swede and Airy Streets

city, town Norristown state Pennsylvania 19401

6. Representation in Existing Surveys

title Delaware Valley Historic Site Survey has this property been determined eligible? ___ yes X no

date 1970 ___ federal ___ state X county ___ local

depository for survey records Delaware Valley Regional Planning Commission, 1314 Filbert Street

city, town Philadelphia state Pennsylvania 19107

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet **Item number** 6 **Page** 1

Title: National Register of Historic Places no
Date: 1971 X State
Depository for Survey Records: National Register of Historic Places, 1100 L Street, NW
City: Washington State: DC 20013-7127

7. Description

Condition		**Check one**	**Check one**
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	___ moved date ___
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Mill Grove, John James Audubon's home in 1804-08, is a 2-1/2-story house of native fieldstone, with a 2-story west addition of the same material set on a lower level. The structure sits on a rise of land overlooking Perkiomen Creek.

There are inside end chimneys in the wood-shingled roof of the main block and at the west end of the addition. The roofline of the main block is pierced by three gables on the north elevation and two on the south, or creek, side. The cornice is coved with pent across the gable ends.

The main portion of Mill Grove was built by James Morgan, who operated a mill and a lead mine in the vicinity, in 1762. He also erected the west addition, 3 years later, apparently as an inn to shelter travelers stranded at the crossing of the Perkiomen near his home.[1] The dormers and porches were added after 1830.[2] With those exceptions, the house's exterior appearance is apparently the same as when Audubon knew it.

The north facade features a central entrance with a small window cut over it and 4-over-4 sash on both levels to either side. The south facade has 4-over-4 sash on both levels except in the central bay of the 5, on the first level, which contains the main south door. Many of the windows contain the original wavy glass.

The structure's interior integrity is also high. The main block is laid out on a center hall plan. All the floors, except those on the first level, are original and are composed of random width oak and pine. Those on the first level were replaced in the early 1950s, using similar random width native pine more than 100 years old. Nearly all first and second floor rooms, and those in the basement, feature fireplaces set on a 45 degree angle to the true square of the rooms. The only other interior changes of note are the sealing of fireplaces to meet insurance requirements and the closing of one or two doorways to meet public traffic flow regulations.

The wing contains a large room on the first floor, which was licensed as a tavern in the house's early years, and upstairs rooms.

Mill Grove serves as a museum, housing a priceless collection of Audubon's bird paintings, including a complete set of the rare "elephant folios." Several pieces of his furniture have been donated to Mill Grove, and are on display, along with period pieces. An upstairs bedroom has been furnished approximately as it may have been when Audubon had his studio in the house. Murals, in several of the rooms, by George M. Harding, were painted in the 1950s; they illustrate Audubon's travels and adventures in America.

Of other structures that may have been on the grounds during Audubon's residence, only the barn has survived. The entire Mill Grove tract (130 acres) today forms a bird, animal, and plant sanctuary. The property is kept in a natural state, except for small formal gardens and lawns adjacent to the house, and some 6 miles of trails. The flora and fauna found in the sanctuary are quite diverse. Some 180 species of birds have been observed.

Footnotes

[1] Edward S. Hocker, "Up and Down Montgomery County," A-8, 15, p. 18. (Scrapbook in the collections of the Montgomery County Historical Society.)

[2] The only depiction of the house in the early 19th century is Thomas Birch's oil painting of 1830 in the New York Historical Society Museum, which is reproduced with this study. It clearly shows the absence of both the dormers and the Victorian porch, which were added by the Wetherill family long after Audubon had departed. The basic form of the house is clearly the same today as when Birch painted it.

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
X 1800–1899
1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
X art
commerce
communications

community planning
X conservation
economics
education
engineering
exploration settlement
industry
invention

landscape architecture
law
literature
military
music
philosophy
politics government

religion
X science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (Birdwatching)

Specific dates 1762; 1765 **Builder Architect** James Morgan

Statement of Significance (in one paragraph)

Summary

Somewhat like the birds he watched, shot, mounted, and painted, John James Audubon is associated with no single location in America. This comfortable farm house in rural Montgomery County, Pennsylvania, was his first home in the United States, in 1804-08. Although his stay here was brief, it was highly significant. Mill Grove is "... historic for its lasting stimulus to Audubon's ... life and achievements."[1]

At Mill Grove, Audubon made his earliest observations of the "birds of America"; conducted his experiments in bird-banding, the first in the United States; devised his methods of taxidermy; and painted artistic renderings of his wildlife subjects.[2] Mill Grove is thus an important site in science and art, and significant in the history of conservation for the movement that sprang from it.

Moreover, it strikingly illustrates the potential significance of an avocation that becomes a passion and then a profession, for Audubon is the prototype and patron saint of America's 20 million birdwatchers. And Mill Grove and the land around it supplied his budding genius with material for inspiration and scientific inquiry.

In addition, although it was his father's property, Mill Grove is the only surviving Audubon home in America. The only house in America that he owned in his own name was "Minniesland," a house he built in New York City in 1841. He died there in 1851. The house was razed early in the 20th century.

History

Audubon's father Jean, a French naval lieutenant, served in the fleet supporting Washington at Yorktown and was, in the 1780s, engaged in trade in the West Indies.[3] During a sojourn in Haiti, he fathered Jean Jacques, who eventually returned to France with him. The boy got a gentleman's upbringing, but balked at entering the Navy. He studied art with Jacques Louis David, and, at 15, had begun a collection of his own drawings of French birds. At 18, perhaps to avoid Napoleon's draft, his father sent him to the United States.

A refuge was waiting for him -- Mill Grove. The elder Audubon had purchased Mill Grove while on a trading voyage in Philadelphia in 1789. Although he may have acquired the estate as a potential refuge for himself -- slave insurrections were sweeping Haiti and the French Revolution was beginning -- he had never resided there. Nantes, France, remained his home when not at sea or in the West Indies.

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(3-82)

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date entered

Continuation sheet **Item number** 8 **Page** 2

The house at Mill Grove had been built in 1762-65 by James Morgan, who operated a mill nearby on Perkiomen Creek. Because the property contained a mine that produced lead, copper, and zinc, and was close to Valley Forge, it had been looted during the American Revolution, although the house escaped essentially unscathed.[4]

In March 1804, Jean Jacques (whose name was quickly anglicized to John James) arrived at Mill Grove. He was supposed to develop the mine on the property for his father; however, he fell under the lure of the Pennsylvania countryside. He roamed the wooded hills along the Perkiomen and the Schuylkill and pursued hunting, taxidermy, and painting. He was intensely interested in studying the area's wildlife, particularly its birds.

He was a prodigious collector of nests, eggs, and avian specimens, which he faithfully sketched in life-like attitudes after first arranging his subjects for the sittings by means of wires thrust through the carcasses and then bent and twisted to hold them in the desired positions. This method of arranging the specimens was his own invention. Here, Audubon also performed the first authentic experiments in bird banding in America. He banded a species of flycatcher, the phoebe, succeeding generations of which still nest at Mill Grove. During his stay, Audubon also became acquainted with Lucy Bakewell, daughter of the owner of a neighboring farm, and became engaged to her.

Audubon actually spent less than 2 full years of his life at Mill Grove. He returned temporarily to France in 1805, worked in the office of his fiancee's uncle in New York City from the autumn of 1806 until August 1807, and opened a general store in Louisville, Ky., later in the latter year. In 1808, he went back to Mill Grove to marry Lucy, but quickly set out for Kentucky with her.

During the Audubons' peripatetic life -- they lived in New York, Ohio, Kentucky, Missouri, and Louisiana, in addition to Pennsylvania, and he traveled through Texas, Mississippi, Arkansas, Illinois, Tennessee, Florida, Maine, the Carolinas, and much of the rest of the Nation -- Lucy played an indispensable role. She saw him through two decades of poverty, failure in business, and his struggle to establish himself as a nature artist. Her earnings as a schoolteacher often supported the family, and she financed his trip to Britain that finally led to the publication of his work, beginning in 1826.

During Audubon's stay at Mill Grove, another Frenchman -- albeit with a Portuguese surname -- François (Francis) DaCosta, had served as his guardian and partner in the mining operation. DaCosta was also assigned a half-interest in the property. When the Audubons left for Kentucky in 1808, DaCosta acquired full ownership of Mill Grove.

DaCosta, in turn, sold the property to Samuel Wetherill of Philadelphia, in 1813. Wetherill's descendants owned it until 1951, when it was sold to the Montgomery County Commissioners to be held forever as a shrine to Audubon and as a wildlife sanctuary.

Mill Grove has been open to the public as a unit of the Montgomery County park system since the spring of 1952.

Footnotes

[1] George Dock, Jr., "Sanctuary on the Perkiomen," Audubon Magazine, July-August 1951.

[2] Ibid.

[3] The biographical data on Audubon contained in this sketch are derived from Donald C. Peattie and Eleanore R. Dobson, "John James Audubon," Dictionary of American Biography, I, 423-427.

[4] Edward S. Hocker, "Up and Down Montgomery County," A-8, 15, p. 18. (Scrapbook in the Montgomery County Historical Society.)

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 130 acres

Quadrangle name Collegeville and Valley Forge **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing
A	1 8	4 6 1 9 3 0	4 4 4 2 4 9 0
B	1 8	4 6 2 9 2 0	4 4 4 2 4 9 0
C	1 8	4 6 2 9 2 0	4 4 4 0 9 6 0
D	1 8	4 6 1 9 3 0	4 4 4 0 9 6 0
E			
F			
G			
H			

Verbal boundary description and justification

The track acquired by Montgomery County from Herbert Wetherill in 1951, as indicated on attached map.

List all states and counties for properties overlapping state or county boundaries

state	**code**	**county**	**code**
state	**code**	**county**	**code**

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service **date** June 6, 1985

street & number 1100 L Street, NW **telephone** (202) 343-8165

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

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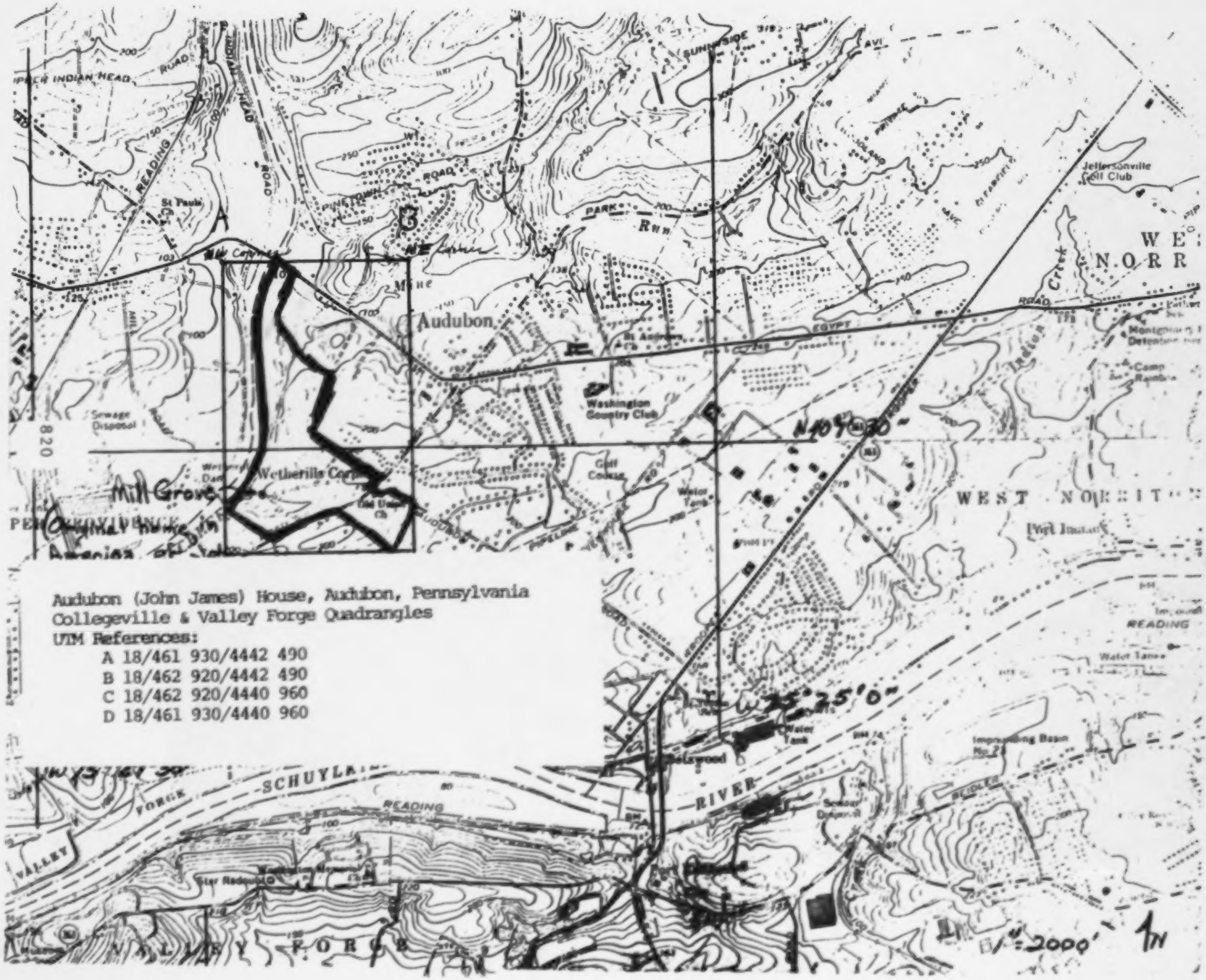
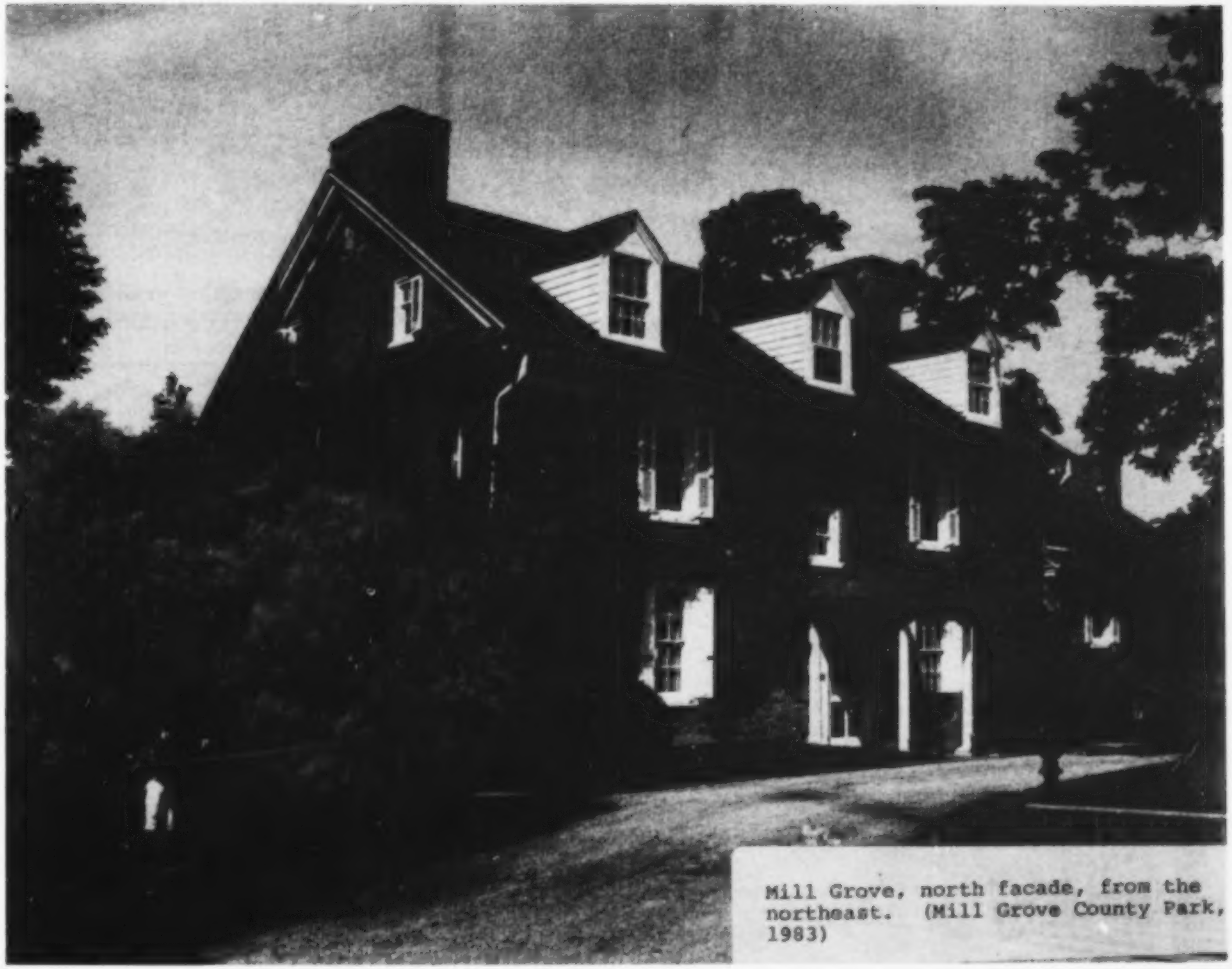
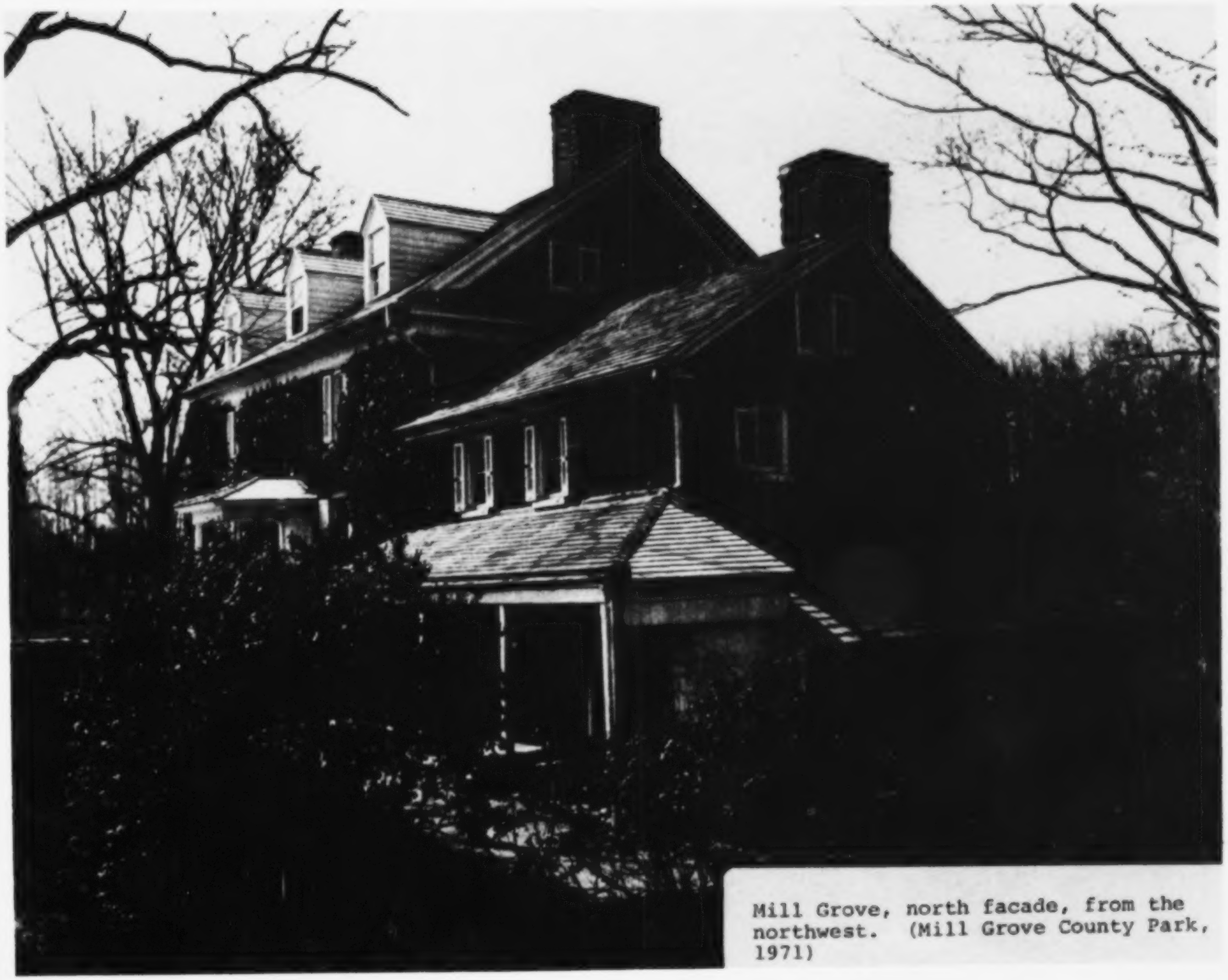

A
B
C
D
Mill Grove
Original home in America of
Audubon
Wetherills Corner
Washington Country Club
St Pauls
Sewage Disposal
Golf Course
Water Tank
Jeffersonville Golf Club
WEST NORRITON
Park Run
Indian Creek
EGYPT ROAD
UPPER INDIAN HEAD ROAD
READING
SCHUYLKILL RIVER
VALLEY FORGE
Port Indian
Betzwood
Star Redoubt
Impounding Basin
N40°7'30"
W75°25'0"
1" = 2000'
↑N
820

Audubon (John James) House, Audubon, Pennsylvania
Collegeville & Valley Forge Quadrangles
UTM References:

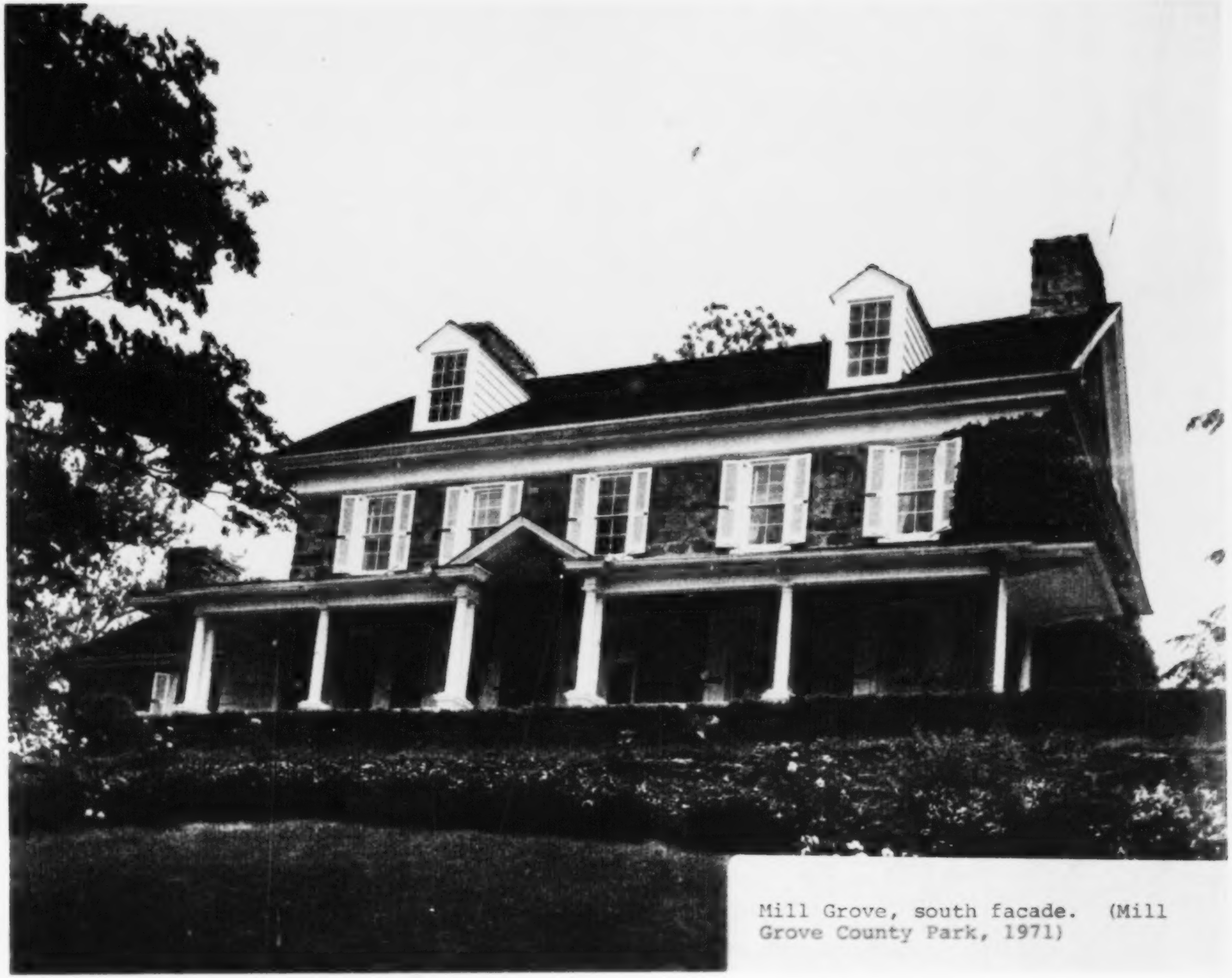
A	18/461 930/4442 490
B	18/462 920/4442 490
C	18/462 920/4440 960
D	18/461 930/4440 960



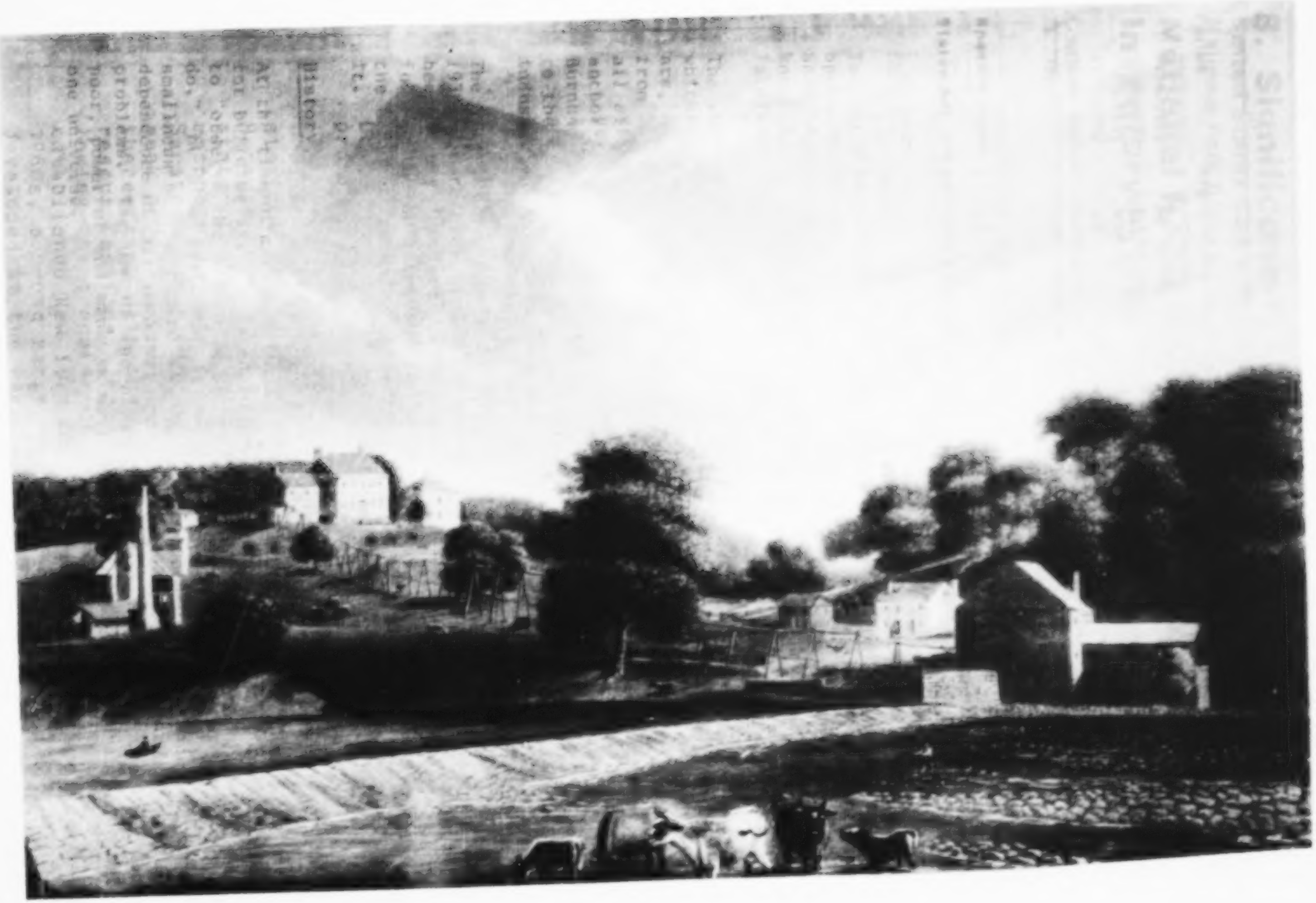
Mill Grove, north facade, from the northeast. (Mill Grove County Park, 1983)



Mill Grove, north facade, from the northwest. (Mill Grove County Park, 1971)



Mill Grove, south facade. (Mill Grove County Park, 1971)



Thomas Birch's 1830 painting of the
rural scene along Perkiomen Creek;
Mill Grove is in the left background.
(New York Historical Society)

FESTIVALS AND PAGEANTS

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For NPS use only
received
date entered

1. Name

historic Atlantic City Convention Hall

and or common

2. Location

street & number Georgia and Mississippi Avenues and the Boardwalk ___ not for publication

city, town Atlantic City ___ vicinity of

state New Jersey code county Atlantic code

3. Classification

Category
___ district
X building(s)
___ structure
___ site
___ object

Ownership
X public
___ private
___ both

Public Acquisition
___ in process
___ being considered

Status
X occupied
___ unoccupied
___ work in progress

Accessible
X yes: restricted
___ yes: unrestricted
___ no

Present Use
___ agriculture
___ commercial
___ educational
X entertainment
___ government
___ industrial
___ military
___ museum
___ park
___ private residence
___ religious
___ scientific
___ transportation
X other: Recreation (pageantry, sports)

4. Owner of Property

name Atlantic City Convention Center Authority (Mr. Thomas J. Sykes, Chairman)

street & number 2301 Boardwalk

city, town Atlantic City ___ vicinity of state New Jersey 08401

5. Location of Legal Description

courthouse, registry of deeds, etc. Clerk of Records of Atlantic County

street & number Atlantic County Municipal Building

city, town Mays Landing state New Jersey

6. Representation in Existing Surveys

title Atlantic City, Historic Buildings Survey has this property been determined eligible? ___ yes ___ no

date 1980 ___ federal ___ state ___ county X local

depository for survey records Office of Historic Preservation

city, town Trenton state New Jersey 08625

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	___ unaltered	_X_ original site
_X_ good	___ ruins	_X_ altered	___ moved date ______
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Summary

The Atlantic City Convention Hall, a vast 650-foot by 350-foot structure built in 1926-29, provides a dramatic focus on the Boardwalk at a significant bend in the beachfront.[1] It draws attention partly because of the great curving limestone exedra that curves out toward the beach and emphasizes the entrance of the Hall. Within, behind the massive pylons of the entrance, looms the great arched volume of the auditorium. Thus, the building really exists in two parts, unified by materials, function, and scale: the exedra with the covered curving double row of columns terminated by public bath houses, and the 2-story, limestone-clad front block of Convention Hall, backed by the immense brick-clad arched volume of the main hall. The main building contains the Great Hall, or Auditorium, large ballroom, and smaller public rooms.

Detailed Description

The exedra and public facade of the hall are both constructed in cut limestone. Their detail draws on the then-popular Lombard Romanesque, with elements of Neo-Assyrian design, especially in the capitals of the main arcade. That fusion of architectural styles no doubt occurred because both styles were being rediscovered by historians in the 1920s. The "First Romanesque Style" was the subject of volumes by Arthur Kingsley Porter and the Spaniard Puig y Chadafach, while the Assyrian archeological finds made by the British Museum were much noted in the popular press.

The Boardwalk-beach edge is appropriately ocean-oriented, with decoration, like that of contemporary Atlantic City hotels, using forms of ocean flora and fauna. Stone seahorses, porpoises, shells, and crustaceans are set into panels on the upper surfaces. The architectural forms are somewhat Mediterranean, with tile roofs, shallow corbels, and stylized Ravennate basket capitals similar to Italian 9th- and 10th-century Romanesque. At the corners of the site, just beyond the east and west walls of the facade, are public bath houses, small 3 x 5 bay rectangular limestone-clad buildings which are narrower on the north and south fronts. Shallow relief panels are set above their lintels, while corbel tables and tile roof edges crown their walls.

A short gap along the edge of the Boardwalk separates the rest rooms from the cubic baldachini that terminate the exedra. The latter are great piers that terminate the upper facade of the hall, bringing its overwhelming scale down onto the beachfront. Four square stone shafts carry an entablature that is capped by a series of stepped flat plates of stone. From the baldachini, the exedra curves out toward the ocean, then back toward the Boardwalk. It continues the entablature at the same level while the interior is clad with Gustavino tile; these are the same materials originally used in the vaulted entrance of the hall.

The front of the Convention Hall follows a Beaux Arts monumental scheme, again with Lombard Romanesque detail. A multi-story arcade above the broad Boardwalk entrance is flanked by tall pylons. The lower 3-story-high blocks, flanking the main block, contain shops on the first floor and offices and conference rooms on the second and third. The stone is coursed in regular, alternating wide and narrow bands, of a sort associated with Neo-Romanesque style in the 1890s. Pronounced variations in the color and tone of the limestone form an overall pattern.

The Beaux Arts rhythm, of lower end wings, terminating towers, and central arcade block, contrasts with the secondary patterns of Lombard Romanesque, in a smaller decorative scale. A corbel table supporting a string course sets off the openings of the first floor from the fenestrated and arcaded second floor; it is repeated again below the tile roof edge across the upper levels. Heraldic shields of the State of New Jersey are flanked by porpoises and seahorses above the doors in the towers and over the broad Boardwalk entrance, while a great frieze of sea fauna caps the towers.

This facade remains essentially intact, although the original architects modified it at the time of the Democratic National Convention in 1964. They walled in the large window openings of the second-floor gallery and removed the store fronts to the sides of the main entrance, as well as the doors in the towers. The original Boardwalk entrance was also modernized. Grained marble column covers and blue tile were placed on the wall, below a new stainless steel canopy, leading into a modernized foyer.

Behind the cut-stone front block, the main bulk of the building is sheathed in variegated yellow brick laid in decorative patterns, panels, and diaperwork. Massive piers along Georgia and Misissippi Avenues mark the great structural arches of the interior. Blind arcades along the side again recall the Lombard Romanesque. Bullseye windows and corbel tables fill the walls below the tiles of the roof edge, and limestone continues the color of the front on the upper surfaces of spur buttresses on the pier caps along the sides.

The same large rhythm of piers, infilled with brick wall panels, marks the north, or stage house, end. There the tall central volume, flanked by lower side wings, recalls the front composition. The street level is again detailed with limestone pier caps. Light-toned brick with limestone-colored concrete piers was carried on to the west wall.

The vestibule that connected the Hall to the Boardwalk was designed to be an immense vaulted passageway 50 feet wide, linking the beach and the Convention Hall and of sufficient size to permit the floats of Boardwalk pageants to be driven directly into the Auditorium for judges to view. It was sheathed in limestone, with a shallow Gustavino tile vault (resembling the outdoor exedra). The vestibule led to great sloping ramps to the upper levels and the front Ballroom and, through a low entrance, to the Great Hall itself. This vestibule was also modified in 1964.

The front Ballroom occupies a space behind the front loggia, or promenade, which is 12 feet wide by 185 feet long. Its axis runs across that of the main building to form a rectangular room 185 feet by 130 feet. A coved cornice leads to a central border, containing lights and speakers, that sets off a central flat panel raised above ventilation grills. The central panel is richly painted with clouds opening around square gold panels containing the signs of the zodiac, from which reach golden rays from the sun in the center. An organ balcony on the north wall, framed by three large arches, rests on capitals carved with seahorses. Though altered by new paint colors, stainless steel doors on the north side, and closed off from the balcony, the room remains an important Art Deco space. (Its original character is being restored.)

The extraordinary Great Hall is still one of the world's largest interior spaces, more than half a century after its completion. Its great roof gives the building its characteristic shape. It takes its form from the ten pairs of immense three-hinged arch roof trusses spanning its full 350-foot width. They recall the shape of the great railroad train sheds on which they were modelled. The result is a room 300 feet wide by 480 feet long, seating 30,000 on the floor, and surrounded on three sides by a mezzanine that seats another 10,000.

The Great Hall focuses on a handsome proscenium arch, flanked by eagle-capped pilasters. They frame the stage, which is alone 110 feet wide and 85 feet deep, at the north end of the building. The room survives nearly intact, with its original Art Deco decorative schemes still visible. Instead of primary tones, Lockwood and Greene used a color scheme based on secondary tones: sea foam green on the pilasters, accented by bright blue trim which continues along the triple arches of the side arcades. There, the emblems of all the States emphasize the theme of Atlantic City as a national resort. The whole space is covered by the massive steel arches, which are infilled with a continuous web covered by an early attempt at acoustic sound-absorbent material, painted a dull silver that sheds a metallic gleam.

The pipe organ of the Great Hall contains some 33,000 pipes in 8 chambers. These are placed:

> one on either side of the stage in the same plane, separated by 175 feet, two spaced along each side wall between the seating gallery and the ceiling vault, and two high in the ceiling itself, close to the middle of the auditorium. It is as if the listener were inside the instrument, surrounded by sound which not only issues from two positions in every quadrant for anyone stationed forward of the middle chambers, but echoes and reverberates from everywhere else. Even visually, it is not an "object." One sees only grills flush with the room surfaces; there are no display pipes.[2]

The ancillary spaces off the Great Hall are almost plain by contrast to it; imitation red granite wainscotting, set off by dark borders, accents the long ramps to the mezzanine and the upstairs corridors. The walls and ceilings in the corridors, small conference rooms, and dressing rooms are painted plaster. Stairwells that lead to the side exits on the major axes follow the detail of the public areas, with the imitation granite wainscotting. The metalwork is painted the dull silver of the main hall.

In general, the Convention Hall is in excellent condition, with alterations only minimally detracting from the great structure. The principal changes have occurred on the sides, where recent construction has obscured much of the side walls. In 1964, the original architects, Lockwood and Greene, were called back to erect a large, single-story, columned exhibition hall connected by doors and an escalator to the major levels of the Convention Hall. Its exterior of concrete and block construction recalls the monumental scale of the original building, but in different materials. Though it serves an allied purpose and functions together with the original hall as one of the East Coast's premier convention facilities, the new hall is separated by deed. (Only the original hall and exedra are included in this nomination.)

While the new hall is adjacent to the original hall, it only conceals the lower portion of the west side, leaving the hall's two major facades intact. More recently, the Trump Casino has been constructed abutting the east wall of Convention Hall.

A major restoration and rehabilitation of the Convention Hall began in 1983, and should be complete in 1985.[3] The Great Hall and Grand Ballroom are being carefully restored; the entrances from the ballroom onto the loggia will be reopened, as will the arcaded shopping area beneath it. A new main lobby will replace the vestibule area modified in 1964.

Footnotes

[1] This description is an edited and condensed version of the description contained in the draft National Register of Historic Places nomination form, prepared by Dr. George E. Thomas of the Clio Group, Inc., for the Atlantic City Convention Center Authority in 1983.

[2] David Fuller, "Atlantic City and the Ideal Organ," The American Organist, 19, 11 (November 1985), p. 74.

[3] Atlantic City Convention Center Authority, "Atlantic City Convention Center, the Second Renaissance Begins" (Atlantic City: Atlantic City Convention Center Authority, 1985), unpaginated. (Pamphlet.)

8. Significance

Period
prehistoric
1400–1499
1500–1599
1600–1699
1700–1799
1800–1899
X 1900–

Areas of Significance—Check and justify below
archeology-prehistoric
archeology-historic
agriculture
architecture
art
commerce
communications
community planning
conservation
economics
education
X engineering
exploration settlement
industry
invention
landscape architecture
law
literature
military
music
philosophy
politics government
religion
science
sculpture
social
humanitarian
theater
transportation
X other (specify) Recreation (pageantry)

Specific dates 1926-1929; 1964 **Builder Architect** Lockwood-Greene and Co.

Statement of Significance (in one paragraph)

Summary

Atlantic City introduced a number of elements to American seaside amusements before beauty pageants, including the Boardwalk (1870), the amusement pier (1882), the rolling chair (1884), and the American picture postcard (imported from Germany) (1895). Even in the first decades of the 20th century, it also featured fine hotels.[1]

The present Boardwalk is concrete. All of the storied amusement piers have been destroyed or modified beyond recognition. The leading hotels from early in the century have been demolished. Only one major edifice remains that recalls the city's heyday as a seaside resort: the Atlantic City Convention Hall. This structure is also the scene of one of America's greatest pageants, the Miss America Contest.

The Atlantic City Convention Hall is the largest structure on the Atlantic City Boardwalk.[2] Its construction in 1926 marked the coming of age of "The World's Play Ground," as the nation's most popular resort dubbed itself; it culminated a half-century of development that created the Boardwalk, lined with great hotels. The city became the center of many of America's most popular folk events, beginning with the Easter Parade, and crowned in the 1920s with the public relations coup of the Miss America Pageant. More than half a century after its completion by architects Lockwood and Greene, the Hall continues to serve its original use as a convention center. It is also of interest for its size and engineering.

As engineering, the Atlantic City Convention Hall occupies a significant place in the history of large-span structures. Indeed, when it was built, it contained the largest room with an unobstructed view in the history of architecture. That feat was accomplished by the use of an architectural form developed for railroad train sheds, the three-hinged arched truss. The form had already been used for a similar exhibition purpose, in the Hall of Machinery of the Paris Exhibition of 1888, but it had not been used in a public auditorium. The engineering triumph of building so vast a hall on the seashore site resulted, on its 50th anniversary, in its being the recipient of the Civil Engineering Landmark designation of the American Society of Civil Engineers.

Atlantic City Convention Hall is also highly regarded by connoisseurs of American pipe organs, for it features what is, arguably, the largest organ in the world, with 33,000 pipes, arranged in chambers built into the walls of the Great Hall.[3]

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet **Item number** 8 **Page** 2

History

The Atlantic City Convention Hall opened in 1929, on the 75th anniversary of the founding, by the directors of the Pennsylvania Railroad, of the city, which began as a speculative resort on Absecon Island. The role of the building in local history is clear from its position on the Boardwalk, the seaside boulevard that set Atlantic City apart from other American cities, and near the railroad stations, built by the capitalists who established the community.

The building was first proposed in 1926 when the Atlantic City beachfront was at its peak of popularity. In that year, architects Lockwood and Greene of Boston and New York were selected to design it because of their experience with long-span structures. They were charged by Mayor Edward Bader to build "the world's largest auditorium," as befitting "The World's Play Ground." When completed in 1929, the Hall was the world's largest auditorium and had the largest permanent span 3-hinged roof arch system ever built.

The Great Hall of the Convention Center was multi-purpose from the start. It has been transformed alternately into an ice-skating rink, a football gridiron, a polo and horse-show field and a steeplechase course; the ice-skating rink (90 feet by 200 feet) and one of the world's largest pipe organs were built into the structure.

The Hall was dedicated on the traditional weekend of the opening of the summer season, on May 31, 1929, exactly 75 years after the first train steamed into newly laid out Atlantic City. The event was attended by luminaries who included the Vice President of the United States Charles F. Curtis and the Ambassadors of the United Kingdom and Spain.

Atlantic City Convention Hall still holds national interest as the site of the typically American and much copied beauty pageant, the "Miss America" Contest. Though Bert Parks and the song "Here She Comes, Miss America" are part of the past, the Convention Hall has, since its completion, been the traditional scene of the event, now more than 60 years old. The first pageant was held in 1921; the following year that great recorder of Americana, Norman Rockwell, was one of the judges. By the early 1930s, the event had been invested with such significance by the media that Mayor Charles White boasted: "This is a cultural event seeking a high type of beauty. Atlantic City has a keen interest in the way of art, beauty and culture."

The hall has also been used for other nationally important events. For example, the Democratic National Convention of 1964, at which Lyndon B. Johnson and Hubert H. Humphrey were nominated for President and Vice President, respectively, was held there. The hall continues as one of the Nation's principal convention centers. That position has been enhanced in the 1980s, as Atlantic City's casino boom has brought revived prosperity to the city.

Architecture

In architecture, for its era, the facade is up to date in adapting historical styles then being revived. It is primarily Lombardic Romanesque with overtones of the Assyrian Revival, which was, around the same time, being adapted in the Nebraska State Capitol and the Los Angeles County Library. These styles were overlaid on a Beaux Arts Classical facade then common in civic design. The gigantic inscriptions marking this as a place for cultural events--"EDUCATION, SCIENCE, CONVENTIONS, ART, INDUSTRY" on the right tower, and, on the left, "FESTIVITIES, MUSIC, PAGEANTRY, DRAMA, ATHLETICS"--are also firmly in the Beaux Arts tradition.

Engineering

The Convention Hall is also a tribute to the talents of the designers, Lockwood-Greene & Co., who are important in the history of American architecture and engineering. The firm is one of the oldest active in America, having been formed in Providence, Rhode Island, in 1833. It long specialized in long-span mill spaces. By 1900 it had shifted into purely architectural and engineering work and its services were much sought after. Raymond Hood used the firm as engineers for the super span spaces of the McGraw-Hill Building in New York City. Auditoriums up and down the East Coast were designed by the office, although the Atlantic City Convention Hall is almost certainly the most important. Once the firm was established in Atlantic City, it was responsible for several other important commissions along the Boardwalk, including the Boardwalk National Bank Arcade (now the First National Bank of New Jersey) and the Seaside Hotel.

Footnotes

[1] Works Progress Administration, "Atlantic City," New Jersey, A Guide to Its Present and Past (New York: Viking Press, 1939), pp. 195-98.

[2] This statement of significance is, for the most part, edited and condensed from the draft National Register of Historic Places nomination form, prepared by Dr. George E. Thomas of the Clio Group, Inc., for the Atlantic City Convention Center Authority in 1983.

[3] See discussion in the article by David Fuller cited in Note 2 of the Description.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 4 acres

Quadrangle name Atlantic City **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	18	548360	4355970	B	18	548260	4356150
C	18	548360	4356200	D	18	548450	4356020
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date June 17, 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: 830 date

Chief of Registration

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

[redacted]

Continuation sheet | Item number 9, 10 | Page

Bibliography

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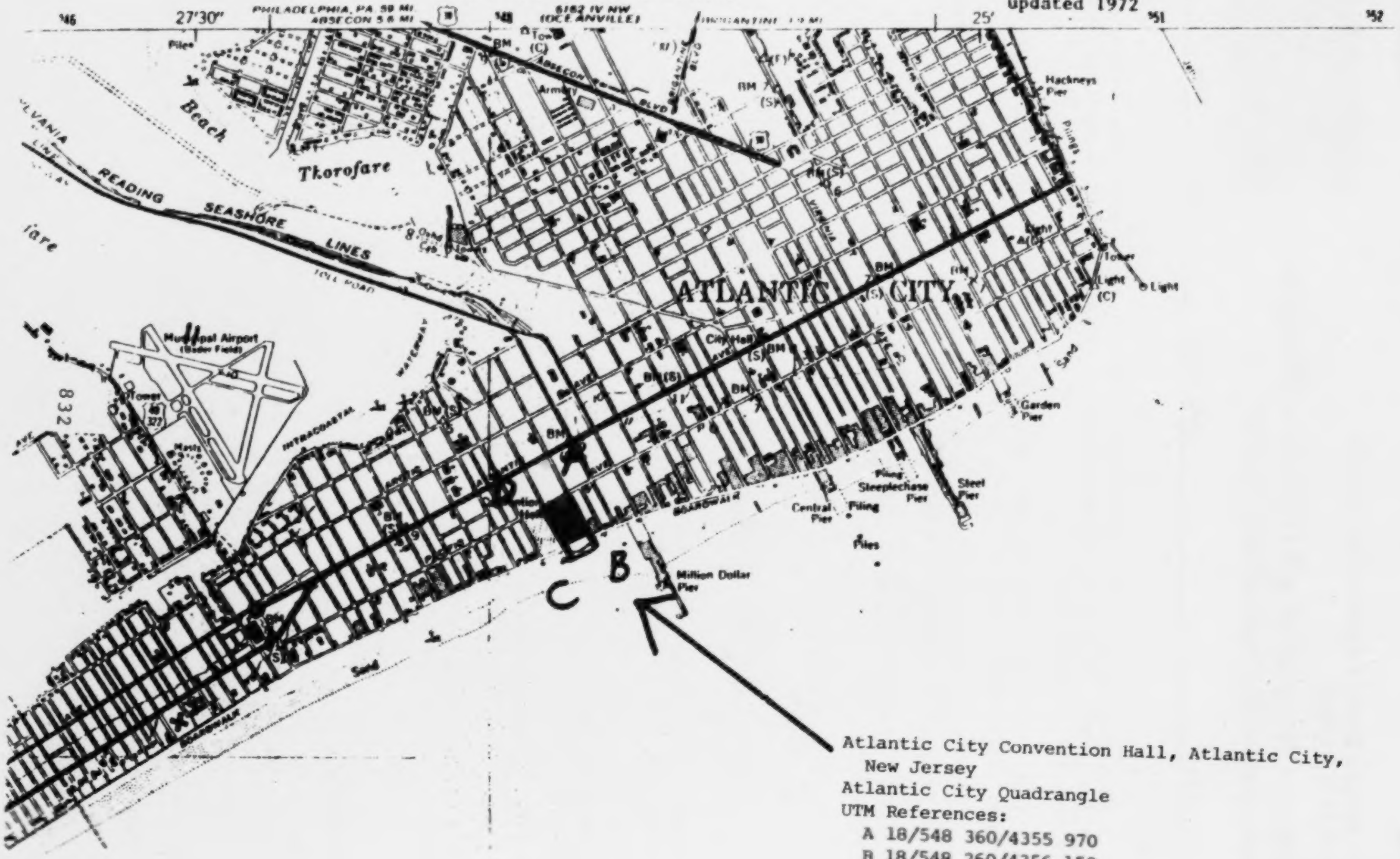
VERBAL BOUNDARY

The Convention Hall site is bounded by a rectangle beginning at a point where Georgia Avenue intersects the Boardwalk, continuing 645 feet along Georgia Avenue to a perpendicular intersection with Pacific Avenue; then along Pacific 347 feet to Mississippi Avenue, then returning at a 90 degree angle along Mississippi 675 feet to the Boardwalk; at that point returning 349 feet to the originating point at Mississippi and the Boardwalk. The entire site, consisting of Lots 11, 12, 13, 14, 15, and 18 in Block 42 of the Tax Map of Atlantic City, is occupied by Convention Hall.

UNITED STATES
DEPARTMENT OF COMMERCE
COAST AND GEODETIC SURVEY

Atlantic City Quadrangle
New Jersey-Atlantic County
7.5 minute series
updated 1972


27'30"
25'
PHILADELPHIA, PA 59 MI
ABSECON 5.6 MI
6162 IV NW
(OCEANVILLE)
Beach
Thorofare
READING
SEASHORE
LINES
TOLL ROAD
Municipal Airport
(Bader Field)
Tower
INTRACOASTAL
WATERWAY
ATLANTIC CITY
City Hall
Armory
BOARDWALK
Sand
Hackneys Pier
Pilings
Tower
Light
Garden Pier
Steel Pier
Steeplechase Pier
Piling
Central Pier
Piles
Million Dollar Pier
A
B
C
D

Atlantic City Convention Hall, Atlantic City,
New Jersey
Atlantic City Quadrangle
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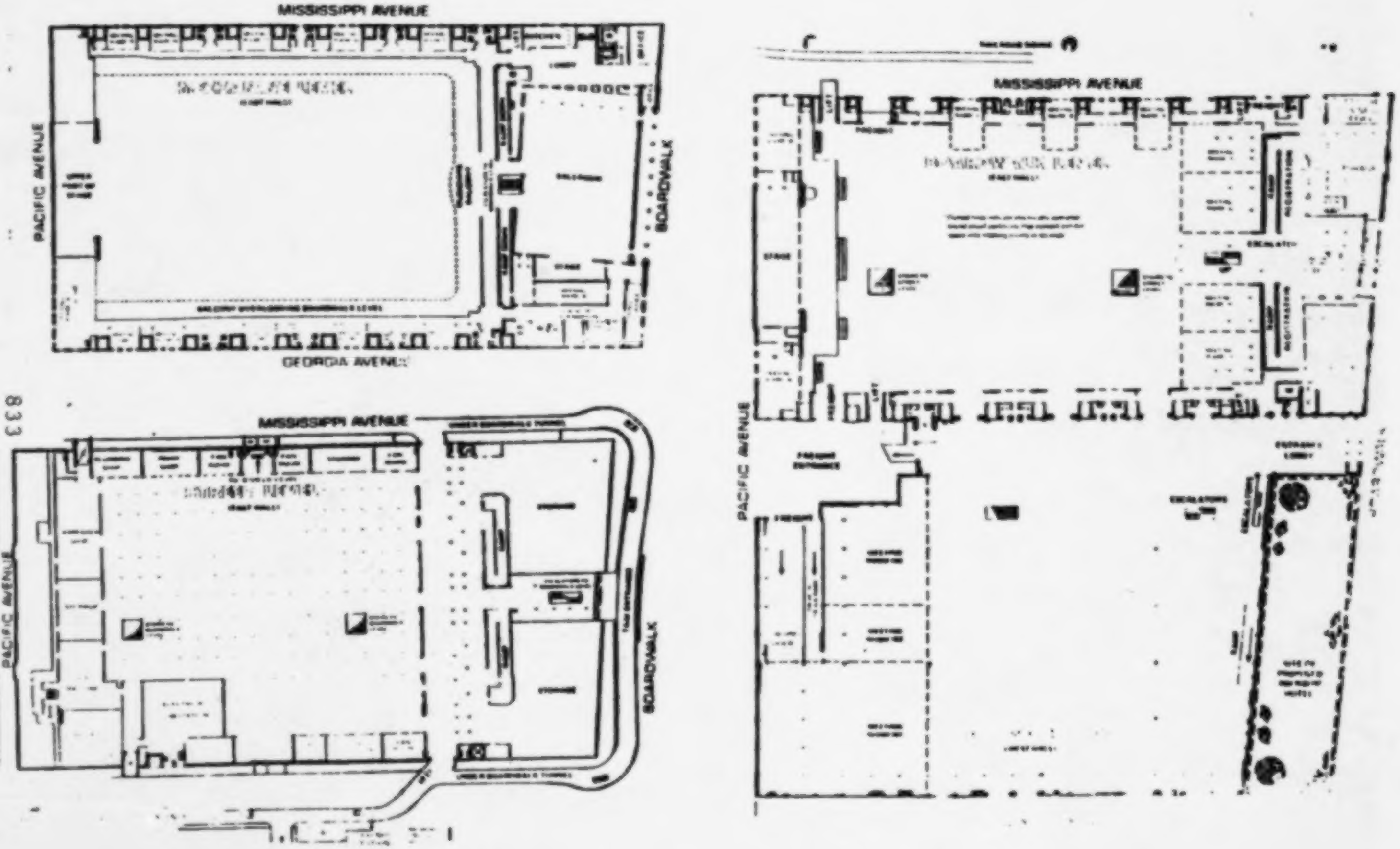
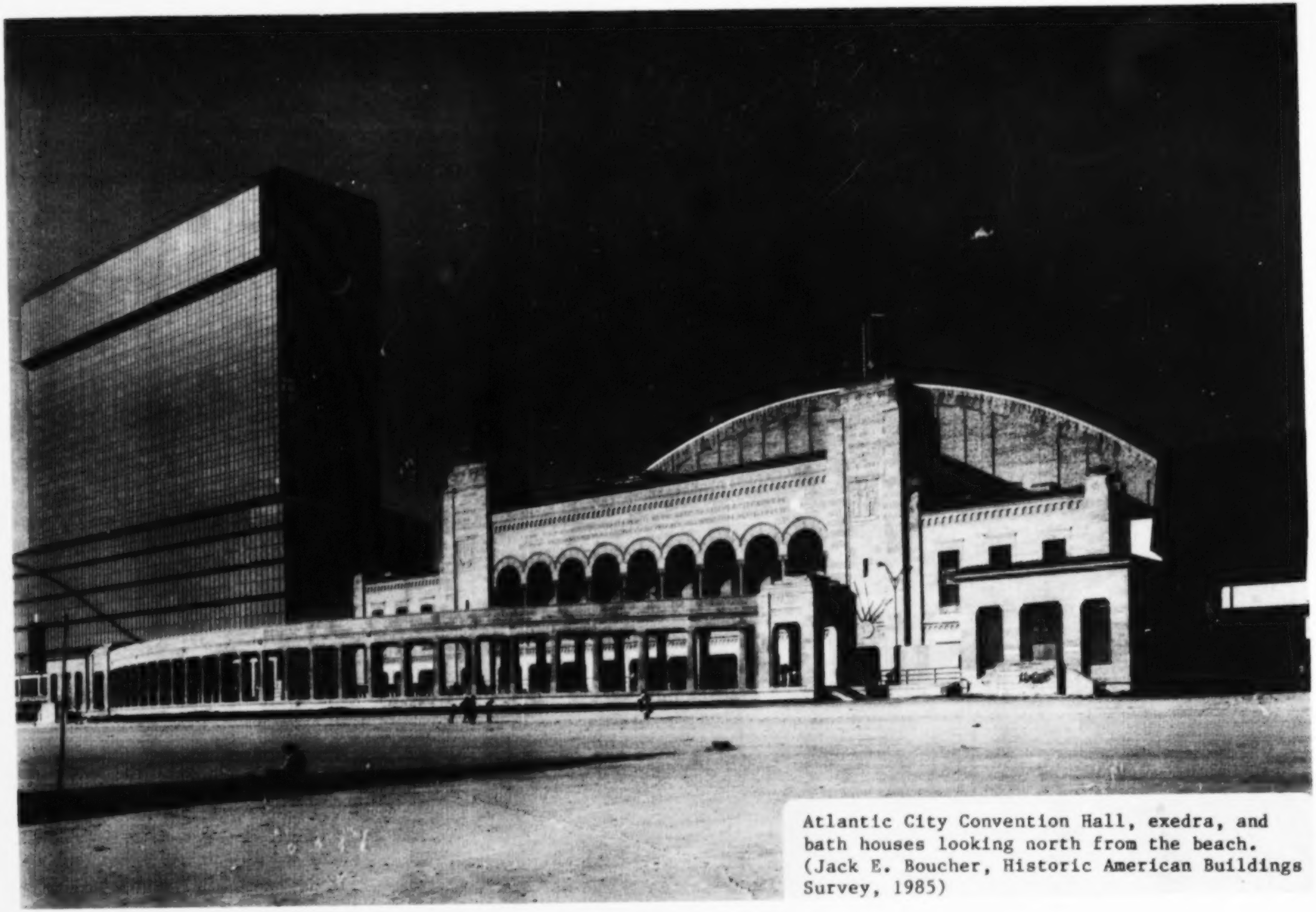
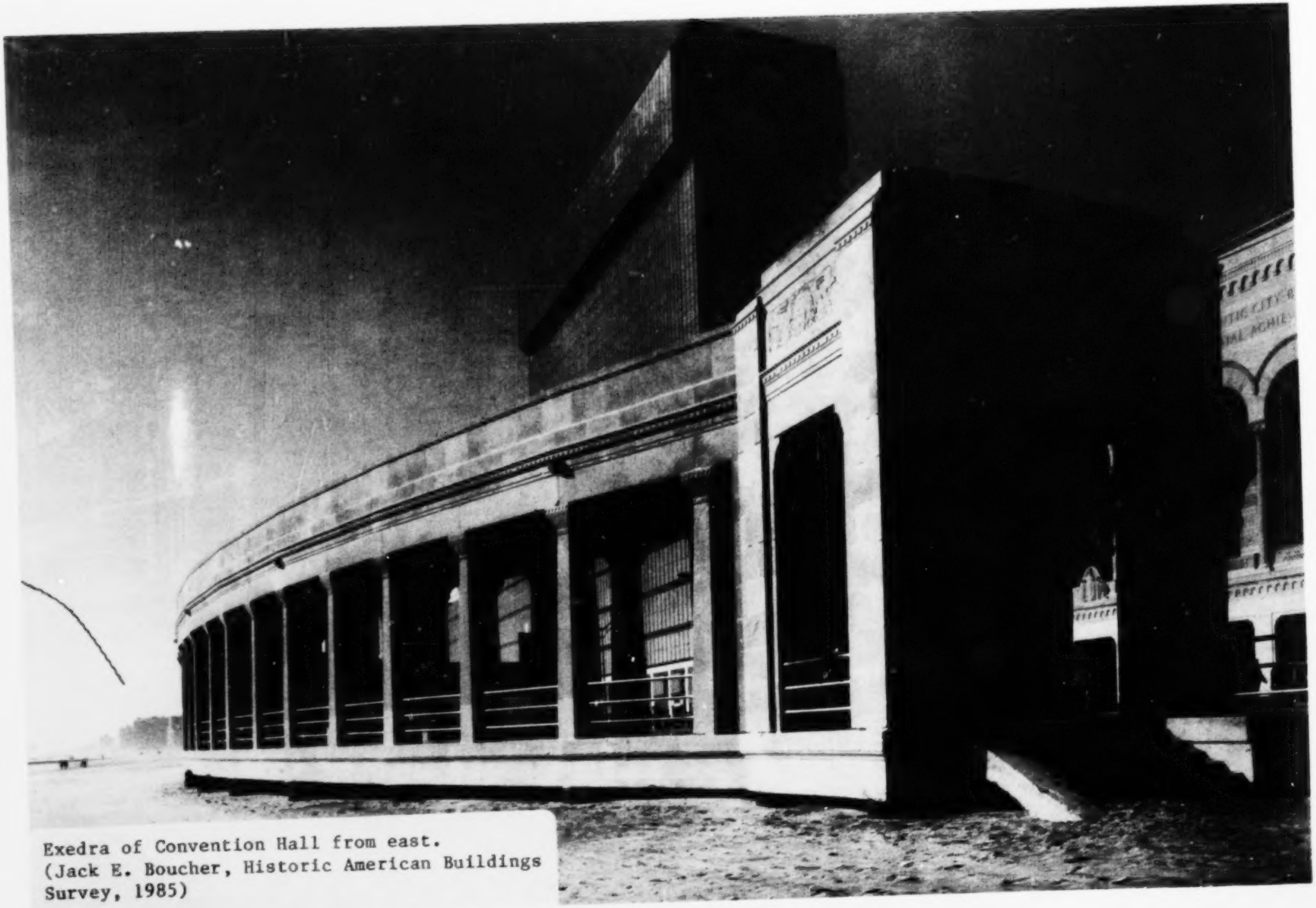

MISSISSIPPI AVENUE
PACIFIC AVENUE
BOARDWALK
GEORGIA AVENUE
MISSISSIPPI AVENUE
PACIFIC AVENUE
BOARDWALK
MISSISSIPPI AVENUE
PACIFIC AVENUE

Generalized floor plans of the Atlantic City Convention Hall. (Atlantic City Convention Center Authority, 1985)

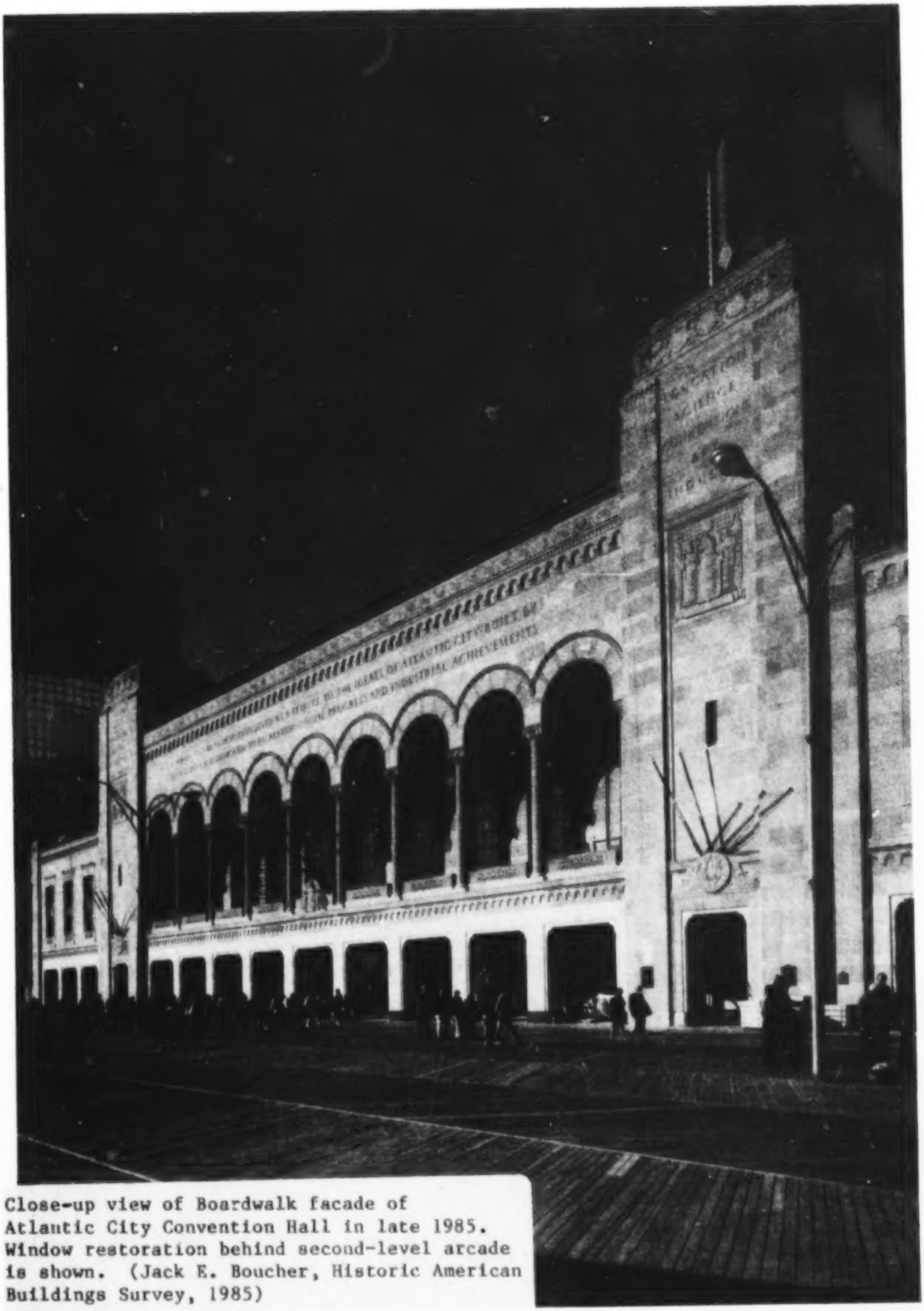


Atlantic City Convention Hall, exedra, and bath houses looking north from the beach. (Jack E. Boucher, Historic American Buildings Survey, 1985)

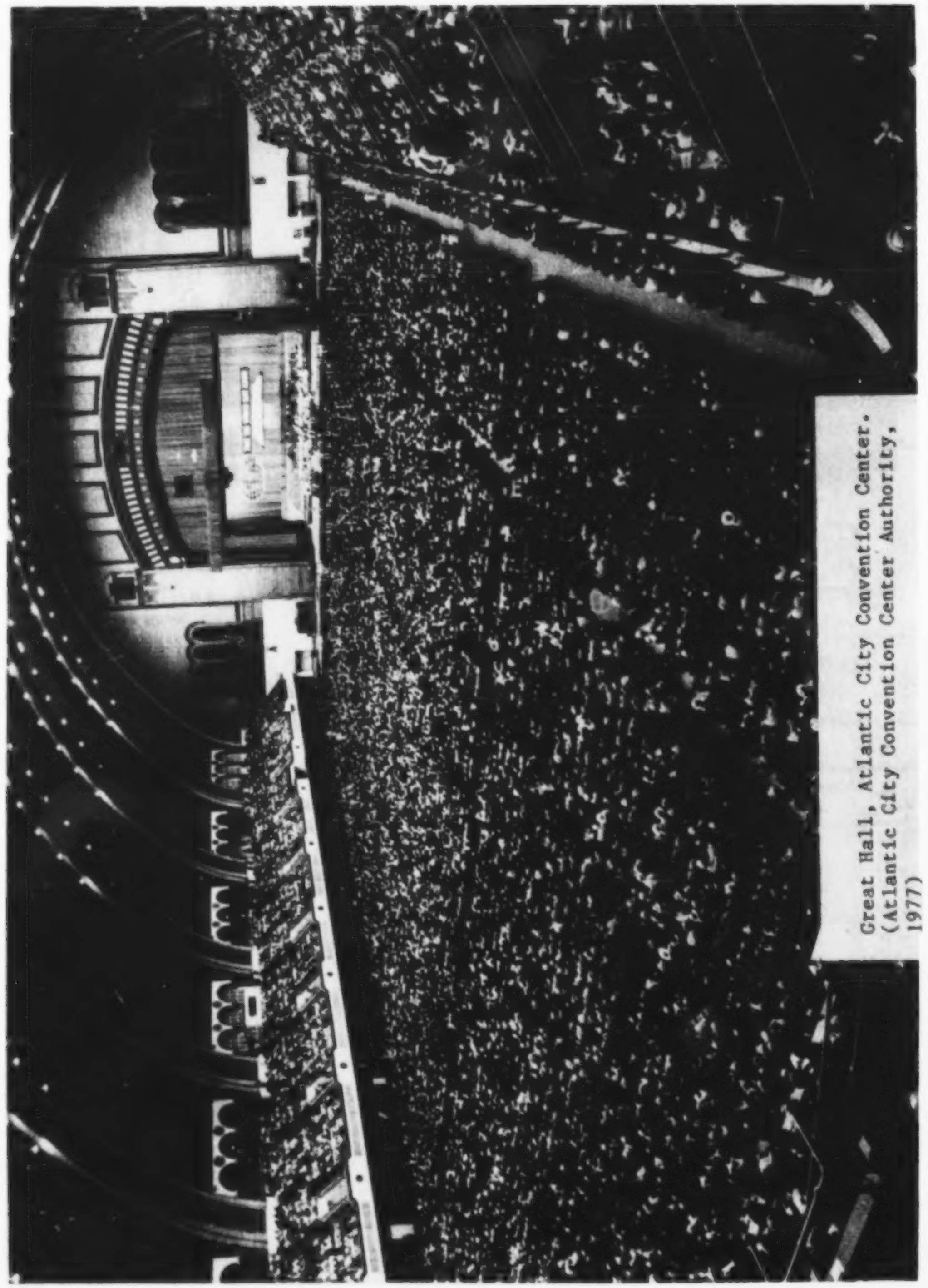


Exedra of Convention Hall from east.
(Jack E. Boucher, Historic American Buildings
Survey, 1985)

Interior of exedra of Convention Hall.
(Jack E. Boucher, Historic American Buildings Survey, 1985)



Close-up view of Boardwalk facade of Atlantic City Convention Hall in late 1985. Window restoration behind second-level arcade is shown. (Jack E. Boucher, Historic American Buildings Survey, 1985)



Great Hall, Atlantic City Convention Center. (Atlantic City Convention Center Authority, 1977)

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